

VARIETY

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SEGREGATED THEATRE CRACKING

Liberace's 'Biddies to Bobbysoxers' Appeal in \$60,000 Garden Payoff

By JOE COHEN

Liberace, whose dimples, candor and vast popularity with females, and especially aging ones, has already occasioned a field day for Broadway wisecrackers, did the impossible last week — he filled Madison Square Garden, N. Y., the only pianist to even attempt that feat since the late Ignace Paderewski. From biddies to bobbysoxers, from dames to dowagers, Liberace elicited 15,000 paid admissions at \$6 top for a gross hovering around \$60,000. No male attraction has devastated the opposing sex in these terms since Rudolph Valentino, an ex-waiter from Italy, with soulful, shortsighted eyes, appeared dressed up like a Bedouin sheik who had gone to Oxford.

With perhaps 95% of the crowd in skirts, it was amazing how many tricks and wiles the femmes of all (Continued on page 62)

Postmark to Plug B'way Legit Pitched For N.Y. Post Office

Use of a postmark plugging the Broadway theatre has been suggested for the N. Y. Post Office. It's figured that with billions of pieces of mail going through the local postoffice annually, much of it to other cities and towns throughout this and other countries, the gimmick would provide enormously valuable ballyhoo for one of New York's major tourist attractions.

Idea was suggested by Sol Jacobson, pressagent of the Broadway productions of "Teahouse of the August Moon" and John Murray Anderson's "Almanac." He (Continued on page 56)

Housewives, Clerks, Secs Hitting Europe in 1954; 4,604 'Common Laborers'

Washington, June 1. Everybody's going abroad — most of them for pleasure and personal business, according to the reports kept by Uncle Sam's passport division.

In the first three months of 1954, no fewer than 117,400 Americans either renewed old passports or took out new ones. Nearly 52,000 of them reported they were traveling for pleasure, and 45,000 more went on personal business.

Most interesting is the breakdown by occupations. No less than 21,552 of those receiving passports listed themselves as housewives, (Continued on page 63)

Lick Their Cheops

Frontpaged discovery of Pharaoh Cheops' funeral vessel in a hidden subterranean corridor besides his Great Pyramid last week had the 20th-Fox, p.r. crew doing handsprings but modestly declining any credit for staging this archaeological coup.

Outfit didn't neglect to point out, however, that it has "The Egyptian" coming up this fall and that the subject matter is somewhat closely related.

Perle Mesta Spoofs D.C. Protocol as Showbiz And Diplomacy Frolic

By HERMAN LOWE

Washington, June 1. Show biz reps rubbed shoulders with international society and the Fourth Estate at Perle "Call Me Madam" Mesta's party past Saturday (29) in honor of the distaff side of capital press corps. Famed "hostess with the mostest" mixed Hollywood, Broadway and Washington in a dazzling return to the party circuit she deserted to assume role of Minister to Luxembourg during the Truman administration. Protocol was tossed over. (Continued on page 55)

OPERA RULING A FIRST WEDGE

Washington, June 1. The U. S. Supreme Court has opened the way to ending segregation in southern theatres, although it has not acted on any case specifically touching on this problem, in the opinion of knowledgeable lawyers here. The way was cleared, it is felt, when the High Court ruled, May 24, that a city-owned amphitheatre in Louisville, Ky., could not bar Negroes from an operatic performance. The opera was presented by a private group which leased the amphitheatre.

"The Supreme Court," said one interested source, "knocked out segregation in theatres or similar structures owned by a municipality or a state. However, the ruling does not, as it stands, specifically affect a privately owned and operated theatre."

"But other possibilities are opened. When the legal theory of this ruling is further developed, a case could center on the fact that private theatres must be licensed by cities or states and that the state must withhold a license from those which segregate or bar any race."

A check with the D. C. office of the National Association for the Advancement of Colored People discloses that no theatre segregation cases are pending anywhere in the country. So far as the office knows, none is contemplated.

But a test case, affecting hotels, (Continued on page 63)

N.Y. Council Has Tax Alibi Ready: It's Not Them, It's Him (Dewey)

No Boneheads They

James Michener, whose fiction about the South Seas rivals Dorothy Lamour's sarrong as a producer of bank deposits, was a chief speaker the other day at an Authors Guild meeting in N. Y. devoted to Dr. Sam Johnson's old dictum that "nobody but a bonehead ever wrote except for money."

Said author Michener: "There would be no literature if there were no old pros and there would be no old pros if there were no beginner writers."

'Soviet Troops Invade West' In Army Show From Heidelberg Radio

Washington, June 1.

An Orson Welles type scare introduction to an Armed Forces Day broadcast in West Germany May 15 is still having repercussions here. The one-hour broadcast by the Armed Services Network in West Germany was called "Don't You Believe It." Just as it got under way, there was a cut-in with an announcer saying, "We inter-

(Continued on page 63)

Supported by a massive anti-tax demonstration of theatre employees, reps of New York's entertainment industry pleaded with the City Council's financial committee yesterday (Tues.) to drop the proposed 5% admissions tax already approved by the Board of Estimate.

Film clubs, by far the largest group to be affected by the levy, turned out in force at the hearing which lasted throughout the day as the committee had promised "fair and thorough" consideration of the issue. Many impassioned words were spoken by the theatre men, the main point being that the 5% impost not only would be ruinous to many theatres but, instead of bringing the city an expected \$9,000,000, would actually yield only \$1,500,000.

Even as the theatre industry presented its case, it became obvious that there might be some buck-passing on the part of the Councilmen. Repeatedly they made (Continued on page 20)

ABC Throwing In N.Y. Par Theatre For Firestone Biz

ABC's trump card in its bid for Firestone's simulcast business, is the Paramount Theatre in N. Y. The American Broadcasting-Paramount Theatre outfit has offered Firestone use of the UPT flagship house for its programs on Monday nights on a free-admission basis, and the web has reportedly cleared the project with all the unions involved.

Wherever Firestone goes, it seems definite that it will air on Monday nights, since it's booked all its talent for next season for (Continued on page 34)

Borge Setting Unique B'way Mark; Into Eighth Month With Over 5000

Victor Borge, reaching his eighth month today (Wed.) at the Golden, N. Y., with his "Comedy in Music" presentation, has set a record that's unique for a strictly one-man show on Broadway, and one that isn't likely to be equalled.

With the end of the run nowhere in sight yet, the pianist-comic has already drawn around \$650,000 (including tax) across the b.o. window since he opened last Oct. 2. By actual figure, as of May 15, Borge had garnered \$510,857.55 net (tax excluded) at a \$4.80 top. This has been done without a single theatre party, with no advance before (Continued on page 54)

Patsy For Politicians

The mayor of New York City, show business' hometown, drew back his political fingers from a number of proposed, and newfangled, municipal taxes when real estate and professional interests, including advertising, hollered bloody homicide and threatened reprisals. Will Bob Wagner now retreat from his latest scheme to get more revenue for the city by "hijacking" part of the tax relief which Congress, after long beseechment, recently granted to the amusement industry? It's an open question. Meanwhile theatres and cafes, taking their cue from the mayor's own respect for loud wailing, are doing just that.

Wagner's position seems to be that the theatres were able to live with a 20% admission tax, which has been cut to 10%, and he now proposes to grab back for the city half the relief granted by the Federal Government. Not surprisingly, showmen are blowing their tops at this kind of reasoning. They fear, too, and not implausibly, that as goes New York so may go many another big and not so big city. The thing is not local or special only, but also dangerously contagious.

Following the Monday holiday, entertainment interests were massing at City Hall, yesterday (Tues.) and the strongest possible case will be laid on the line. Will Wagner remain indifferent to the pleas and the data,

which is expected to be the most comprehensive ever marshalled by the film industry?

Regardless of the fate of the 5% tax, the moral is already clear enough. Even in its own hometown, with a mayor who professedly is sympathetic, but acts otherwise, show business has not done an effective public relations or political relations job. Neither Wagner nor the people generally seem to have heard of the thousands of theatres which have closed since 1946. If it is contended that these have been mostly smalltown situations, one has but to run up Broadway from Columbus Circle and check off the film houses which have recently vanished, to wit: Park, Colonial, Lincoln, 77th, 81st, in a span of 20-odd blocks.

When will show business stop being the patsy for politics? First to be taxed, last to get relief, first to be panhandled by every officeholder for benefits, collections and favors, last to be appreciated, showmen are getting this newest lesson, in their own hometown, of the need for aggressive defense. Maybe it isn't irrelevant to remark that the thousands of free admissions bestowed upon the political brethren may have engendered contempt for the value of theatre tickets, and the difficulty of selling them. Maybe if more politicians paid to get in they might be more aware of what admission tax means to showmen and why the city, coping a sort touch after the theatres' hard-won victory against the Federals, has been so emotionally attacked by showmen.

What's More Hurtful Than 'Red' Slur?

Actors Get Lesson in Fine Points of Law From Julian Vs. 'Red Channels'

Entertainment circles in Manhattan last week were widely discussing the reasons why for the failure of the suit of a radio actor-narrator, Joe Julian, to stand up in court against "Red Channels." The legalistic fine points for the dismissal of the action were lost upon show folk who have learned that no charge can be leveled against any performer more damaging career-wise than the charge of being, having been, or tending to be, a follower of Communist Party fronts. By contrast it would hardly ruffle anybody's feathers to be branded a psycho, homo or wino. Yet Justice Irving H. Saypol in N. Y. Supreme Court saw no proved damage.

The surprise anti-climax was the more startling to entertainers because great store had been put in an official of the Milton Blow advertising agency, Charles Martin, testifying that Julian was one of many barred from acting jobs by reason of the inclusion of his name among 150 in the "Red Channels" catalog. Edward R. Murrow, Robert Saudek, Morton Wishengrad and Charles Collingwood, all respectable figures, had also testified for the actor. But the very esteem and confidence they expressed with regard to Julian seems to have undercut his charge of having been "damaged." How could he have such important admirers and still be a pariah in broadcasting because of his listing? That seemed to be the interpretation.

\$150,000 Action

Julian's action for \$150,000 was against American Business Consultants, Inc., publishers of "Counter-Attack," the newsletter, and its issued-once-only book. His attorney was Arthur Garfield Hays, famed (Continued on page 63)

Films Help Woo Red Youths To West Berlin

Washington, June 1. Hollywood films, including one or more in CinemaScope and 3-D, will be among attractions offered in West Berlin this Saturday (5), Sunday and Monday, to show the free world's advantages to boys from East Germany.

Communist East Germany will be staging a Youth Rally during the three days. Two years ago, when the last such rally was held, thousands of the youngsters invaded West Berlin where they were given plenty of food, gifts, entertainment and sports, as a reminder of life outside the Iron Curtain.

This time the Communists are being a lot more careful. They are keeping the rally much smaller and will try to prevent the boys from crossing into West Berlin.

But the West will seek to get them there with exhibitions and entertainment, including the films, Boy Scout and 4-H exhibits, a concert of the Berlin Symphony Orch., etc. U. S. film industry has been asked to cooperate in making the motion pictures available.

Dandridge as 'Carmen'

Hollywood, June 1. Otto Preminger signed Dorothy Dandridge for the title role in the film version of Oscar Hammerstein's "Carmen Jones." Previously signed were Pearl Bailey, Harry Belafonte and Olga James.

Picture will be made in CinemaScope for 20th-Fox release, starting June 30, with Herschel Burke Gilbert as musical director.

TWA Asks \$725-\$1,200 As Webs Bid \$350-\$600; Strike Vote June 10

Television Writers of America, "still considerably apart" from the network on the amount of coin to be paid for half-hour and hour tele scripts, is referring a strike issue to its general membership on June 10. The group's national exec board is empowered to order the strike if the approximated 400 members vote in favor of orders to strike.

Concurrent meetings will be held June 10 in New York and Los Angeles for a outfit's two regional bodies, at which time write-in ballots will be counted. Both units will wire results to each other, with the N.Y. returns expected first.

TWA indicated that all minor contract issues between its writers and the networks have been satisfactorily ironed out, the issue of money is the only one remaining. At latest report TWA wanted \$1,200 and \$725 for hour and half-hour scripts respectively. The webs, according to TWA want to pay \$600 and \$350. Since the hassle began several days ago webs have come up from \$425 and \$330, and TWA down from \$4,800 and \$1,000.

The strike action would be against NBC, ABC and CBS, and concerns only freelance-tv network scribes.

Both the western and eastern regions of TWA voted for the upcoming strike referendum at meetings last week. Western proxy Ben Starr said at the time that negotiations, on for 10 months, had reached the crucial stage.

If two-thirds of the membership okay the strike, TWA's exec board can issue a restraining order requiring members to withhold scripts from the three networks.

Starr termed network offers as "ridiculous." He said that if strike is called he plans to appeal to all show biz crafts to honor TWA picket lines. He will further seek the support of the Screen Writers Guild.

Church Gross Quadrupled

Minneapolis, June 1. In contrast to the experience of hundreds of film theatres and many other amusements in the territory, receipts of churches in the Northwest synod of the United Lutheran Churches in America are on uptrend, it was reported at the synod's convention here. During the past decade they've quadrupled and still are rising.

Churches' 1953 receipts totaled \$4,120,651, as compared to only about \$1,000,000 in 1943, the Rev. M. R. Moll, synod statistician, pointed out.



HORACE HEIDT
Currently On Tour
Under Personal Management
WALTER PLANT

OLIVIA TO WED SCRIBE NEXT MONTH IN PARIS

Paris, June 1. Pierre Galante, feature writer on Paris-Match (the French version of Life) and Olivia de Havilland expect to get married here next month, when she is en route from Madrid to London. By that time the 300 days necessary by French law since her divorce last September from scripter Marcus Goodrich will have elapsed.

She is currently in Madrid—locale is there and Seville for "That Lady," based on a Somerset Maugham story, scripted by Sy Bartlett and Anthony Veiller, directed by Terence Young. Costar is Gilbert Roland. After the Spanish locales, the picture completes in London.

Dietrich Set for \$3,500 1-Nighter in Belgium

London, June 1. Marlene Dietrich, who is skedded to play four weeks at the Cafe de Paris here, beginning June 21, has accepted an offer to do a one-night stand at the Knoché Casino, Belgium. It is reported she will receive \$3,500 for this engagement.

The one-nighter will take place during Miss Dietrich's Cafe de Paris stint. She will plane to Belgium on a Sunday morning and return to London the following day.

On the conclusion of her cafe date here, Miss Dietrich goes on an extensive GI tour in Europe.

SUES GLENN FORD

He's Refusing to Finish 'Americano' After Brazil Deal

Santa Monica, June 1. Glenn Ford's refusal to complete "The Americano" resulted in a \$1,750,000 breach of contract suit brought by Robert Stillman Productions in Superior Court.

Complaint states that when production of the picture was delayed in Brazil, Ford was given permission to return to Hollywood on condition that he would finish his role when free from other commitments.

Now, the plaintiff claims, the Stillman company has a deal with RKO to complete the picture, starting June 7, but Ford refuses to work in it.

Spokesman for Stillman says the actor was paid \$62,500 in cash and was to collect \$62,500 more, in addition to 20% of the profits.

Dudley's Cuban Studio

Hollywood, June 1. Carl Dudley Productions is building a new motion picture studio in Cuba to serve as a base of operations for the filming of six features.

Richard Goldstone, executive producer, announced that pictures will be shot in Mexico and South America. Initial film will be "Fandango," starting early next year.

More Aggressive Authors League

The way has been cleared for the Authors League of America to recover what members call "its ability to act on something other than television jurisdiction." For the past five years the League and most of the member guilds have been hogtied by both jealous strife and different honest opinion within the family. Now there will be a vote of Authors League membership, about 8,000 in all. That will be by June 29 ballot and will constitutionally allow the Screen Writers Guild to sever its "affiliation" and the Radio Writers Guild to disengage from the League as a member guild.

Since the divorce becomes "final" in 60 days, this means that on Sept. 1 there will be an Authors League of stage, magazine and book writers and an American Writers Guild or Assn. comprising screen, tv and radio scribes. What part of the RWG debt the League must "eat" is still in negotiation. Also outstanding is some \$10,000 loaned to the radio bunch by the Dramatists Guild, which has long been the best-heeled component unit.

An original plan to use the designation, Assn. of Radio, Television and Screen Writers (ARTS) would be resulant abbreviation, has been abandoned. Actually, there is another American Writers Assn., although rather inactive. This was a group formed some years back by Dorothy Thompson, John Dos Passos and others.

There is some talk that the Society of Magazine Writers, purely a Manhattan group, and possibly the Mystery Writers of America might be more prone to merge into the Authors League now that the long hassle over tv jurisdiction is out of the way. League, in regaining its freedom to concentrate on its own problems and let tv worry about tv, is expected to become more aggressive in many directions.

Amusement Park Perk Credited To Carnivals Scenes In Many Films

Chicago, June 1.

Profusion of carnival and high-rise scenes in last year's pix is credited by concessionaires for giving amusement parks "a million dollars worth of free promotion." Riverview Park, Chicago's equivalent of Coney Island, had its heftiest season in its 50-year history in 1953. Ride operators as well as the candy butchers account for the increase in traffic by the unintended advertisement in such films as "This Is Cinerama," "Story of Three Loves," "Little Fugitive," "Lili," "Man On Tightrope," and "Strangers on a Train." But especially "Cinerama."

CBS BANS 'BANANAS' DUE TO GIN BREATH

For the second time in two weeks, Columbia Broadcasting System has slapped the hand of its off-spring, Columbia Records. Last week, the net banned the Columbia platter "Song of the Sewer" by Art Carney for being beneath the web's cultural standards.

Yesterday, CBS put the nix on the Columbia plating of "Bunch of Bananas," on which Rosemary Clooney and Jose Ferrer are paired. It's a special material bit by Ogden Nash and Dick Manning about Ernest Hemingway's jungle adventure after the plane crash when he lived on bananas and gin. That last naughty word mustn't be mentioned on CBS.

U.S. May Sympathetically Reexamine Chevalier Visa

Paris, June 1.

Understood that people in high places in Washington have become interested in Maurice Chevalier's lack of a U. S. visa, and will look into it. Recent stories in VARIETY and the more recent Art Buchwald piece in the N. Y. Herald Tribune (local and Gotham editions) have attracted attention.

Chevalier has reiterated that he is not interested in politics; that his signing of the Stockholm "peace petition" was unwitting, and so far as he knew at the time devoid of any political implications. He found out otherwise only subsequent thereto, says the French star.

Belle Blanche Sues Loew's

Belle Blanche, an actress, filed a \$25,000 suit in New York Supreme Court last week against Loew's, Inc.

Actress charges that her professional name was used in the Metro picture "Dangerous When Wet" without her authorization.

Castle Scores In Tele Debut Fight On Propaganda

By ROBERT J. LANDRY

Eugene W. Castle, founder and president of Castle Films (which he sold to Universal for \$3,000,000), made his debut as a television panelist Sunday (30) at 1 p.m. over ABC in a Facts Forum program. He proved articulate, photogenic, unabashed, unapologetic, needing and highly aggressive. Seldom is such a forceful personality encountered in public debate, and now that they know about him other tv panels probably will use this fighting millionaire with his sharp and ready tongue and high emotional voltage. He has the scrappiness of a soccer player, and is approximately as polite.

What gave the Castle debut particular bite and pertinence for show biz and communication gentry was the subject of the day: "How Effective Is American Propaganda Abroad?" The barometric readings were all extremely disturbed since the two professors on the panel, Charles Hodges of NYU and John K. Norton of Columbia, were obviously as irritated by Castle as they were irritated to Castle. He charged them openly with the crime of being theoretical and pointed to his own fact-finding visits to Europe, his appearance before Congressional committees as qualifying his expertness. Because of the amount of time and energy consumed in personal asides, and Hardy Burt's repeatedly having to bring the show back to "format," it was hard to weigh how much meat was on the bone of contention, but some points worthy of deeper probing were certainly laid on the line.

All foreign governments indulge in propaganda, said the profs. Fiedlede, said Castle, the Russians were too smart to waste much time or money that way. They understood, but the Yankees still don't, that Europeans are nauseous from excess of propaganda during the two decades dominated by Mussolini and Hitler.

The U. S. Information Agency is a reasonably successful activity, argued the profs. Not true, shouted the crusading millionaire, who quoted Senator McCarran and Ted Streibert, head of the USIA itself, to prove otherwise. Prof. Hodges tried to put in a good word for Streibert, former president of WOR, but Castle scornfully characterized Streibert as the worst of an inept series of leaders in this work. In the light of Castle's utter frankness, it was perhaps just as well that nobody dragged in the name of Cecil B. DeMille, who is another of his favorite targets as one of those he blames for squandering taxpayers' money on stupid propaganda which alienates rather than impresses European people.

Too Emotional?

David Garrity, a N. Y. book publisher, and also very photogenic, was on Castle's side of the argument but his style was more conventional. He quoted Alfred Kohlberg, whom he characterized, as (Continued on page 34)

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U.K. GOV'T. BURNS FINGERS ON PIX

Studios Hold Back Stars From Video But Now Gladly Give Action Scenes

The major studios, which less than two years ago barred all use of clips from their films (old or new) on tv, are now eager to accommodate video with footage. Special 16m clips, highlighting dramatic scenes, are being prepared especially for tv use. These are for advertising use on video as well as for insertion on specially-selected shows which go in for film plugs, the leader in the latter category being Ed Sullivan's "Toast of the Town."

The preparation of the 16m footage for tv is not occasional. One studio, for example, has made it standard operating procedure, preparing a 16m tv clip for every picture coming off the lot. It makes available 100 prints of the 16m footage for spotting on tv stations throughout the country. This effort results in numerous free plugs for the pictures.

Attitude of exhibs on this score has also changed over the years. It was exhib opposition that caused the distrib to withhold any and all footage from tv, the exhib complaint being that patrons won't come out to see the film stars if they can see them at home on tv for free. However, on the basis of a number of experiments, involving both the use of clips as well as stars, it was discovered that tv could serve as a valuable want-to-see showcase.

In the case of stars, studios are still reluctant to release them for appearances on dramatic or variety shows. However, they've let the bars down on appearances aimed especially to plug an upcoming picture. Opposition is also ending to star appearances as an integral part of a particular tv show if the studio can be assured its product will receive a solid plug. In recent months there have been attempts to design shows especially aimed at selling pix, but to date no progress has been made in this direction.

Rydge Extols Upcoming Hollywood Attractions; No Australian 'Shortage'

Norman B. Rydge, managing director of Greater Union Theatres, and a financial leader in Australia, did a rave about the quality of forthcoming American screen product before leaving N. Y. on his way back home over the weekend. He visited Washington and Niagara Falls on his way to Chicago, where he is due today (Wed.). After that Rydge stops off in Hollywood to look at additional product and latest mechanical devices.

Rydge was in N. Y. for nearly two weeks on his world trek, which took him first to London for huddles with J. Arthur Rank. He said there is no product shortage in Australia so far although American majors will turn out fewer feature pix this season. His Greater Union circuit is in a fortunate position in that it is supplied major product by Paramount, Columbia and Universal, and not one of the three has curtailed its product lineup in order to go into widespread C'Scope pix-making.

Rydge was enthusiastic about "Caine Mutiny," and felt it would go big in Australia.

HARRY KALMINE OVERSEAS

Investigating London, Paris, Rome For Cinerama

Stanley Warner is stepping up its efforts to introduce Cinerama abroad. Following preliminary surveys by a number of SW execs and engineers, Harry M. Kalmine, veepee and general manager, will make an effort to finalize a deal.

Kalmine left for Europe on Wednesday (26) and will visit London, Paris and Rome. Still under discussion is an arrangement whereby the foreign exhibition rights may be turned over to Matty Fox.

New Titles 'Unethical'

Columbus, June 1.
"Are there no ethics in our business at all?" asks Robert A. Wile, executive secretary of the Independent Theatre Owners of Ohio, in last week's bulletin to members.

He's talking about Warner reissues, which he says are old pictures retitled. "Two years ago," Wile wrote, "Republic did the same thing but cut the pictures down before retitling them. The Republic ads referred to re-editing. The Warner ads do not. However, in microscopic type they say, 'Re-release.' To the public, which does not see this fine print, it is an imposition to show them an old picture retitled."

39-Week Profit Of \$2,664,000 For Col Pics

In another instance of a film company showing stock gains on the financial front, Columbia Pictures chalked up a net profit, after all taxes, of \$2,664,000 for the 39-week stanza ending March 27, 1954. For the same period of a year ago, the 39 weeks ending March '53, the net profit amounted to \$310,000. The jump in profit in the one-year period totalled \$2,354,000.

The earnings per share of stock for the most recent fiscal stanza amounted to \$3.26 per share of common stock as compared to 15c for the previous year. In both 1954 and 1953 the earnings were based on 757,843 shares of stock outstanding.

Before taxes the net profit in the '54 period was \$6,296,000 as compared to \$1,071,000 in '53 stanza. Total taxes in '54 were \$3,632,000 (\$2,600,000 for federal taxes and \$1,032,000 for state and foreign taxes) as compared to total taxes in '53 39-week period of \$761,000 (\$65,000 in federal taxes and \$696,000 for state and foreign taxes.)

RKO Has the 'Flowers' But Who Gets the Money?

Los Angeles, June 1.
How to settle claims totaling \$310,000 with only \$26,524.30 available.

That problem was too deep for RKO in the case of a picture titled "No Time for Flowers," so the money was turned over to the Federal Court for adjudication.

As distributors of the indie film, RKO listed a long line of claimants, including the U. S. Department of Internal Revenue, J. Arthur Warner, Hans de Strakosch, Motion Picture Association, and others. Warner's claim amounts to \$140,000 and de Strakosch to \$134,615.38. Smallest claim is \$300 by MPA, evidently for a production Code Seal.

The \$26,524.30 is the amount the picture made up to April 29, 1954.

Coin for Religiosos

Hollywood, June 1.

Henry Spraggings, of Fort Worth, and Howard N. Wilson, of Austin, Tex., have set up a new organization to finance religious films, starting with "Preacher from Hell."

Delta Productions will make the picture here in Technicolor, for Autumn release both in theatres and churches.

BRIT. LION INTO RECEIVERSHIP

By HAROLD MYERS

London, June 1.
The British government's first major excursion into the picture industry has ended in failure. Tonight (Tues.), it announced its intention of foreclosing on British Lion and of appointing a receiver. This decision, which has shocked the local industry, is the sequel to the loan of \$3,400,000 advanced to the company when the National Film Finance Corp. first went into business back in 1951.

David Kingsley, NFFC managing director, disclosed that British Lion had lost its entire share and reserve capital valued over \$3,350,000 and that, in addition, his outfit is making provision for a \$5,600,000 loss on the original \$8,400,000 loan.

The new distributing company will be 100% under NFFC control and will in fact be owned by the government. As such it will be permitted to guarantee the first 70% of production costs but will not be in a position to extend completion guarantees.

Sir Alexander Korda's contract as British Lion production adviser automatically terminates with the appointment of the receiver and it's unlikely that it will be renewed. The Shepperton studio, mainly owned by British Lion, will be taken over by the receiver who will decide on their disposition. British Lion 14c stock was quoted on the (Continued on page 24)

Stolkin Drops Columbia 'Buy'

Ralph Stolkin, key member of the syndicate which briefly held, and then lost, control of RKO Pictures in stock transaction with Howard Hughes, stated yesterday (Tues.) he has abandoned all ideas about possibly buying control of Columbia.

Reached at his Chicago headquarters, Stolkin said he found that Col prexy, Harry Cohn, was "not interested" in peddling his shares in the film company.

National Boxoffice Survey

Memorial Day Weekend Ups Biz; 'Dial M' New Champ, 'Cinerama,' 'Suite,' 'Wait,' 'Guitar' Next

Long holiday weekend for Memorial Day this year is spelling considerably improved biz currently in many key cities covered by VARIETY. However, ideal outdoor weather put a crimp in anticipated upbeat in some spots while continued transport strikes still plagued Pittsburgh and Indianapolis. Several new pix were unveiled but not as many big ones as anticipated.

New boxoffice champ currently is "Dial M For Murder" (WB), which was fine to sock in most of the 14 locations where playing. "Cinerama" (Indie) again is finishing in second position.

"Executive Suite" (M-G), which had been first for four consecutive weeks, wound up third. "Long Wait" (UA), which started out smash last round, is capturing fourth spot while "Johnny Guitar" (Rep) will be fifth.

"River of No Return" (20th), long among the top three, is winding up sixth. "Flame and Flesh" (M-G), comparatively new, is pushing up to seventh, mainly by dint of some 10 playdates since inclined to be uneven so far.

"Elephant Walk" (Par), fifth last round, is taking eighth money. "Knock on Wood," also from Paramount, is landing ninth spot. "French Line" (RKO) rounds out the Top 10 pix. "Carnival Story" another RKO release; and "Genevieve" (U) are the two runner-up films.

"High and Mighty" (WB) shapes

Italian Film Releasing Office Will Seek American Features For United States Distribution

Top Budget of All Time?

Hollywood, June 1.
In addition to a giant squid, Walt Disney's "20,000 Leagues Under the Sea" will have a giant budget.
According to director Richard Fleischer it will cost around \$6,000,000—the most costly film in Hollywood history.

Debate Right 'Cuts' for Army's 72-Minute Pic

Washington, June 1.
Pentagon opinion is reported split wide open on the proper way to handle "This Is Your Army," the \$300,000 documentary made by 20th-Fox, for theatrical use. Pic runs 72 minutes in its present version and is being offered to the theatres as is, with the Army willing for some distributing companies to cut "some."

On the other hand, there is considerable Pentagon feeling that the smartest thing would be to offer all the footage—including what wasn't used—to each distributor, permitting him to make and offer his own version of the tinter, which is basically an indoctrination subject.

Col. George P. Welch, head of Army public information, pines (Continued on page 16)

Universal's 25c Divvy

Universal board in N. Y. yesterday (Tues.) declared the regular 25c quarterly dividend on the U common stock.

Divvy is payable June 25, 1954, to stockholders of record at the close of business June 11, '54.

IFE Releasing Corp. is now in the market for indie-produced American features and expects to distribute three or four a year in addition to its regular quota of Italo imports, Bernard Jacon, v.p. in charge of sales and distribution, disclosed last week.

He said talks had already been initiated with a number of producers. Acquisition of Hollywood films represents quite a switch of policy on the part of IFE Releasing which was set up a year and a half ago to handle Italian features only. Jacon emphasized that IFE had no intention of entering production financing and that it would take on outside pix on straight distribution deals.

IFE Releasing, which operates independently from Italian Films Export, at present maintains a network of five division and two district offices with 19 salesmen covering all of the exchange areas. Sales staff will be expanded to 28 in the fall when the outfit launches its new release sked consisting of (Continued on page 24)

No Courtesy to U.S. So East Germans Get Same Treatment From Us

Washington, June 1.
Bar on East German motion pictures in this country is in retaliation for that country's seizure and manhandling of U. S. owned properties there, and was ordered by the State Department.

Although films are still allowed into this country from Russia and most of its satellites, they may not be shown if made in East Germany, a proviso which has caused considerable puzzlement in the U. S. industry.

Office of Alien Property, a branch of the Justice Department, (Continued on page 24)

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DAILY VARIETY
Published in Hollywood by
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Mild May Paced by 'Exec Suite'; 'River' Winds With 2d Money, 'Carnival,' 'French Line' Sparky

With hardly any favorable factors and numerous handicaps such as local transit strikes and weak product, first-run situations staggered through May. The death of new, strong fare made itself felt in numerous comparatively weak grosses. Effect of the 10% admission tax slash was not felt to any extent, and movie exhibitors figure it will take about four months more before full beneficial effect of this tax reduction is fully reflected boxoffice-wise. Product dearth brought out many reissues.

Oddly enough, this business downturn was not reflected much among the top six grosses during May. First place in the boxoffice derby was won by "Executive Suite" (M-G) by a wide margin. This all-star drama finished first every week in the month, showing a total gross of \$1,090,000 in key cities covered by VARIETY.

"River of No Return" (20th) wound up second. The popularity of Marilyn Monroe and Robert Mitchum went far in putting this "western" across at the wickets. Some exhibitors were inclined to feel that C'Scope contributed only a minor segment to the b.o. uplift on this pic. "Cinerama" (Indie), which was second in April, wound up in third place.

"Knock on Wood" (Par) captured fourth position although the limited number of playdates, during the month mitigated against a heavy-total gross. The Danny Kaye comedy, rated by some exhibitors as his funniest, was strong to terrific in the spots where playing. It likely will be heard from considerably more in the future.

"Elephant Walk," another Paramount release, is taking fifth spot, a position it held consistently most of the month.

"Carnival Story" (RKO) wound up in sixth place.

May's Top Nine

1. "Executive Suite" (M-G).
2. "River No Return" (20th).
3. "Cinerama" (Indie).
4. "Knock on Wood" (Par).
5. "Elephant Walk" (Par).
6. "Carnival Story" (RKO).
7. "French Line" (RKO).
8. "Prince Valiant" (20th).
9. "Miami Story" (Col).

Exhibits Still Cite C'Scope Problems

Although the controversy relating to CinemaScope has largely subsided, there's no end to new twists in distrib-exhib relations in the sale of the widescreen product.

Newest beef is that exhibits with CinemaScope equipment are being penalized because they're "progressive" in desiring to show the picture the CinemaScope way. Example cited by the Allied States Gulf States unit is the case of the theatre, a sub-run situation, which was asked how it wanted to play Warner Bros. "The Command." The exhibitor said he wanted to show the film in CinemaScope. According to the Allied unit, the exhib was told it would cost him 2½% more to play it in the widescreen manner. The Gulf States outfit charges that's "putting a penalty on a progressive exhibitor."

Another Southern squawk relates to the high percentage terms for C'Scope product. This example is cited: "This is a precedent business, and if we continue to allow upped prices for pictures just because they are in CinemaScope, regardless of later adjustment, we are out of business. When an exhibitor plays 'Knights of the Round Table' (C'Scope) at 50% to a \$1,800 gross, and 'The Long Long Trail' (2-D) to a \$2,900 gross at 40%, how long do you think it will take film companies to claim all good 2-D pictures at 60%? The claim will be this: 'out-grossing CinemaScope and is worth more.'"

COMPO ON DUALS

General Public's Taste Vs. Nixy Minority Cited

Perennial questions re the continued existence of double features are being answered in the latest COMPO ad, "Those Doggone Double-Features!" appearing in Editor & Publisher.

Copy points out that here is a case of vociferous minority obscuring the entertainment tastes of the broad audience which, by all b.o. counts, prefers double features and deserts the theatre that drop 'em.

Ad cites the instance of the house that switched to single features. Its gross dropped 25%. When double features resumed, business went back to normal levels.

"Theatres have experimented repeatedly to eliminate double features," the ad, 14th in a series, says. "We know of no successors in these experiments. It seems that so long as any theatres in the area show double features, other theatres do not dare go against the wishes of the bargain-hunting customers."

COMPO suggests a solution, but nixes it in the same breath. "If all theatres in a competitive area had a single-feature policy there would be no problem. But theatre operators like 'scoops', too, and unified action is as rare in our business as in yours."

3 Get Legion's 'B'

Hollywood, June 1.

National Legion of Decency handed "B" ratings to three pictures as objectionable in part. Films are 20th-Fox's "River of No Return," Republic's "Laughing Anne" and United Artists' "The Long Walk."

20TH REALIGNS SALES

Boston Area Includes Buffalo And Albany Under Connolly

New North-East sales division has been created by 20th-Fox, as part of an overall personnel and branch office realignment. The new division will consist of Boston, New Haven, Buffalo and Albany with headquarters in Boston. Section is headed up by J. M. Connolly, formerly manager of the Boston exchange.

There are other changes, all effective as of last week (24). Martin Moskowitz, formerly Empire State division manager, takes over the revised Atlantic division consisting of New York, Philadelphia and Washington. He'll continue to headquarter in the N. Y. branch.

20th's Pittsburgh exchange, formerly in the Atlantic division, is being added to the central division under T. O. McClester, central division manager. John Feloney, former Boston office sales manager, takes over management of the exchange with John Peckos, Boston exchange salesman, promoted to sales manager. In the west, Bryan Stone has resigned as assistant western division sales manager and is being succeeded by Reville Kniffler, formerly assistant branch manager in Los Angeles.

Perspecta Sets European Tests

Moving to advance the use of Perspecta directional sound abroad, demonstrations of the stereophonic sound process will be held in more than 40 important film centers.

Overseas within the next three months. The shows for the trade and press are being sponsored jointly by Metro, Warner Bros. and Paramount, the three companies which have adopted the Perspecta system for all their pictures.

Seven demonstrations have been completed abroad, with dates for 13 additional showings already set. Dates for other demonstrations will be fixed in the near future.

Arthur M. Loew, prexy of Loew's International, announced the signing of licensing agreements for the manufacture and sale of Perspecta units with several firms abroad, including Microtechnica of Turin, and Cinemecanica of Milan, Italy; the Brockless-Simplex Co. of France, and the Japan Victor Co. of Tokyo. Active negotiations are under way with other manufacturers in other parts of the world.

Loew's Inc., which owns 50% of Perspecta sound, has received word that the ABC Circuit of England will equip their theatres with Perspecta sound. Installation will proceed immediately to permit the showing of Perspecta prints on the ABC Circuit of "Knights of the Round Table," "Rose Marie," "Student Prince" and "Rhapsody."

AL CROWN BACK IN U.S. AFTER HUSTON HUDDLES

Al Crown, prexy of Moulin Productions, returned from England Thursday (27) after conferring with John Huston on production plans for "Moby Dick," which Warner Bros. will release. Crown also discussed a number of co-production deals with James and John Woolf of Romulus Films and completed arrangements for a joint effort on "I Am a Camera." The John Van Druten play produced on Broadway in 1951 will be filmed in England in the fall under the banner of both Moulin and Romulus.

Huston's tie with Moulin served to set the stage for his stock-option deal with Allied Artists as a producer-director-writer. AA v.p. Harold J. Mirisch and G. Ralph Branton, also an AA v.p., are associated with Moulin Productions and were also involved in the financing and Western Hemisphere distribution of Huston's "Moulin Rouge" and their association with Huston on this project and on "Moby Dick" eventually led to the signing of the pact with Allied Artists.

'Oklahoma' Leads Set

Hollywood, June 3.

Plum role of Curley in "Oklahoma" has gone to Gordon MacRae. Femme lead will be Shirley Jones.

Operetta will be made in 65m. Todd-AO method.

Eric Johnston's Praise of Toll TV Hits Sour Note; Exhibitors See Subscription Aided With FCC

Republic's 25c Divvy

Republic Pictures last week declared 25c dividend per share on its preferred stock.

Melton is payable July 1 to stockholders of record June 10.

Amusement Shares Continue Strong

By MIKE WEAR

Bulls in film production and film theatre stocks were highly encouraged by the showings made by these issues in last week's stock market. Wall Street had to contend with the usual lack of interest as the long holiday weekend approached on Friday (28), since no trading on Monday (31). Reason for this cheerful attitude by traders favoring the upside in picture and film theatre shares was that they reached new high ground or came close to old tops.

After several brokerage houses tipped that they favored film theatre issues over pix company stocks, the market confounded such an idea in last week's trading when picture issues (repped by companies producing and distributing films) were taken in hand and pushed considerably higher. Three of them hit new highs for the year.

An example of this bullish sentiment towards film shares, as against pix theatre stocks, was the new high for the year registered by Universal common. It hit 23¼ on Wednesday, best figure in 1954.

COMBINE CIRCUITS

United Paramount Streamlines Dixie Operations

New Orleans, June 1.

Two wholly-owned United Paramount subsid circuits in the south have been consolidated for purposes of streamlining the operation. Tenarken Paramount Theatres, operating seven houses in the area, has been merged with Paramount Gulf Theatres, extensive chain based in New Orleans.

Jack Katz, general manager of Tenarken, is anklung the outfit under the new setup. Gaston Dureau continues as head of Gulf States, as well as Tenarken.

N. Y. to L. A.

Harry Belafonte
Henry Cornelius
Henry Fonda
Joseph Kaufman
Burl Ives
Harry Loud
Raymond Massey
Dolph Schader
David O. Selznick

L. A. to N. Y.

Harry Ackerman
Mari Aldon
Irving Allen
Raymond Burr
Broderick Crawford
David Diamond
Edward Dmytryk
Frank Fay
Helen Ferguson
Robert Fierman
Zsa Zsa Gabor
Ben Hecht
Harold Hecht
James Wong Howe
Anna Karen
Kurt Kasner
Janet Leigh
Diana Lynn
Mercedes McCambridge
Lauritz Melchior
Jeff Morrow
Milton Rackmil
Al Ritz
Dale Robertson
Henry Rogers
Frank Ross
Patti Page
Dorothy Patrick
Betta St. John
Robert Strauss
Eddie Sutherland
Shelley Winters
Herbert J. Yates

N. Y. to Europe

Donald Albery
Americo Aloaf
Rudolf Bing
O. O. Bottomf
Scott Brady
Gertrude Bromberg
Jean-Michel Damase
Martin Feinstein
Bill Finch
Tay Garnett
Betty Garrett
Joan Greenwood
Sol Hurok
Harry M. Kalmine
Grace Kelly
Anne Jackson
Maks Levine
Goddard Lieberman
Vera Lynn
Cela McLaughlin
David Niven
Ray Noble
Donald Oenslager
Larry Park
Barbara Rush
George Schaefer
Robert E. Sherwood
Sloan Simpson
Dickie Valentine
Richard Widmark

Europe to N. Y.

Erik Billquist
Irving Brecher
Al Crown
Grete Eberth
Irene Faure
Frank M. Folsom
Ava Gardner
Bob Hector
Phyllis Kirk
John B. Nathan
Arnold M. Plicker
Adolfo don Ronco
Spyros P. Skouras

LIST CANDIDATES FOR 13 ACAD BOARD POSTS

Hollywood, June 1.

Candidates for 13 places on the Board of Governors of the Academy of Motion Picture Arts and Sciences were announced by president Charles Brackett. They are:

Actors—William Holden, Dean Jagger, Mercedes McCambridge and Donna Reed.

Administrators—Y. Frank Freeman, Jesse L. Lasky and E. J. Granitz.

Art Directors—Felid M. Gray, Hugh B. Hunt, Wilro Ihnen, Lyle R. Wheeler and Joseph Charles Knight.

Cinematographers—John W. Boyle, William H. Daniels, George J. Folsey, A. L. Gilks, Ray Rennahan and Sidney P. Solow.

Directors—Delmer Daves, George Marshall, H. C. Potter, George Stevens and King Vidor.

Executives—William Gordon, Fred L. Metzler, Lester W. Roth and E. L. Scanlon.

Film Editors—Folmar Blangsted, Richard H. Cahoon, William A. Lyon, Alma Ruth Macrorie, Charles A. Nelson, James E. Newcom and Ralph E. Winters.

Music—Herschel Burke Gilbert, Edward B. Powell, Ned Washington and Paul Francis Webster.

Producers—Buddy Adler, Louis F. Edelman, William Perlberg and Sol C. Siegel.

Public Relations—Teet Carle, John C. Flinn, George Lait and Joseph P. Reddy.

Short Subjects—Stephen Bosustow, Carl Dudley, Jerry Fairbanks and Harry Tytle.

Sound—John O. Aalberg, Lorin B. Grignon, Vernon W. Kramer and Louis Mesenok.

Writers—Sydney Boehm, Valentine Davies, Helen Deutsch and George Seaton.

Voting deadline is May 31.

Aboaf Heads for Barcelona

Americo Aboaf, Universal foreign sales manager, left N. Y. over the weekend to attend U. N. 1954 European sales convention in Barcelona, Spain. Powwow opens June 7.

Aboaf, who'll tour U exchanges following the confab, was accompanied by Felix Sommer, his assistant.

PIX BIZ FENCED IN BY LOTSA LAWS

'You'll Only Call Attention to It!'

The current last-ditch battle to fight the proposed New York City 5% admission tax recalls the indifference of both the Metropolitan Motion Picture Theatres Assn. and the Independent Theatre Owners Assn. when the warning was first sounded.

Several weeks ago several New York dailies reported that Mayor Robert F. Wagner was weighing an admission tax. Asked by VARIETY what action the exhibitors were taking to fight the move, spokesman for both MPPA and ITOA "pooh-poohed" the reports, dismissing them as "newspaper dope stories." Said one spokesman: "There's nothing to it. Why print anything about it? You'll only call attention to it."

Unfairness of Tax Better Argument Than Predictions of Bankruptcy

Some warning voices are being raised against a tendency by the film biz to overplay the "bankrupt" angle in its fight against the threatened 5% N. Y. City admissions tax. These observers feel that it would be wiser to concentrate on the unfairness of the tax and its implications rather than the poor economic state of the theatres.

It's recalled that, during its ill-fated attempt in 1953 to obtain repeal of the 20% admissions tax from the Congress, the industry put elaborate stress on the downbeat approach, stating that it was teetering on the brink of disaster and that failure to remove the tax would result in some 5,000 houses closing their doors.

When President Eisenhower vetoed the tax cut—it was reduced to 10% earlier this year—some closings did take place but not anywhere near as many as had been predicted by exhibition spokesmen. There was considerable comment at that time, however, that in fighting the tax by claiming industry bankruptcy, COMPO had actually defeated its basic purpose, i.e., to create public confidence in the industry.

Crix concede that the fight against the 5% levy obviously has to be tied in with a graphic reminder of the economic consequences not only to the theatres and their personnel, but also to allied businesses. At the same time they fear that the industry may be doing itself a disservice by creating an impression that pix are no longer catching the public's fancy. An overstressing of this point is harmful to the business as a whole, they say.

Premature, Unwarranted Reissues Draw Allied Scolding of Distributors

Minneapolis, June 1.

North Central Allied is warning members to "beware" of the reissues of comparatively "recent vintage pictures" which it states are now "flooding" the market and "in most instances" proving to be "boxoffice flops."

At the same time it upbraids distributors for "digging up" the oldies "too soon" and frequently "unwarrantedly" because they allegedly don't bear repetition boxoffice.

Organization also takes occasion to scold the producers again for "falling down on the job" and not producing enough pictures. Such deficiency, it's claimed, is responsible for the present "abortive" attempt to remedy the picture shortage and to squeeze out additional film rental income by bringing back old pictures "over and over again."

Bennie Berger, NCA president, declares, the major producers now have been "tried" and "found guilty" of failing to fulfill their function and should be "ashamed" of themselves.

At the same time, however, the vast majority of the territory's independent exhibitors continue to refrain from signing contracts for the promised but unproduced Hal R. Makelim and other independent pictures.

All Kinds of Advice

H. R. Makelim, who'll have to please 2,500 exhibitors "charter members" under his guaranteed cost scheme, had an indication recently of what he's up against.

Drumming up contracts in Omaha recently, Makelim was approached by an elderly exhibitor with some fatherly advice.

"Make a film with Laurel & Hardy," the vet theatreman counselled. "They're hard working boys and they go over big. And come to think of it—why not team 'em up with the 'Our Gang' boys?"

New Titles On '46 Stewart And '51 Holden Pix

Taking advantage of the recent Academy Award won by William Holden for "Stalag 17" (Par) and the acclaim received by Jimmy Stewart for "The Glenn Miller Story" (U), Warner Bros. is reissuing two pictures starring these thespians. Pictures, being re-released as a package, are "No Time for Comedy" (1946), starring Stewart and Rosalind Russell, and "Force of Arms" (1951), starring Holden and Nancy Olson.

Pictures, however, are not being issued under their original titles. WB has dubbed "Comedy" as "Guy With a Grin" and "Force" has been named "Girl For Joe." The press books and new advertising matter denote that the pix are re-releases and list the former titles. Catch lines bill Stewart as "That Wonderful Glenn Miller Guy" and Holden as "This Year's Academy Award"

(Continued on page 20)

N. Y. TAX JUST LATEST SOCK

Attempts by local governments to impose admission taxes has the industry wondering again just what has the world against the pix business. For pictures, more than any other industry, are subject to Government regulations and restrictions both in the United States and abroad. It's an old adage by now that the pix biz is everybody's business and, given the opportunity, everybody makes an attempt to get into the act.

While baseball has been ruled a sport not subject to the rules of interstate commerce, the film biz is slapped with antitrust suits. The 16m antitrust suit is still hanging over the industry in which an attempt is being made to have films

(Continued on page 20)

Chicago Starved For Celebrities?

Chicago, June 1. Value of film star personal appearances in the hinterlands once again spoke for itself last week in helping a pic into the hefty gross brackets. "Long Walk" racked up a whopping total, nearing \$40,000 at the Woods Theatre, at a time when all other fare was wailing on the Main Stem. Partly the reason, there's no doubt, is that United Artists had sent three of the pic's starlets here on a pre-opening bally tour for the Chi world preem and got nearly complete saturation in all available media.

This somewhat celebrity-starved town only too willingly avails its radio and tv programs to in-the-flesh notables, and newspaper columnists aren't stingy with the space either. Dailies carried eye-catching, leggy photos of Peggie

(Continued on page 20)

JACK SCHLAIFER BACK AT HIS OLD UA STAND

L. J. (Jack) Schlaifer, veteran industry sales executive, has rejoined United Artists and will serve as a special representative. Schlaifer, who assumes his new post immediately, was first associated with UA in 1928 and later served the company in a number of key sales positions until 1940.

Under the appointment, which is in line with UA's expanded product program, Schlaifer will cover the entire United States and Canadian territories.

Industry Mobilizes 'Kill Tax' Drive; All Sorts of Alternative Plans Bob Up

Grace Kelly's Courtiers

Grace Kelly, who has become a hot film name, found herself in a state of confusion when she arrived in New York from the Coast last week en route to Europe. At the airport to meet Miss Kelly on Wednesday (26) were the representatives of three film companies, each vying for her services to plug the interests of each company. And the film company press agents had to be at the airport at 7:55 a.m. to greet Miss Kelly.

On hand to meet Miss Kelly were reps from Metro, the studio to which she is under contract; Warner Bros., for which she made "Dial M for Murder," and Paramount, for which she is going to Europe to make "Catch a Thief." Miss Kelly diplomatically solved the problem by riding into the city with her agent, an MCA man.

Spearheaded by exhibitors and the unions, New York's entertainment industry over the past week whipped up a full-blown crusade against Mayor Robert F. Wagner's projected 5% tax on admissions.

The anti-tax campaign is being fought with a bitterness born of the conviction that the tax is as unwise and discriminatory as it is unfair to the already suffering theatres which have only begun to partake of the benefits of the recently reduced Federal admissions tax.

Exhibitors have organized all means at their disposal, including their screens, to rouse the public to a realization of what the Mayor is trying to do. No secret is made of the fact that, should the tax go through—and there is a feeling among many that it is inevitable—it will be passed on to the public which thus becomes the ultimate victim. While this may preserve the theatres from an immediate and direct loss, upped admissions are seen being reflected in diminishing attendance.

Studies have found that whereas nothing much is to be gained by dropping prices a nickel or a dime, any increase inevitably brings a loss in patronage.

As alternate suggestions continue to pour in, ranging from taxes on free radio and tv shows and juke boxes to free parking and commercially used real estate of religious and fraternal organizations, the industry hammered home its argument that the 5% tax would actually cost the city money in the long run due to theatre closings and the effects on neighborhood businesses.

The Albert Sindlinger research organization has been retained by (Continued on page 20)

2,000 Playdates For WB's 'Them' Within a Month!

One of the fastest playoffs in industry history is being attempted by Warner Bros. for its science fiction feature, "Them!" Distrib expects to complete 2,000 dates within the period of a month. Picture goes into distribution on June 16 for the saturation bookings. It's being backed by a hefty tv and radio campaign, with special emphasis being placed on the video coverage via spot announcements.

In each zone slated for the tv spots, exhibitors are being provided with special exploitation kits presenting tie-in ideas for the video campaign. Campaign is designed to cover every distribution area in the United States. To back up the large number of playdates, WB is providing a total of 600 prints which it claims is a new high for the company. Television and radio blanketing is not superceding newspaper coverage, according to WB. Company is supplementing it with special area newspaper advertising in cities within the circulation area of the saturation regions.

LUST OF MUNICIPALITIES FOR THEATRE TAX IS NOTHING NEW, SAY EXPERTS

Theatre men have long had warning that amusement taxes are "peculiarly suited" for municipal administration and that local governments have avariciously eyed admission taxes as a source of additional revenue. The present battle of New York exhibitors to prevent the city from levying a 5% bite on admissions recalls the testimony of an official of the American Municipal Assn. at the tax hearings in Washington.

Randy Haskell Hamilton, the Washington director of AMA, asked the Congressional committee to recommend the repeal of the Federal tax so that it could "rightfully" come into the domain of the local municipalities. He declared that it could be best administered by state and local governments. A committee member called Hamilton's testimony to the attention of Robert Coyne, Council of Motion Picture Organizations rep, and to exhibitors representing the industry. The exhib delegation

said they were sure that the local governments realized the plight of the theatres and would do nothing that, in the long run, would harm not only the theatres but businesses surrounding the theatres which would be harmed if the theatres were forced to close.

Hamilton, when asked how Federal repeal of the tax would be beneficial to the theatre biz, said the local bites would probably be considerably less since they would exact about 5% as compared to the Federal government's 20% levy. As an argument for local control of the taxes, Hamilton noted that theatres and other amusement spots required additional police protection and extra street cleaning facilities.

Varied Tax Yields
Most recent statistics available reveal that 13 out of the nation's largest cities collected a total of \$7,973,000 in amusement taxes in 1952. This is considerably below the \$16,000,000 which the city

hopes to collect from New York amusement spots as a result of the 5% tax. Chicago, with a 3% levy, netted only \$1,700,000 in '52, the major share coming from film houses. On the basis of \$1,700,000 at 3%, the gross biz would have been \$57,000,000. At 5% it would have brought in about \$2,500,000. Assuming that New York has four times as many theatres, a generous estimate, the total amusement biz would be about \$228,000,000. At 5% this would bring in about \$11,400,000, a figure still under the \$16,000,000 New York hopes to collect.

In 1952 the entire U. S. amusement business yielded \$246,000,000 at the 20% tax. Employing some fast arithmetic, the take would have been about \$82,000,000 at 5%. For New York City alone to chalk up \$16,000,000 in amusement taxes, it would mean that the city would have to do 20% of the amusement biz of the entire coun-

(Continued on page 20)

Schine Chain Defendants Required to Post Bonds, On Antitrust 'Appearance'

Buffalo, June 1. Preliminary legal skirmishing began in Federal Court here last week in proceedings brought by the Government against Schine Theatres, Inc., J. Myer Schine, John A. May, Louis B. Schine, Donald G. Schine, Attorney Howard M. Antvill, Buffalo Council President Elmer F. Lux and eight other corporations on civil and criminal contempt show cause orders charging the defendants with non-compliance with the 1949 antitrust decree issued by Judge John Knight which ordered the Schine chain to divest itself of 39 theatres.

Schine attorneys unsuccessfully resisted the Government's attempt to force the Schine defendants to post appearance bonds, when Judge Knight required the posting of \$2,500 by each of the defendants to guarantee their future appearances in court.

The right of the Government to institute contempt proceedings where no direct loss has been suffered was also attacked by Schine attorneys, as was the inclusion in the present proceeding of three (Continued on page 16)

Reaction To Editorial

Sticky Wicket, O., June 1. In re editorial yclep "A Kick in the Wickets" in last week's VARIETY, reference was made in indignant discussion of the proposed New York City tax that it was the sort of thing that might be expected "from the unsympathetic elements of Broken Bottle, Ohio."

Although there is no Broken Bottle in the state, other than those in the trash heaps, there is a Broken Sword, Ohio. It is nine miles north of Bucyrus in Crawford County. There's no post office there and the population is unknown but it is believed there are no "unsympathetic elements" in Broken Sword. It has no theatre and, therefore, no theatre tax.

Wass you, as the old routine goes, ever in Wauseon?

Pathe color comes through very well and in natural tones that provide added values. Bunuel's megaling is intelligent and places the accent where it belongs, building suspense and tension as Crusoe suddenly discovers that he's sharing the island with cannibals.

WAGE SCALES CRIMP HOUSE MGRS.

Woes of Exhibitors—Elsewhere

Buenos Aires, June 1. Argentine exhibitors met here for four days last week in the first convention they've ever held. Some 500 delegates representing 2,200 houses showed up, bespeaking the seriousness of trade problems. A first objective is the creation of an Argentine equivalent of the Yankee COMPO.

Current problems of industry include: "Protection" of Argentine features which disadvantages imports on which Argentine exhibitors tend to make more profit. "Pressures" of producers, authors, vaudeville entertainers upon the cinema operators whose prosperity is grotesquely exaggerated in their minds. "Admissions," which are kept arbitrarily low by Government edict as a social gesture to the masses. "Censorship," which is now conflicting and not centralized and creates much confusion.

RIGHT TYPE NOT EASILY RECRUITED

Theatre circuits report they're finding it increasingly tough to get reliable and responsible managerial personnel and particularly assistant managers. Situation isn't desperate, but it's serious enough to rate considerable attention from circuit toppers.

Complaint isn't so much one of a manpower shortage but it's aimed at the fact that (a) it's difficult to get young men willing to make a career out of the exhibition business, and (b) to find personnel with an affinity for showbiz traditions and requirements. Frequently heard beef is that no one seems to be willing any more to start learning the trade from the bottom up.

There is something of a sequel to this situation in the foreign departments of some of the distributors where execs report they find it difficult to find a crop of new men capable of serving in the overseas market. Various companies at one time or another have set up training centers for their "ambassadors" abroad, but none is in existence now. Tendency at the moment is to bring English-speaking foreigners to the home office and to train them before sending them back into their native territories.

Discussing their personnel problems, exhibitors say it would be an excellent idea to create a training school to assure a pool of men and women on which to draw. While the idea has come up on occasions, it has never been followed up in practice since the old Public Managers school run by Barry. Closest approach to it has been the Theatre Owners of America-sponsored training film made by Filmack. Re-

(Continued on page 16)

Argentine May Modify 'Protection' Of Own Film Product; Classic Scripts Fail to Attain Prestige

Donnelly Pro-Walsh

Minneapolis, June 1.

William Donnelly, recently appointed a vice president in the IATSE and business manager for the AFL stage hands' union here and their motion picture projectionists' international representative from the Minneapolis area, declares he'll oppose Roy Brewer's presidential candidacy. He'll support incumbent Richard Walsh of New York.

Supporters of Brewer say Donnelly is visiting various locals to hold them in line for Walsh.

Buenos Aires, June 1.

Recent indications point to abandonment of the ultra-protectionist policy in Argentina, or at least of a switch in the conduct of this policy which will be more favorable to foreign pictures. Currently the Press & Information Ministry and the Motion Picture Council are parleying on the matter, the scheme most favored being one whereby instead of insuring better playing time for the native pictures, the Government would award cash prizes to producers turning out the best material from a national point of view.

This switch stems from the producers' failure to warrant the protectionism by turning out worthwhile productions. They continue inept in the choice of story material, and instead of seeking yarns which give some idea of local advantages, they persist in adapting stories from Ibsen, Dumas, or other classical authors which have been produced so much better in Hollywood or Europe. Hugo del Carril's "Las Aguas Bajan Turbias" is the nearest that has been done in recent years to produce something individual and the picture has achieved distribution in France and Spain, also Canada.

Argentina Sono Film, Mapol, General Belgrano and Hugo del Carril recently concluded a deal with the Distribuidora Filmica Centroamericana for distribution of some Argentine pictures in Cuba, Puerto Rico, and the Dominican Republic. Also following on the Mar del Plata festival, Spain's Cesario Gonzalez agreed to distribute in Spain, advancing coin prior to distribution, to enable lo-

(Continued on page 16)

Eastern Orthodox Priest Raps Boycott

Says Campaign in Buffalo Assumes 'Spanish Inquisition' Overtones

Buffalo, June 1.

Efforts of the Buffalo Catholic Diocese to establish a boycott of Basil's Lafayette and other "affiliated" theatres in retaliation for the showing "The French Line" were sharply assailed by Rev. John Pallas in his sermon at the Hellenic Eastern Orthodox Church here Sunday. Characterizing the matter as having reached the stage of a "Spanish Inquisition," he stated that the Catholic campaign to prohibit the picture here undermined the basic American way of life. He disagreed openly with Catholic critics over the picture and said that he had seen it and agreed with thousands that it was "lively and tuneful with no more harm in it than many other works of art and literature" available to everyone without adverse criticism.

"I do not dispute the right of any group to attempt to advise its own members what they may or may not see," Rev. Pallas added. "If the members of that group care

(Continued on page 20)

ILLINOIS TOP COURT OKAYS CHI CENSORSHIP

Chicago, June 1.

Chicago censorship statute, criticized over a year ago by American Civil Liberties Union in the matter of city's nix on "The Miracle," was held constitutional last week by Illinois State Supreme Court. ACLU had scored a near victory over the statutes last July when Circuit Court Judge Harry Fisher overrode the blue-pencilling of the pic, but Supreme Court reversed Judge Fisher's decision.

Case is slated for rehearing by Judge Fisher, this time solely on the issue of morality.

NEEDLESS CAMPAIGN

Catholics Request 'Revival' Of Still Current 'Bernadette'

William C. Gehring, 20th-Fox assistant exec sales manager, was the most surprised man in town last week when his office was swamped with thousands of letters, all addressed to him personally and asking reissue of 20th's "Song of Bernadette."

It turned out that the mail was in response to an appeal in the Catholic publication, "The Sunday Visitor," by its entertainment columnist Dale Francis. Latter had pointed out that this was the Marian year and that "Song" would be a fine picture to be reissued for that occasion. He urged his readers to send their request to Gehring.

Odd aspect of the mail appeal is that it wasn't actually necessary since 20th has never withdrawn "Song of Bernadette" from release and has prints of it available in most exchanges.

Gehring is undertaking to reply to all who have written him. His letter thanks the correspondents for their interest and points out that "Song" is one of the few motion pictures that never have been taken out of release.

\$25 Top for Peck Pream

Detroit, June 1.

World preem of "Man With a Million" (UA), Gregory Peck starrer, will be a benefit for the American Korean Foundation June 17 at the United Artists Theatre. Loges will sell at \$25 each; orch, \$10, and rear balcony, \$5.

Production Bally Lost Via Release Delay: Theatres

Publicity void that envelops a picture between the time of production and its release is a matter of concern to some exhibitors who feel the distributors could do a more intensive job of pre-selling their product.

Argument, advanced by Leonard Goldenson, United Paramount Theatres prexy, among others, is that the production companies would be wise to protect their investment by allocating certain amounts for plugging a film in the "hibernating" period that follows completion of lensing, editing, etc. As a rule—although the time lag appears to be shrinking—it's still anywhere between six months to a year between the time a pic is finished and the public gets to see it.

Exhibits maintain that a valuable opportunity is being lost via this lag. The studio spends a certain amount of money on publicizing a picture, while it's in production. As a rule, very little is heard of the film until it approaches its release date. It's claimed that, were this time to be utilized, it would permit a gradual increase in audience

(Continued on page 18)

'Request' With Threat To Invoke 1905 Law, Hits 'The French Line'

Indianapolis, June 1.

Six theatres and drive-ins scheduled to open "French Line" simultaneously Wednesday were threatened with court action by Marion County Prosecutor Frank H. Fairchild. Needed by Parent-Teacher complains after film was screened for representatives, Fairchild "requested" theatres not to show it, threatening arrest under 1905 state law prohibiting distribution of obscene literature or devices, including pictures, if they do.

Manny Marcus, who operates the Ambassador, only downtown theatre involved, said he intends to go ahead with showing on advice of RKO attorneys. Two neighborhood theatres and one drive-in that had it booked were undecided.

But two of the three drive-ins among the original six day-and-

(Continued on page 22)

Telemeter Given Lotsa Mention At Par Meet

While acknowledging that the industry could use more bigger pictures, Paramount prexy Barney Balaban told the company's stockholders in the annual meeting in New York yesterday (Tues.) that "Paramount does not plan a specified number of pictures nor does it have a pre-determined overall budget during a given fiscal year."

Balaban explained that "in our business we can no longer plan for a volume of pictures to be delivered at some time in the future. The public has become most selective in its motion picture preferences." He stressed that each picture must stand on its own merits and the company's production policy "for the foreseeable future will be to produce every picture that we believe can pay for itself and, hopefully, return a profit in this new market—without limiting their number, cost or overall budget." Balaban said Par "would be most happy to add to the number of pictures being produced by our studio and will do so whenever the particular circumstances, justify it." The simple economic fact, he said, is that the more quality pictures the company makes, the greater will be its dollar volume.

Unlike many recent film company stockholder meetings, the Par session was marked by an absence of sharp stockholder queries and was concluded without bitter exchanges and frayed tempers. The meeting, while well attended, was not SRO. Bones of contention, raised and passed over quickly, included: the fact that veepee Paul

(Continued on page 18)

MORE HARASSMENT OF 'SALT' IN CHICAGO

Chicago, June 1.

It was simply a case of a missing operator. Premiere night of "Salt of the Earth" last Friday (28) filled the Cinema Annex to near capacity, everyone turning out—but the projectionist. In lieu of a pic, the audience received speeches by Herbert Biberman, director of "Salt," and chieftain of Independent Productions Corp., and by M. A. Terman, owner of the house. All paying patrons received refunds.

The boothman, Louis Cleppe, had shown previews of the pic all during the previous week and was quoted by Terman as saying he liked the film. However, on Friday he failed to appear and couldn't be reached at his home. Clarence Jalas, business manager of the operators union Local 110, IATSE, told the Cinema Annex he would send a substitute operator; and, by evening, when the sub failed to appear, all union toppers were inaccessible, reportedly "out of town."

House had purchased four-inch ads in all the daily papers for two days prior to the opening, and said it would sue for damages if union (Continued on page 18)

SMALL TOWN CLOSINGS

Falling Grosses Given As Cause In Illinois

Chicago, June 1. Falling biz extinguished four more theatres in this region last month, one of them closing just for the summer. A fifth house, the Tampico in Tampico, Ill., shuttered May 15 reportedly because of owner A. Tonkinson's illness.

On May 17, Bailey Enterprises dimmed the Tazell Theatre in Washington, Ill. Abe Werber closed the Princess in Lewistown, Ill., on May 31, and the Glassford in Glassford, Ill., went out on April 25. Frank Stewart shuttered the Rivoli in Danville for the summer.

FREEWHEELING PRE-RELEASES PROVISOR BY 'ARBITRATION' CONFERENCE RECOILS

Agreement between distributors and exhibitors participating in the industry arbitration conference on no restriction as to the number of pre-releases issued each year drew a charge of "sell out" from a leader of Allied States Assn. Speaking as an individual and not officially as a spokesman for Allied, which refused to participate in the confab, the exhib official said that Allied members would have nothing to do with such a provision and, if necessary, would go to the Government to oppose unlimited issuance of pre-release pix.

The one concession made at the arbitration confab last week toward controlling abuses on pre-release pictures was the stipulation that a distrib releasing the "special" pix "makes himself sub-

ject to the provisions of arbitration." This restriction was not completely spelled out at the meeting and it will be up to the drafting committee to set down the specific intent of both distrib and exhibs. However, from the remarks made by Al Lichtman, 20th-Fox sales chief, it appeared clear that the only restriction that exhibs would go for on pre-releases was the arbitration of "unreasonable" clearance on these pix.

It was evident that the distrib would not allow exhibs to decide just which picture can be designated a pre-release. The fact that distrib would allow the arbitration of clearance on the pre-releases was laughed off by the Allied leader. "By that time you're out of business," he declared. On the basis of trade paper reports

and conversations with friendly exhibs who participated in the sessions, Allied will study what has taken place so far and then will issue a statement prepared by Abram F. Myers, its board chairman.

The conference, after wrangling for three days on the scope of the arbitration system, agreed to name a drafting committee which would present a plan in "not more than 60 days." The sub-committee's job is to list all possible items of dispute "that we now know about" as well as those that might come up. Each exhib organization participating will canvass its members about the issues involving conflicts with the distrib. These will be weighed by the sub-committee, for inclusion or exclusion, and (Continued on page 20)



NO COINS
but
NO COINS
will get you more
COINS
than
THREE COINS
IN THE FOUNTAIN

20th Century-F
3 Coins
Four
COLOR by DELUXE
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In the Wonder of 4-TRACK, HIGH-FIDELITY
Also available in 1-TRACK MAGNETIC SOUND

FRANK SINATRA
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THE FOUR ACES
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"They're
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it now!"



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tain
SCOPE**

CTIONAL-STEREOPHONIC SOUND
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The
**HAPPIEST
EXHIBITORS**
are holding
**THREE
COINS**
IN THE FOUNTAIN
Keep plenty of time
open for it!

**MAKE IT
YOURS!**

**MAKE IT
YOURS!**

**MAKE IT
YOURS!**

starring CLIFTON WEBB • DOROTHY McGUIRE • JEAN PETERS • LOUIS JOURDAN • MAGGIE McNAMARA
ROSSANO BRAZZI • Produced by SOL C. SIEGEL • Directed by JEAN NEGULESCO • Screen play by JOHN PATRICK

L.A. Spotty; 'High' Whopping \$28,000, 'Wait' Strong 23G, 'Walk' Hefty 22G, 'Coins' Crisp 17G, 'Flame' Oke 14G

Los Angeles, June 1.

Even with the help of a long holiday weekend and a lineup of new bills, first-run trade locally is spotty. Of newcomers, several are good. "High and Mighty" is stand-out new entry with a smash \$28,000 show-casing at the Egyptian. Actual money is limited because of length of pic.

"Three Coins in Fountain" looks good \$17,000 at Fox Wilshire with upped scale. "Elephant Walk" shapes hefty \$22,000 in two regular theatres plus fancy \$48,000 for one nabe and four ozoners where extensive video bally is paying off. "Long Wait" is rated good \$25,000 in three situations. Okay \$14,000 looks for "Flame and Flesh" in two spots while "Indiscretion of an American Wife" shapes thin \$18,000 in two houses. "Gorilla at Large" is dull \$10,000, also two.

Estimate for This Week

Egyptian (UATC) (1,538; \$1-\$1.50)—"High and Mighty" (WB). Mighty \$28,000. Last week, with Loew's State, "Drum Across River" (U) and "Both Sides Law" (U), \$18,400.

Fox Wilshire (FWC) (2,298; \$1-\$1.50)—"Three Coins in Fountain" (20th). Good \$17,000. Last week, "Night People" (20th) (6th wk), \$4,300.

Fox Ritz (FWC) (1,363; \$1-\$1.50)—"Sunderin" (Indie). Neat \$8,000. Last week, in unit.

Hillstreet, Pantages (RKO) (2,752; \$2-\$2.12)—"American Wife" (Col) and "Massacre Canyon" (Col). Thin \$18,000. Last week, "Playgirl" (U) and "Fireman Save Child" (U), \$8,400.

Hawaii, Palace (G&S-Metropolitan) (1,106; 1.212; 60-\$1.10)—"Flame and Flesh" (M-G) and "Mr. Denning Drives North" (Indie) (Palace only). Okay \$14,000. Last week, Hawaii, "Prisoner War" (M-G) and "Bachelor in Paris" (Lip) (2d wk), \$2,200.

Los Angeles, Hollywood Paramounts (ABPT-F&M) (3,200; 1,430; 90-\$1.50)—"Gorilla at Large" (20th) (3-D) and "What Price Money" (Indie). Dull \$10,000. Last week, "Saracen Blade" (Col) and "Jungle Man-Eaters" (Col), \$13,600.

Loew's State, Fox Uptown (UATC-FWC) (2,404; 1,715; 70-\$1.10)—"Monster From Ocean Floor" (Lip) and "Queen of Sheba" (Lip). Light \$9,000. Last week, in other units.

Los Angeles, Loyola, Fox (FWC) (2,097; 1,248; 90; 60-\$1.25)—"Night People" (20th) and "Fighting Pimpelnerl" (Indie). Nice \$21,000. Fox (formerly Guild) reopened after being under lease for radio use. Last week, with Ritz, "Prince Valiant" (20th) and "Starred in Paradise" (Indie) (3d wk), \$10,500.

Orpheum, Vogue (Metropolitan-FWC) (2,213; 885; 70-\$1.10)—"Elephant Walk" (Par) and "Undercover Agent" (Lip) (Orpheum only). Hefty \$22,000. Last week, with Uptown, "Witness to Murder" (UA) and "Heat Wave" (Lip) (2d wk), \$10,000.

Warner Downtown, Wilshire, Fox Hollywood (SW-FWC) (1,757; 2,344; 75; 60-\$1.10)—"Long Walk" (UA) and "Overland Pacific" (UA). Good \$23,000. Last week, with Iris, excluding Hollywood, "Johnny Guitar" (Rep) and "Sun Shines Bright" (Rep) (3d wk), \$14,300.

Chinese-FWC (1,905; \$1-\$1.80)—"River No Return" (20th) (4th wk). Fine \$10,000. Last week, \$11,900.

Warner Beverly (SW) (1,612; 90-\$1.50)—"Knock on Wood" (Par) (8th wk). Strong \$9,000. Last week, \$8,100.

Fine Arts (FWC) (631; 60-\$1.50)—"Genevieve" (U) (8th wk). Okay \$2,500. Last week, \$2,700.

Warner Hollywood (SW) (1,364; \$1-\$2.02.65)—"Cinerama" (Indie) (57th wk). Into 57th session (30) after good \$28,600 last week.

UI Shoots 8 in June

Hollywood, June 1.

June will be a hot production month at Universal-International, with eight films in work—five starters and three holders from May.

Starters are: "Abbott and Costello Meet the Keystone Kops," June 2; "Chief Crazy Horse," 14; Captain Lightfoot," 14; "Man Without a Star," 21; "To Hell and Back," 21; Holdovers are "Smoke Signal," "Destry" and "Five Bridges to Cypris."

Broadway Grosses

Estimated Total Gross
This Week \$630,000
(Based on 22 theatres)
Last Year \$579,400
(Based on 20 theatres)

'River' Sockeroo \$25,000, K.C. Ace

Kansas City, June 1.

Holiday week lineup is headed by "River of No Return." Playing four Fox Midwest first-runs it looks sock, and will hold. "Miami Story," at the Missouri is fated fairish. "Witness to Murder" at the Midland, also new, looks dull. "Tomorrow It Too Late" is okay at arty Vogue. "Elephant Walk" at holdover at the Roky while "Moon Is Blue" likely will close out its run at the Esquire at end of current 12th week. Welcome rains came late last week to add territory's crop outlook, but had no immediate reflection at b.o.

Estimates for This Week

Esquire (Fox Midwest) (820; 75-\$1)—"Moon Is Blue" (UA) (12th wk). Good \$2,600, and makes record run at this house. Last week, same.

Kimo (Dickinson) (504; 85-\$1)—"Genevieve" (U) (7th wk). Fine \$1,500. Last week, ditto.

Midland (Loew's) (3,500; 50-\$1.50)—"Witness to Murder" (UA) and "Saadia" (M-G). Slow \$6,000 or close. Last week, "Flame and the Fleck" (M-G) and "Charge of Lancers" (Col). \$9,000 in 8 days.

Missouri (RKO) (2,650; 50-\$1.50)—"Miami Story" (Col) and "Spaceways" (Lip). Fairish \$5,500. Last week, "Arrow in Dust" (AA) and "World Ransom" (AA), \$6,000.

Paramount (F&M States) (1,900; 60-\$1)—"Dial M For Murder" (WB). Opened Sunday (30). Last week, "Elephant Walk" (Par), sturdy \$12,000 in 10 days.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-\$1.50)—"River of No Return" (20th) with "Miss Robin Crusoe" (20th) added at Tower and Granada. Great \$25,000, and will stay. Last week "New Faces" (20th) and "Loophole" (AA), \$10,000 in 6 days.

Vogue (Golden) (550; 75-\$1.50)—"Tomorrow Too Late" (Indie). First foreign language pic in many months, okay \$2,200. Last week, "Holly and the Ivy" (Indie) (2d wk), \$1,400.

Warm Weather Sloughs Toronto; 'Carnival' Hot \$11,000, 'Suite' 14G, 3d

Toronto, June 1.

On warm weather outdoor competition is off, but currently, with most new product not up to managerial hopes. However, "Carnival Story" is neat at Shea's while "Flame and the Flesh" is good at Uptown. "River of No Return" in second frame is fine at Imperial as is "Executive Suite" in third at Loew's.

Estimates for This Week

Downtown, Glendale, Scarborough, State (Taylor) (1,059; 955; 694; 698; 40-70)—"Gun Fury" (Col) and "Geraldine" (Rep). Light \$11,000. Last week, "Drive Crooked Road" (Col) and "Diamond Queen" (WB), \$12,000.

Eglinton, University (FP) (1,080; 1,558; 80-80)—"Saadia" (M-G). Okay \$9,000. Last week, "12-Mile Reef" (20th), same.

Hyland (Rank) (1,354; 60-80)—"Kidnappers" (Rank) (7th wk). Still big at \$7,000. Last week, \$7,500.

Imperial (FP) (3,373; 60-\$1)—"River of No Return" (20th) (2d wk). Fine \$14,000. Last week, \$21,000.

Loew's (Loew's) (2,080; 65-80)—"Executive Suite" (M-G) (3d wk). Hefty \$14,000. Last week, \$17,500.

Shea's (FP) (2,386; 50-85)—"Carnival Story" (RKO). Neat \$11,000. Last week, "The Christian Andersen" (RKO), \$7,000.

Uptown (Loew) (2,745; 65-80)—"Flame and Flesh" (M-G). Good \$11,000 or near. Last week, "Yankee Pasha" (U), \$10,000.

'Dial M' Trim \$8,000 IN INDPLS.; 'River' 10G

Indianapolis, June 1.

Holiday weekend gave biz a boost at first-runs here, but it's still way below normal because of continuing transit strike and tremendous Speedway draw Memorial Day. "River of No Return" looks good figure at Indiana. Standout, however, is "Dial M For Murder" at Circle. "Student Prince" at Loew's is doing well under present conditions.

Estimates for This Week

Circle (Cockrill-Doile) (1,800; 50-80)—"Dial M For Murder" (WB) and "Hottest 500" (Indie). Neat \$8,000. Last week, "Bigamist" (FR) and "Monte Carlo Baby" (Indie), \$6,500.

Indiana (C-D) (3,200; 50-80)—"River of No Return" (20th). Good \$11,000. Last week, "Yankee Pasha" (U) and "Paris Model" (Col), \$8,000.

Loew's (Loew's) (2,427; 50-80)—"Student Prince" (M-G). Modest \$7,500. Last week, "Should Happen To You" (Col) and "Battle Rogue River" (Col), \$7,000.

Lyric (C-D) (1,600; 35-70)—"Flying Tigers" (Rep) and "Flying Seabees" (Rep) (reissues). Fair \$4,000. Last week, "Bad For Each Other" (Col) and "Drive Crooked Road" (Col), \$3,500.

'High' Mighty 38G, Frisco, 'Wind' Big

San Francisco, June 1.

Holiday influx of tourists plus a fine lineup of ptx helped by strong bally is spelling solid trade here this session. "High and Mighty" is stand-out with a mighty \$38,000 at the Paramount. "Gone With Wind" is equally as strong considering it is an oldie, with a terrific week in prospect at Warfield. "Three Coins in Fountain" looks good at the Fox. Elsewhere, outside the arty houses, returns range from nice to mild.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-90)—"Black Horse Canyon" (U) and "Fireman, Save My Child" (U). Mild \$9,000. Last week, "Ralls Into Laramie" (U) and "Ma, Pa Kettle At Home" (U), \$10,500.

Fox (FWC) (4,651; \$1-\$1.25)—"Three Coins in Fountain" (20th). Good \$24,000 or over. Last week, "River of No Return" (20th) (2d wk), \$14,500.

Warfield (Loew's) (2,656; 65-85)—"Gone With Wind" (M-G) (reissue). Looks terrific after opening Saturday (29). Last week, "Flame and Flesh" (M-G), \$13,500 in 8 days.

Paramount (Par) (2,646; 85-\$1.25)—"High and Mighty" (WB). Mighty \$38,000. Last week, "Lucky Me" (WB) and "Saadia" (M-G) (2d wk), \$9,500.

St. Francis (Par) (1,400; 70-95)—"Indiscretion American Wife" (Col) and "Saracen Blade" (Col) (2d wk). Nice \$10,000. Last week, \$14,000.

Orpheum (Cinerama Theatre, Calif.) (1,458; \$1.75-\$2.65)—"Cinerama" (Indie) (22d wk). Sock \$22,000 but not including holiday. Last week, \$20,500.

United Artists (No. Coast) (1,207; 70-\$1)—"Witness to Murder" (UA) and "Heat Wave" (Lipp). Fair \$7,500. Last week, "French Line" (RKO) (4th wk) and "Scarlet Spear" (UA) (2d wk), \$7,000.

Stagedoor (A-R) (400; 85-\$1.35)—"Gilbert & Sullivan" (UA) (5th wk). Big \$4,200. Last week, \$3,600.

Clay (Rosenberg) (400; \$1)—"Pit Of Loneliness" (Indie). Fine \$2,500. Last week, "Beauties Of Night" (UA) (3d wk), \$3,500.

Larkin (Rosenberg) (400; \$1)—"Genevieve" (U) (10th wk). Big \$3,200. Last week, \$3,500.

Little (S. Theatres) (377; \$1)—"Little Fugitive" (Indie) (6th wk). Fast \$3,000. Last week, \$3,200.

'Student Prince' Tail
• \$13,500, Pitt; 'Coins' 7G

Pittsburgh, June 1.

Although Golden Triangle's loaded with top product for the holiday, business look only so-so largely because of trolley-bus strike continuing and leaving the downtown practically deserted. "Student Prince" at the Penn should be easy standout while "Three Coins in Fountain" at Fulton is good.

Estimates for This Week

Fulton (Shea) (1,700; 65-\$1)—"Three Coins in Fountain" (20th). Good \$7,000 or maybe better. Last week, "Johnny Guitar" (Rep), \$4,500.

Harris (Harris) (2,100; 65-95)—"Indiscretion American Wife" (Col). Slow \$6,000, and sad for

(Continued on page 22)

'Wait' Boff \$24,000, Best Bet in Det.; 'Arrow' Slow 12G, 'Coins' Dull 29G, 2d

Detroit, June 1.

Key City Grosses

Estimated Total Gross
This Week \$2,378,400
(Based on 21 cities, and 201 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,596,100
(Based on 24 cities and 207 theatres.)

'Dial M' Robust 10G Leads Mpls.

Minneapolis, June 1.

Although there has been a return of cold and rainy weather which is not conducive to a trek to the state's many lake resorts or other outdoor recreations, the long weekend Decoration Day holiday nevertheless found many people diverted from film houses, and consequent sagging grosses. Top trio of newcomers comprised "Dial M For Murder," "Act of Love" and "Carnival Story." "Dial" is stand-out with okay take at State. Another fresh entry, "Playgirl," also contributes to lineup's torrid sex tinge. Seventh week of "Cinerama" finds it still good at Century.

Estimates for This Week

Century (SW) (1,140; \$1.20-\$2.65)—"Cinerama" (Indie) (7th wk). Still plenty robust at \$17,000. Last week, \$19,000.

Gopher (Berger) (1,000; 65-85)—"Playgirl" (U). Title undoubtedly holds boxoffice ammunition and Shelley Winters has her fans, but mixed opinions are hurtful. Mild \$3,000. Last week, "Prisoner of War" (M-G), \$3,200.

Lyric (Par) (1,000; 50-75)—"High Noon" (UA) and "African Queen" (UA) (reissues). Maybe brought back too soon. Modest \$3,000. Last week, "Sun Valley Served" (20th) and "Orchestra Wives" (20th) (reissues), \$2,500.

Radio City (Par) (4,000; 85-\$1)—"River of No Return" (20th) (2d wk). Sliding to good \$9,000. Last week, \$12,000.

RKO-Orpheum (RKO) (2,890; 65-85)—"Carnival Story" (RKO). Sex rubbed on thick and bringing in some patrons. However, only fair \$7,500. Last week, "Best Years Lives" (RKO) (reissue), \$5,000.

RKO-Pan (RKO) (1,600; 50-75)—"Drive a Crooked Road" (Col) and "Slaves of Babylon" (Col). Slow \$4,000. Last week, "Clash By Night" (RKO) and "Double Dynamite" (RKO) (reissues), \$3,000.

State (Par) (2,300; 65-85)—"Dial M For Murder" (WB). Tops week's list in crix praise and favorable word-of-mouth. Good \$10,000 or near. Last week, "Riding Shotgun" (WB), \$5,500.

World (Mann) (400; 65-\$1.20)—"Act of Love" (UA). Announced as for "one week only," and title helping. Mild \$2,800. Last week, "Rhapsody" (M-G) (2d wk), \$3,600.

'Carnival' Brisk \$14,000, L'ville; 'Dial M' Stout 7G

Louisville, June 1.

Long Memorial Day weekend saw patrons leaving town in droves for picnics and general holidaying. However, "Carnival Story" at the Rialto shapes sock. "Dial M For Murder" looks strong at Mary Anderson. "War Arrow" shapes potent at the Kentucky.

Estimates for This Week

Kentucky (Switow) (1,000; 50-75)—"War Arrow" (U) and "Drive Crooked Mile" (Col). Looks potent \$6,000. Last week, "Naked Jungle" (Par), \$7,000.

Mary Anderson (People's) (1,200; 50-75)—"Dial M For Murder" (WB). Strong \$7,000. Last week, "Girl For Joe" (WB) and "Guy With Grin" (WB) (reissues), \$5,000.

Rialto (Fourth Avenue) (3,000; 75-99)—"Carnival Story" (RKO). Sock \$14,000. Last week, "Creature Black Lagoon" (U) and "Ralls Into Laramie" (U), same.

State (Loew's) (3,000; 50-75)—"Student Prince" (M-G). Opened strongly Saturday (29). Last week, "Should Happen To You" (Col) and "Battle Rogue River" (Col), fair \$8,500.

Downtown Detroit exhibits are sitting tight with weak holdovers over the Memorial Day weekend, with the exception of two houses. Result is that grosses are expected to be somewhat less than good for a holiday week. Best of newcomers is "Long Wait" which looks sock at the Palms. "Arrow in Dust" at Broadway-Capitol isn't raising any dust at wickets. Of the holdovers, none of which looms very good, "Moon Is Blue" at the Madison and "Pinochio" at the Michigan look strongest. "Cinerama" rolls wealthily along in its 63d week at the Music Hall.

Estimates for This Week

Fox (Fox-Detroit) (5,000; \$1-\$1.25)—"Three Coins in Fountain" (20th) (2d wk). Sock \$29,000. Last week, \$26,000.

Michigan (United Detroit) (4,000; 80-\$1)—"Pinochio" (RKO) (reissue) (2d wk). Okay \$17,000. Last week, \$16,000.

Palms (UD) (2,961; 80-\$1)—"Long Wait" (UA) and "Massacre Canyon" (Col). Sock \$24,000. Last week, "Miami Story" (Col) and "Drive Crooked Road" (Col), \$18,000.

Madison (UD) (1,900; 80-\$1)—"Moon Is Blue" (UA) (3d wk). Big \$9,000. Last week, \$8,500.

Broadway-Capitol (UD) (3,500; 80-\$1)—"Arrow in Dust" (AA) and "Blackout" (Lip). Modest \$12,000. Last week, "Playgirl" (U) and "Drums Across River" (U), \$9,000.

United Artists (UA) (1,938; 80-\$1)—"Flame and Flesh" (M-G) (2d wk). Good \$11,000. Last week, \$11,300.

Adams (Balaban) (1,700; 95-\$1.25)—"Executive Suite" (M-G) (5th wk). Sturdy \$7,000. Last week, \$5,500.

Music Hall (Cinerama Productions) (1,194; \$1.40-\$2.65)—"Cinerama" (Indie) (63d wk). Great \$23,000. Last week, \$21,000.

Holiday No Help to D.C.; 'Siege' Raye NSH 26G, 'Dial M' Sock \$14,000

Washington, June 1.

Long holiday weekend, with its extra day of upped admissions, is doing little to hypo malnsten b.o. here. General exodus to the outdoors is taking its toll at the turnstiles. There are four new entries, with "Dial M For Murder" stand-out at the Met, and holds. "Siege at Red River" which was expected to be hyped to the heights by the Martha Raye show on stage is the big disappointment at Capitol. Shapes only mild at a \$1.50 top, and with a two-day policy, "Casanova's Big Night" at Loew's Palace is another so-so entry. Holdovers are generally okay, with "Captain's Paradise" in holdover stanza at Loew's Dupont, out in front in its period.

Estimates for This Week

Capitol (Loew's) (3,434; 80-\$1.50)—"Siege at Red River" (20th) plus vaude headed by Martha Raye. Disappointing \$26,000 in 9 days. Last week, "River of No Return" (20th), \$10,000 for 6 days.

Columbia (Loew's) (1,174; 60-80)—"Elephant Walk" (M-G) (5th-final wk). Okay \$5,000 after \$6,000 last week.

Dupont (Loew) (372; 65-\$1)—"Captain's Paradise" (Indie) (2d wk). Sock \$8,500 after \$9,000 last week. Holds.

Keith's (RKO) (1,939; 60-80)—"Playgirl" (U). Light \$6,000. Last week, "Dangerous Mission" (RKO), \$7,000.

Metropolitan (SW) (1,200; 60-80)—"Dial M For Murder" (WB). Sock \$14,000. Last week, "Johnny Guitar" (Rep), \$10,000.

Palace (Loew's) (2,370; 60-80)—"Casanova's Big Night" (Par). Mild \$11,500 for a Bob Hope starrer, and below average for house. Last week, "Executive Suite" (M-G) (4th wk), \$8,000 in 5 days.

Playhouse (Loew) (435; 55-\$1)—"Knock on Wood" (Par) (7th wk). Sturdy \$5,500 after \$6,000 last week. Holds.

Warner (SW) (1,300; \$1.20-\$2.40)—"Cinerama" (Indie) (29th wk). Good \$14,000 after dipping to \$13,000 last week. Continues.

Trans-Lux (T-L) (600; 70-\$1.25)—"French Line" (RKO) (3d wk). Sagged to big \$8,000 after \$10,000 last week. Holds on.

Chi Better; Dial M'-Contino Fancy

48G, 'Coins' Bright 36G, Flame' 25G, 'Murder' 16G, 'Wait' Wow 28G, 2d

Chicago, June 1.

Despite continued warm weather, which stifled last week's b.o., downtown theatres are having a lively session currently with six new bills providing the strongest lure. The Main Stem has had in some time. Memorial Day naturally is helping too, with big matinees at most spots. Weekend rain hurt some houses.

"Dial M For Murder" is opening to a sturdy \$48,000 at Chicago, with Dick Contino topping stage show. Lush \$36,000 is being registered by "Three Coins in Fountain" at Oriental. A hot \$25,000 is in view for "Flame and Flesh" at Melvick's. United Artists is posting a goodly \$18,000 for "Witness to Murder" and "Golden Mask." Monroe is nice \$8,000 with "Assassin." "Make Haste to Live" and "Champ for a Day" looks okay \$7,500 at Grand.

In their second weeks, "Long Wait" continues sock at Woods while Roosevelt holds trim with "Raids Into Laramie" and "Drums Across River."

"River of No Return" still is good in fourth round at State-Lake. Eighth stanza of "Pinocchio" is still brisk at the Loop. "Cinerama" rolls on to another terrific week at Palace, its 44th session. Ziegfeld dropped out of deluxe ranks this week to play first subsequent-run of "Executive Suite."

Estimates for This Week

Chicago (B&K) (3,900; 98-\$1.25) — "Dial M For Murder" (WB) (2-d), with Dick Contino heading stage show. Nice \$48,000. Last week, "Elephant Walk" (Par) with Four Lads topping stage show (2d wk), \$36,000.

Grand (Nomikos) (1,200; 50-98) — "Make Haste to Live" (Rep) and "Champ For a Day" (Rep). Okay \$7,500. Last week, "Royal African Rifles" (AA) and "Tarzan and She-Devils" (RKO) (2d wk), \$5,000.

Loop (Telemt) (600; 90-\$1.25) — "Pinocchio" (RKO) (reissue) (8th wk). Fine \$7,000. Last week, \$7,800. Melvick's (JL&S) (2,200; 65-\$1.25) — "Flame and Flesh" (M-G) and "Paris Model" (Col). Hot \$25,000. Last week, \$22,000. "Dangerous Mission" (RKO) and "Shark River" (UA) (2d wk), \$8,500.

Montrose (Indie) (1,000; 98-\$1.25) — "Assassin" (UA). Solid \$8,000. Last week, "Best Years Lives" (RKO) (reissue) (4th wk), \$4,700.

Oriental (Indie) (3,400; 98-\$1.25) — "Three Coins in Fountain" (20th). Mighty \$36,000 or near. Last week, "Jolson Story" (Col) (reissue) (2d wk), \$12,000.

Palace (Eitel) (1,484; \$1.25-\$3.40) — "Cinerama" (Indie) (44th wk). Brilliant \$28,000. Last week, \$29,500.

Roosevelt (B&K) (1,400; 50-98) — "Raids Into Laramie" (U) and "Drums Across River" (U) (2d wk). Trim \$13,500. Last week, \$17,000.

State-Lake (B&K) (2,700; 98-\$1.25) — "River of No Return" (20th) (4th wk). Fine \$20,000. Last week, \$22,000.

Surf (H&E Balaban) (685; 95) — "Holly and Ivy" (Indie) (4th wk). Neat \$2,700. Last week, \$3,300.

United Artists (B&K) (1,700; 50-98) — "Witness to Murder" (UA) and "Golden Mask" (UA). Nice \$16,000. Last week, "Wicked Woman" (UA) and "Hell's Half Acre" (Rep) (2d wk), \$11,000.

Woods (Essaness) (1,198; 98-\$1.25) — "Long Wait" (UA) (2d wk). Wow \$28,000, after \$38,000 last week.

World (Indie) (697; 98) — "Heidi" (UA) (7th wk). Tidy \$2,500. Last week, \$3,000.

'DIAL M' GOOD \$13,000, ST. LOO; 'COINS' DITTO

St. Louis, June 1.

Heavy exodus of natives from city over long weekend has slowed up turnstile activity at big deluxes, with most spots mild-currently. "Dial M For Murder" is rated best draw of new films at the Fox equally nice at the smaller St. Louis. "Liver of No Return" shapes big in two small houses.

Estimates for This Week

Ambassador (Indie) (1,400; \$1.20-\$2.40) — "Cinerama" (Indie) (16th wk). Hefty \$18,000. Last week, \$19,000.

Fox (F&M) (5,000; 51-69) — "Dial M For Murder" (WB) (3-d) and "Loophole" (AA). Good \$13,000. Last week, "Johnny Guitar" (Rep) (Continued on page 22)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Dial M' Smooth \$9,000 in Indpls.

Cincinnati, June 1.

Holiday hype this week is holding frontline biz to fair-to-middlin' level. Exhibs noted more strangers than regulars. "Elephant Walk" looks to get most coin currently, but is only good at the Albee. Palace is really stand-out with "Dial M For Murder" for a fine total. Another new bill, "Flame and Flesh," is heading for an okay Grand session. Keith's is holding "Moccasin Blue" for fifth pleasing stanza.

Estimates for This Week

Albee (RKO) (3,100; 50-84) — "Elephant Walk" (Par). Good \$10,500. Last week, "Jolson Story" (Col) (reissue), \$8,500.

Grand (RKO) (1,400; 50-84) — "Flame and Flesh" (M-G) and "Gypsy Girl" (Indie). Okay \$6,500. Last week, "Girl for Joe" (WB) and "Guy With a Grin" (WB) (reissues), \$5,000 for retitled oldies.

Keith's (Shor) (1,000; 75-\$1.25) — "Moon Is Blue" (UA) (5th wk). Pleading \$4,500 after \$5,000 fourth frame.

Palace (RKO) (2,600; 50-84) — "Dial M For Murder" (WB). Nice \$9,000 or near. Last week, "Indiscretion of American Wife" (Col), \$9,000.

'Guitar' Loud 27G, Hub; '3 Coins' Solid \$22,000, 'Incas' Mildish at 20G

Boston, June 1.

Long holiday weekend plus summer weather is not helping biz at downtown firstruns this frame. "Three Coins in Fountain" at the Memorial shapes best of newcomers with solid session. "Johnny Guitar" was solid in 9 days at two spots. Elsewhere it was mainly holdover, with biz sagging at many locations.

Estimates for This Week

Astor (B&K) (1,500; 74-\$1.10) — "Knock on Wood" (Par) (7th wk). Still strong at \$7,000 following \$8,200 in sixth.

Beacon Hill (Beacon Hill) (800; 50-\$1) — "La Ronde" (Hakim). Fifth week starts today (Tues.). Did big \$6,000 in fourth frame.

Boston (Cinerama Productions) (1,354; \$1.20-\$2.65) — "Cinerama" (Indie) (22d wk). Aided by special groups and club parties holding fairly strong at \$16,000. Hit \$17,000 in 21st week.

Exeter (Indie) (1,300; 60-\$1) — "Genevieve" (U) (7th wk). Fine \$5,000. Sixth week was \$5,800.

Fenway (NEA) (1,373; 50-98) — "Dial M For Murder" (WB) and "Racing Blood" (20th). Opened Saturday (29). Last week, "Johnny Guitar" (Rep) and "Sins Jezebel" (Lip), wound nine-day stint with neat \$7,500.

Memorial (RKO) (3,000; 50-90) — "Three Coins in Fountain" (20th). Solid \$22,000. Last week, "Carnival Story" (RKO) and "Saints Girl Friday" (RKO), \$15,000 in second week.

Metropolitan (NET) (4,367; 50-90) — "Secret of Incas" (Par) and "Loophole" (AA). Mild \$20,000. Last week, "River No Return" (20th) (2d wk), \$10,500.

Orpheum (Loew's) (3,000; 50-85) — "Executive Suite" (M-G) (3d wk). Okay \$9,000 after \$15,000 in second.

Paramount (NET) (1,700; 50-90) — "Dial M For Murder" (WB) and "Racing Blood" (20th). Opened Saturday (29). Last week, "Johnny Guitar" (Rep) and "Sins Jezebel" (Lip), slick \$19,500 in nine days.

State (Loew's) (3,500; 50-85) — "Executive Suite" (M-G) (3d wk). Fair \$7,500 shapes. Last week, \$10,500.

'INCAS' LIVELY \$9,000, SEATTLE; 'FLAME' 7½G

Seattle, June 1.

Long weekend is helping the sagging film theatre boxoffice here this round although ideal outdoor weather is harmful to the trade. "Secret of Incas" looks good at Coliseum while "Flame and Flesh" is only fair at Music Hall. "Elephant Walk" is rated fast at Fifth Avenue in second round. "Genevieve" looks fine at Music Box on first holdover round.

Estimates for This Week

Blue Mouse (Hamrick) (800; 75-\$1) — "Johnny Guitar" (Rep) (2d wk). Fine \$3,500 after same opening week.

Coliseum (Evergreen) (1,829; 65-90) — "Secret of Incas" (Par) and "Bitter Creek" (UA). Good \$9,000 or close. Last week, "Southwest Passage" (UA) and "Golden Idol" (AA), \$6,300.

Fifth Avenue (Evergreen) (2,500; 65-90) — "Elephant Walk" (Par) and "Paris Playboys" (AA) (2d wk). Fast \$7,000 after \$9,200 last week.

Liberty (Hamrick) (1,650; 53-90) — "Fireman Save My Child" (U) and "Drums Across River" (U). Okay \$5,000. Last week, "Prisoner of War" (M-G) and "Heat Wave" (Lip) (2d wk), \$2,100 in 3 days.

Music Box (Hamrick) (850; \$1-\$1.25) — "Genevieve" (U) (2d wk). Nice \$3,500. Last week, \$3,300.

Music Hall (Hamrick) (2,300; 90-\$1.25) — "Flame and Flesh" (M-G). Fair \$7,500. Last week, "Johnny Guitar" (Rep), \$6,200.

Paramount (Evergreen) (3,039; \$1-\$1.25) — "River No Return" (20th) (4th wk). Modest \$5,500 after \$6,300 last week.

'Guitar' Sock 20G, Philly; 'Wait' 26G

Philadelphia, June 1.

Perfect holiday weather is hurting biz currently although the bigger pix ran strong. Biggest coin of newcomers is going to "Long Wait," which is tall at the huge Mastbaum, but best showing is being made by "Johnny Guitar" smash at the much smaller Goldman Theatre. "Executive Suite," "Three Coins in Fountain" and "Dial M For Murder" all are doing fine in second stanzas at present.

Estimates for This Week

Arcadia (S&S) (625; 89-\$1.30) — "Executive Suite" (M-G) (2d wk). Smash \$16,000. Last week, \$20,000.

Boyd (SW) (1,450; \$1.25-\$2.60) — "Cinerama" (Indie) (34th wk). Okay \$12,000. Last week, \$13,000.

Fox (20th) (2,250; 72-\$1.40) — "Three Coins in Fountain" (20th) (2d wk). Bright \$22,000. Last week, \$29,000.

Goldman (Goldman) (1,200; 50-99) — "Johnny Guitar" (Rep). Sock \$20,000. Last week, "Playgirl" (U), \$11,000.

Midtown (Goldman) (1,000; 74-\$1.30) — "Knock on Wood" (Par) (6th wk). Okay \$8,500. Last week, \$10,500.

Randolph (Goldman) (2,500; 74-\$1.30) — "Dial M For Murder" (WB) (2d wk). Big \$17,000. Last week, \$28,000.

Mastbaum (SW) (4,360; 99-\$1.30) — "Long Wait" (UA). Tall \$26,000. Last week, "Beachhead" (UA), \$13,000.

Stanley (SW) (2,900; 74-\$1.50) — "Flame and Flesh" (M-G). Dull \$13,000. Last week, "Casanova's Big Night" (Par), \$15,000.

Stokan (SW) (1,473; 50-99) — "Highway Dragnet" (AA) and "Prisoner of War" (M-G). Okay \$10,500. Last week, "Battle Rouge River" (Col) and "Massacre Canyon" (Col), \$9,000.

Trans-Lux (T-L) (500; 80-\$1.50) — "Rhapsody" (M-G) (5th wk). Good \$4,000 or near. Last week, \$5,200.

Trans-Lux World (T-L) (604; 99-\$1.50) — "La Ronde" (Hakim) (3d wk). Off to \$8,500, big. Last week, \$8,000.

'Sheba' Surfeit

Hollywood, June 1.

Edward Small has changed the title of his "King Solomon's Wives" to "Solomon and Sheba" making two Shebas heading for the screen. The other one is "Queen of Sheba," with 20th-Fox owning the copyright to the title. It was first made by Fox Films in 1921, with Betty Blythe starring.

Small has been readying his property for months and expects to film it as an "A" production this year when he completes "Timbuktu." Sam Engel will produce 20th-Fox's "Queen" early in 1955.

Holiday Boosts B'way; 'Wind' Terrif \$76,000, 'Dial M' Smash 64G, 'Guitar' Hep 30G, 'Incas' 13G, 'Coins' 85G, 2d

The long Memorial Day weekend is boosting film biz at Broadway first-runs. While thousands of New Yorkers left the city for the holiday, incoming tourists took up the slack. Soaring trade was racked up by many theatres although having to contend with ideal outdoors weather. Heavy rain last Saturday (29) night came too late to hurt biz much. Holiday scales Monday, of course, helped. Broadway houses did not open until 1 p.m. yesterday (Tues.) because of 5% tax protest meeting.

"Gone With Wind," refurbished for widescreen and stereo sound, is furnishing the big news, being stand-out at the State. First week looks like terrific \$76,000. "Johnny Guitar," another big newcomer, shapes great \$30,000 in first May-fair week.

"Dial M for Murder" is heading for a smash \$64,000 opening week at the Paramount. "Secret of Incas," also a new entry, looks like good \$13,000 in first stanza at the Victoria.

Top coin-getter continues to be "Executive Suite" with stageshow which likely will finish the fourth session at the Music Hall with a great \$160,000. Now set for a fifth, with a sixth virtually assured.

For the annal bill at the Palace, with vaude headed by Lillian Roth and Smith & Dale, "Monte Carlo Baby" is climbing to a socko \$30,000. Another newcomer, "Barefoot Battalion" looks only mild \$11,000 in first week at the Globe. "Three Coins in Fountain" is holding in smash style with \$85,000 or near probable in the second round at the Romy.

"French Line" looks to continue big with \$24,000 in third session at the Criterion. "Knock on Wood" still is solid, with \$26,000 in seventh week ended last night (Tues.) at the Capitol. "Elephant Walk" climbed to a fine \$14,500 in sixth stanza ended also last night at the Astor.

"Le Plaisir" held with great \$16,000 in first holdover frame at the Normandie, with a longrun in prospect.

Estimates for This Week
Astor (City Inv.) (1,300; 75-\$1.65) — "Elephant Walk" (Par) (7th wk). Sixth round ended last night (Tues.) pushed up to fine \$14,500. Fifth week was \$12,500. Stays on.

Little Carnegie (L. Carnegie) (550; \$1.25-\$1.80) — "La Ronde" (Hakim) (12th wk). Continues big with \$9,500 in 11th week ended Monday (31) after \$10,000 in 10th week. Continues.

Baronet (Read) (430; 90-\$1.50) — "Spell of Ireland" (Indie) (4th wk). Third session ended Sunday (30) held with fine \$9,500 after \$12,000 in second. Holds indef.

Capitol (Loew's) (4,820; 75-\$2.20) — "Knock on Wood" (Par) (8th wk). Seventh round ended last night (Tues.) climbed to big \$26,000 after \$23,000 in sixth. Stays until "Caine Mutiny" (Col) opens June 24.

Criterion (Moss) (1,700; 75-\$1.85) — "French Line" (RKO) (3d wk). Current round ending tomorrow (Thurs.) looks to hit fancy \$24,000 or close. Continues.

The second week was \$29,000.

Fine Arts (Davis) (468; 90-\$1.80) — "Beauties of Night" (UA) (11th wk). The 10th stanza ended Monday (31) pushed up to good \$5,600 after \$5,500 for ninth week. Stays a few more rounds with "Mr. Hulot's Holiday" (Indie) due in June 16.

Globe (Brandt) (1,500; 50-\$1.50) — "Barefoot Battalion" (Indie). First week ending tomorrow (Thurs.) likely won't too fair \$11,000. In ahead. Men of Fighting Lady (M-G) (4th wk), \$9,000.

Guilford (Guilford) (450; \$1-\$1.80) — "Out of This World" (Indie) (7th wk). Present week ending today (Wed.) looks to hold at okay \$6,500 after \$7,200 for sixth. Stays again.

Holiday (Rose) (950; 70-\$1.80) — "Mad Magician" (Co) (2d wk). Current session likely will reach okay \$7,500 after \$9,000 opening week.

Mayfair (Brandt) (1,736; 70-\$1.80) — "Johnny Guitar" (Rep). Whopping \$30,000 in sight for initial week ending today (Wed.). Holding, natch! In ahead, "Playgirl" (U) (2d wk), \$5,500 in 6 days.

Normandie (Normandie). Theatres (592; 95-\$1.80) — "Le Plaisir" (Indie) (3d wk). First holdover stanza ended last night (Tues.) held up at great \$16,000 after opening week's record-breaking \$17,000. Stays on indef.

Palace (RKO) (1,700; 50-\$1.50) — "Monte Carlo Baby" (Indie) with vaude lineup topped by Smith &

Dale, Lillian Roth for annal bill here. Soaring sock \$30,000 or close, best here in months. Last week, "Blackout" (Lip) and vaude, \$18,600.

Paramount (ABC-Par) (3,664; 65-\$1.65) — "Dial M For Murder" (WB). Soaring to great \$64,000 in first week ending tomorrow (Thurs.). Big from opening ball, and held very high over holiday weekend. Holding, of course. In ahead, "Miami Story" (Col) (2d wk), \$30,000.

Paris (Indie) (588; 90-\$1.80) — "Caroline Cherie" (Davis) (2d wk). First session ended Sunday (30) hit just good \$6,500. In ahead, "Moment of Truth" (Indie) (3d wk), \$4,500.

Radio City Music Hall (Rockefellers) (6,200; 90-\$2.60) — "Executive Suite" (M-G) with stageshow (4th wk). Soaring to smash \$160,000 or near in current round ending today (Wed.). Holding a fifth, and now virtually certain of making it six here. The third week was \$151,000, a bit over hopes. "Student Prince" (M-G) is due in next.

Romy (Nat'l. Th.) (5,717; 65-\$2.30) — "Three Coins in Fountain" (20th) (2d wk). Initial holdover stanza ending today (Wed.) is heading for smash \$85,000 near first week which was \$88,000. Stays on.

State (Loew's) (3,450; 50-\$1.65) — "Gone With Wind" (M-G) (reissue). Based on business done in first three days and how picture was holding up until late in afternoon yesterday (Tues.), this looks to soar to terrific \$76,000 biggest here in many months. This odds is surprising even most optimistic. Solid advance campaign held partly responsible for response. Broke house record on opening day, and also on Sunday. In ahead, "Flame and Flesh" (M-G) (4th wk-8 days), \$9,500.

Sutton (R&B) (561; 90-\$1.50) — "Genevieve" (U) (16th wk). The 15th round ended Monday (31) was big \$8,200 after \$8,000 for 14th week. Stays on.

Trans-Lux 60th St. (T-L) (453; \$1-\$1.50) — "Pickwick Papers" (Indie) (9th wk). Present round ending Friday (4) looks like fair \$3,500. Eight week was \$3,600. "Scotch on Rock" (Indie) is due in next.

Trans-Lux 52nd St. (T-L) (540; \$1-\$1.50) — "Lili" (M-G) (65th wk). The 64th frame ended Monday (31) was solid \$7,200 after \$6,700 in 63d week. Holds again.

Victoria (City Inv.) (1,060; 75-\$1.65) — "Secret of Incas" (Par). At current pace, this looks to reach a nice \$18,000 in first session ending tomorrow (Thurs.). Holds. In ahead, "Prisoner of War" (M-G) (3d wk), \$8,500.

Warner (Cinerama Prod.) (1,600; \$1.20-\$3.30) — "Cinerama" (Indie) (52d wk). Present stanza ending tomorrow (Thurs.) is heading for smash \$42,000 after \$38,000 in 51st week. Continues on.

'Dial M' Sturdy \$9,000, Prov.; 'Carnival' Good 7G, 'Suite' Barely OK 10G

Providence, June 1.

The Albee's "Carnival Story" and Majestic's "Dial M for Murder" are leading an otherwise moderate holiday week. State's "Executive Suite" and Strand's "Secret of the Incas" are passable. Metropolitan is holding over "French Line." Good weather and Sox-Yanks games in Boston are hurting.

Estimates for This Week
Albee (RKO) (2,200; 45-70) — "Carnival Story" (RKO) and "Ma Pate Kettle Alt Home" (U). Good \$7,000. Last week, "Yankee Pasha" (U) and "Ride Clear Diablo" (U), good \$8,000.

Majestic (Fay) (2,200; 50-70) — "Dial M for Murder" (WB) and "Racing Blood" (20th). Solid \$9,000. Last week, "River No Return" (20th) (2d wk), \$8,000.

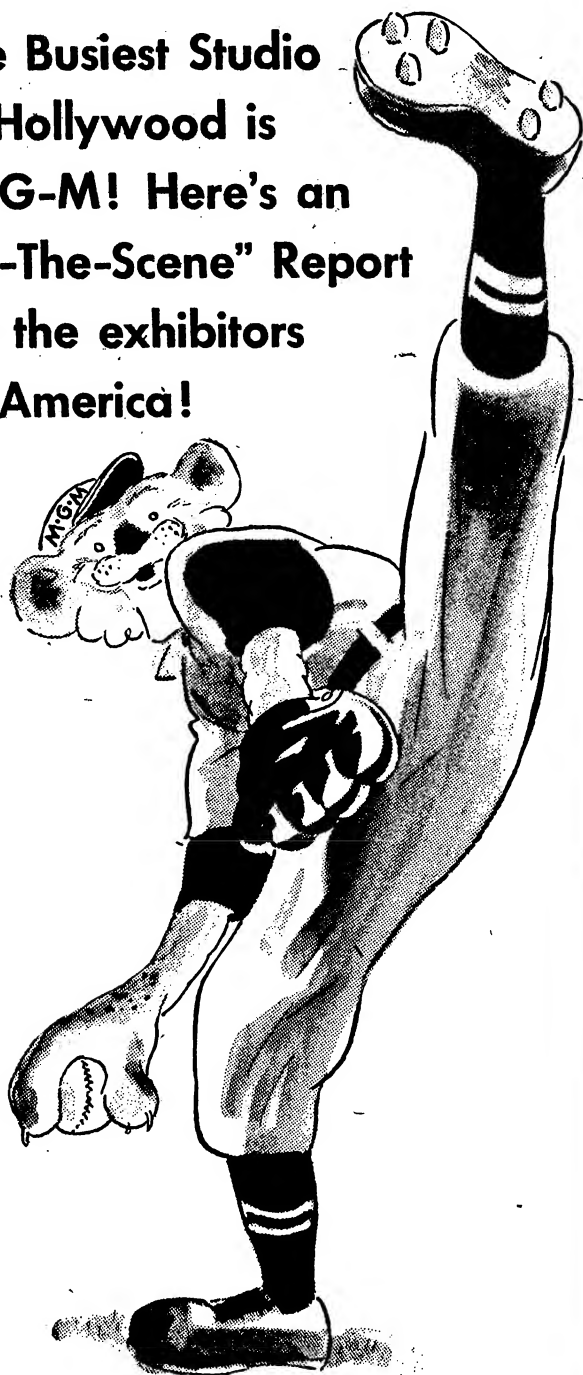
Metropolitan (Snider) (3,100; 70-90) — "French Line" (RKO) and "Joe Louis Story" (UA) (reissue) (2d wk). Okay \$4,500. First session was \$7,500.

State (Loew) (3,200; 50-70) — "Executive Suite" (M-G) and "Gypsy Colt" (M-G). Okay \$10,000 or over. Last week, "Wicked Woman" (UA) and "Top Banana" (UA), \$7,000 in 5 days.

Strand (Silverman) (2,200; 50-70) — "Secret of Incas" (Par). Just fair \$6,000 or near. Last week, "Battle of Rogue River" (Col) and "Drive Crooked Road" (Col), \$7,000.

"LEO's IN THERE PITCHING!"

The Busiest Studio in Hollywood is M-G-M! Here's an "On-The-Scene" Report for the exhibitors of America!



The Eyes of the Industry are on M-G-M!

Day and night at the World's Largest Studio, ceaseless activity on every set, the greatest in years, sends a thrill of optimism throughout the land! The confidence of the Friendly Company in motion picture business, represented by multi-millions of dollars in production expenditure, tells America that the screen is headed for a new era of popularity and prosperity. M-G-M, The Leader, points the way with Big Attractions, current, coming and in production!

"SEVEN BRIDES FOR SEVEN BROTHERS"

(CinemaScope—Color)

Wherever you go in Hollywood you'll hear about this amazing CinemaScope musical, the freshest idea, the fastest-paced entertainment in years. Seven lusty mountain brothers abduct seven lovely village girls; they are marooned when an avalanche of snow shuts them off from the outside world. By the time Spring comes, they don't want to be rescued! It's The Love-Making Musical, in Blushing Color, the gayest bundle of song, dance and saucy humor that audiences have seen in years. Jane Powell, Howard Keel and a screenful of uninhibited young talents will pack your theatre with joy and customers!

"BEAU BRUMMELL" (Color)

Previewed last week at the Paradise Theatre in Hollywood, this picture takes its place with the masterpieces of M-G-M showmanship history! A spellbound audience breathlessly followed the absorbing drama of the handsome adventurer who rose from obscurity to fame, envied by men, adored by women, handsome, reckless, proud. He loved and was loved by one he could not have. So it was with his fascinating life, told in magnificent Color against the spectacular backgrounds of his era in this fabulous attraction filmed by M-G-M in the original locales abroad. Stewart Granger creates an Academy-Award challenging role; Elizabeth Taylor is seductively exquisite; Peter Ustinov as the weak, sensation-seeking Prince is even more stunning than he was as Nero in "Quo Vadis." Write it down: "BEAU BRUMMELL" will make screen history!

"VALLEY OF THE KINGS" (Color)

It couldn't have been better timed! The newspapers and magazines will talk for months about the new discovery of ancient treasure at a pyramid in Egypt. You'll see it happen in M-G-M's attraction in which the exciting Color backgrounds of Egypt merge with a pulse-pounding love story of a research expedition to yield a big-time attraction. M-G-M is first to make a Hollywood-produced film in the mysterious land of the Nile. To the fabulous land of the Pharaohs M-G-M brought a whole company to film the story of the man who helps a girl unearth the secrets of an ancient tomb only to find she has a husband who is a villain and that both their lives are in mortal danger! Robert Taylor, Eleanor Parker, Carlos Thompson head a cast of hundreds.

"BRIGADOON"

(CinemaScope—Color)

In the course of its notable production of screen musicals, M-G-M has brought many famed Broadway attractions to films, but none so gloriously as the celebrated, the enchanting, prize-winning musical stage hit "BRIGADOON," which it now offers to the world in magical CinemaScope. "If you love someone deeply enough, anything can happen—even a miracle" . . . this is the beautiful theme that pervades every brilliant, Color-splashed, spectacular number, every heart-stabbing love song, because truly this picture is dedicated to a deathless love. Rich in humor, action, romance, Big in eye-filling wonders, "BRIGADOON" is destined to rank with Academy-Award winner "American in Paris" as the ultimate in M-G-M musical triumphs. Starring are Gene Kelly, Van Johnson, Cyd Charisse with Elaine Stewart and hundreds in the cast.

"THE STUDENT PRINCE"

(CinemaScope—Color)

The echoes of the trade-shows of this joyous Color-glorious CinemaScope production are still heard on every Film Row and now the trade press shouts its praises. M-G-M has devoted every resource of its acknowledged musical production skill to this beloved Sigmund Romberg all-time operetta favorite. This story of the handsome Prince and the Barmaid at Old Heidelberg is the attraction to which the youth of America will flock. Such happiness, such soul-stirring love songs, such rapture of carefree student days! Pretty Ann Blyth is the Barmaid; Edmund Purdom, handsome young star, a new personality for the fans is the Prince. He kisses with his own lips but sings with the glorious voice of Mario Lanza. Not since Lanza's romantic voice thrilled the fans in "The Great Caruso" has such singing been heard on the screen. Prepare now for a major M-G-Musical attraction!

"BETRAYED"

(Color)

Once more the mighty production planning of M-G-M spans the ocean to create a pulsating screen drama rich with eye-filling, authentic scenes in stunning color. For the first time a Hollywood company of top stars combines the exquisite beauty of Holland, its richness of tradition, its dykes and storied settings, with a tale worthy of such an enterprise, a story of spies, suspense and supreme sacrifice. Clark Gable makes his first screen appearance since record-breaking "Mogambo" and the girl opposite him is seductive Lana Turner, an explosive combination, plus a third big name for marquee power, Victor Mature. Clark as a leader of the Intelligence, Lana as the beauty involved in high intrigue, Victor Mature as "The Scarf" a shadowy dare-devil of resistance. At cross-purposes in love and intrigue, each personality is etched crisply, appealingly, to make an attraction of high-voltage success.

AND MORE!

Take a trip around the humming M-G-M Studio. Here's what you'll see!

"DEEP IN MY HEART" (Color)

It glows with Big-name musical extravaganza brilliance. It's the story of Sigmund Romberg and out of it M-G-M creates a Big Show in lavish Color with a wealth of entertainment. Jose Ferrer rivals his "Moulin Rouge" performance. For each role an equally expert talent was chosen: Merle Oberon; Helen Traubel, famed opera star now a night-club sensation; Walter Pidgeon and others plus guest stars, each of whom does a great number: Cyd Charisse, Vic Damone, Howard Keel, Gene Kelly and his brother Fred; Tony Martin, Ann Miller, George Murphy, Jane Powell, Debbie Reynolds, Tamara Toumanova, Vera-Ellen, Esther Williams and more. Much of it is completed and every evidence points to one of the Biggest, if not the Biggest in the tradition of M-G-M's Ziegfeldian-type musicals.

"THE LAST TIME I SAW PARIS" (Technicolor)

This is the story of a dramatic love conflict between two sisters who love the same young man. Told against the background of the world's most romantic city, it packs an emotional punch to spellbind audiences everywhere. The cast: Elizabeth Taylor, Van Johnson, Academy Award Winner Donna Reed, Walter Pidgeon, Eva Gabor and others. Watching the cameras filming it is assurance of a powerful, romantic Technicolor attraction!

"THE GLASS SLIPPER" (Color)

Its filming is being noted nationwide because its producer, director and star are the same that gave the world "Lili" (winner of the Oscar for music and now enjoying successful repeat bookings while continuing merrily in its 2nd year in New York!) The footage seen thus far promises a more wonderful, more enchanting exquisite color entertainment than even its famed predecessor. Leslie Caron, Michael Wilding and the celebrated Ballets de Paris are just a few of the talent assets of the cast.

"GREEN FIRE" (CinemaScope—Color)

Another Big One in CinemaScope nearing completion at the studio after filming in South America. It is an adventure-packed love story of the search for an emerald mine. Stewart Granger, Grace Kelly, ever growing in popularity, and Paul Douglas journeyed to the danger-infested mountains of Colombia to enact the drama of lust for the most concentrated wealth of all—the emerald of Green Fire. Something to look forward to.

"ATHENA" (Color)

This riotous comedy brings a gay company of youthful talents to the screen in a blaze of Color, romance and fun. A young lawyer falls in love with the daughter of a faddist household and before she renounces astrology and carrot juices for the red-meat of romance, there's a harvest of comedy, songs and girl-boy appeal. The cast: Jane Powell, Edmund Purdom (star of "The Student Prince"), Debbie Reynolds, Vic Damone, Louis Calhern, Linda Christian. They deliver merchandise for the millions of America's young folks.

"JUPITER'S DARLING" (CinemaScope—Color)

To the never-ending good news at the busy M-G-M Studios add this Big attraction now being directed by the man who made "Show Boat" and "Annie Get Your Gun." Only CinemaScope could do it full justice. Bigness is inherent in its theme, mighty Hannibal and his fabulous legions about to attack Rome, diverted by the ruse of a beautiful girl. The elephant sequence, original and eye-filling, is just one of many visual excitements; its rich, new popular score of songs and the glories of its production pageantry make it an attraction of top magnitude. The cast of terrific talents are headed by Esther Williams, Howard Keel, Marge and Gower Champion, George Sanders.

WATCH THE M-G-M STUDIOS! OPTIMISM IS ON THE MARCH! THIS IS JUST PART OF THE PRODUCTION AND PREPARATION PLANNING FOR A NEW AND GREATER ERA OF MOTION PICTURES!

P. S. SPEAKING OF OPTIMISM: The trade is joyous over the first return engagement of David O. Selznick's production "GONE WITH THE WIND" in Atlanta where it is topping all its previous successful appearances, even the very first, historic World Premiere! Get ready for GWTW!

London Pix Biz Off, 'Gorilla' Good \$8,000, 'Queen' Lifts 'Carnival' To Neat 7½G, 2d, 'Knock' Loud 8G

London, May 25.

Although the warm spell was shortlived, West End first-runs are currently going through the normal seasonal decline. With few exceptions, grosses in the last stanza were disappointing. There has, however, been an exceptionally long string of prosperous runs, and in the main exhibitors and distributors alike are accepting the b.o. drop philosophically.

Strongest new entry was Metro's new C-Scoper, "Knights of Round Table," lensed in Great Britain last year. This held in second frame at solid \$12,500 after a big opener. Only other anamorphic entry is 20th's "Hell and High Water," transferred from the Odeon, Marble Arch to the Carlton. First session is unlikely to top \$5,500. A stereo version of "Gorilla: At Large" made a healthy start at the Odeon, Marble Arch, with first round heading for a good \$8,000.

Leading the holdovers is Paramount's "Knock on Wood" where its fifth Plaza week looks like big \$8,000. "Doctor in the House," after its previous record run at the Odeon, Leicester Square, has returned to this house for a stout single week. "Living Desert" is doing turnaway biz in second session at Studio One.

Estimates for Last Week
Carlton (20th) (1,128; 55-\$1.70)—"Hell, High Water" (20th). Only a modest lure at \$5,500 or under. Stays another week with "Flight of White Heron" (20th) preeming June.

Empire (M-G) (3,099; 55-\$1.70)—"Knights of Round Table" (M-G) (2d wk). Expected to finish this session at solid \$12,500 or near after \$16,000 opening round. Holds.
Gaiety (CMA) (1,500; 50-\$1.70)—"Beachhead" (UA) and "Riders to Stars" (UA) (3d wk). Likely to finish at okay \$4,500, an improvement on previous stanza which hit \$4,000. "Miss Sadie Thompson" (Col) opens May 27.

Leicester Square Theatre (CMA) (1,758; 50-\$1.70)—"Carnival Story" (RKO) (2d wk) and "Queen in Australia" (GFD). Receipts hyped by addition of Royal Tour film and second frame looks neat \$7,500 after \$5,500 opening week. "Johnny Guitar" (Rep) bows June 3.

London Pavilion (UA) (1,217; 50-\$1.70)—"Go Man Go" (UA) and "War Paint" (UA) (2d wk). Below average around \$4,300 this stanza after \$3,900 opening session. "Phantom of Rue Morgue" (WB) tees off May 28.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70)—"Doctor in the House" (GFD). Heading for \$7,500. "Rainbow Jacket" (GFD) preems May 27.

Odeon, Marble Arch (20th) (2,200; 50-\$1.70)—"Gorilla at Large" (20th). Good \$8,000-100ms. "Flight of White Heron" (20th) opens June 4, day-date with Carlton.

Plaza (Par) (1,092; 70-\$1.70)—"Knock on Wood" (Par) (5th wk). Holding firmly with bright \$8,000 likely in final frame after \$9,200 previous week. "Naked Jungle" (Par) set for May 28.

Ritz (M-G) (432; 30-\$2.15)—"Knave of Hearts" (ABPathe) (2d wk). Fair \$3,300, about same as first week. Holds.

Studio One (APT) (600; 30-\$1.20)—"Living Desert" (Disney) (2d wk). Doing turnaway biz with second week solid \$4,800 slightly ahead of first week's \$4,500, stays indef.

Warner (WB) (1,735; 50-\$1.70)—"Majesty O'Keefe" (WB) (3d wk). Final frame closing at fair \$6,400 after \$5,900 in previous week.

Daniels Set for 10-Wk.

Vaude Tour of Gt. Brit.
Glasgow, May 25.

Billy Daniels, currently topping the Empire bill here, has a 10-week vaude tour of Great Britain lined up, with possible dates in France to follow. He returns to the U. S. in September for a tv series.

He planned in direct to Prestwick, Scotland, from Florida to open this two-week stint at the Empire, leading Scot vaudeury. Support program was changed for second week. Despite competition of sunny weather, the fans filled the theatre, and good biz was registered.

Warwick Sets Widmark For Its Next in Berlin

London, June 1.

With their third British pic, "The Black Knight," almost completed, Warwick Productions, headed by Irving Allen and Albert R. Broccoli, announced their next three films. The initial trio, which included "The Red Beret" and "Hell Below Zero," all starred Alan Ladd.

Next month, the company starts rolling in Berlin on "A Prize of Gold," starring Richard Widmark and Nigel Patrick, which will be directed by Mark Robson. Studio work will follow in Britain "Cockle-shell Heroes," which will be filmed in France and Britain, will come next, and then "Safari Story."

24 Nations Enter Berlin Film Fete

Berlin, May 25.

At least 24 nations have announced their intention of participating in the forthcoming Fourth Berlin International Film Festival which is being held here June 18-29. For the first time, the nations of Ceylon, Indonesia, Jamaica and Madagascar are to be represented. Present lineup of nations consists of Austria, Belgium, Canada, Ceylon, Finland, France, Germany, Great Britain, Holland, India, Jamaica, Japan, Luxembourg, Madagascar, Mexico, Portugal, Sweden, Switzerland, Spain, South Africa, U. S. and Yugoslavia. An additional number of nations may participate. Although entries haven't been named as yet, the number of pix screened during the festival likely will be bigger than last year.

The two first-night theatres picked for the festival are the Gloria Palast and the Filmhuener Wien, both located on Kurfuerstendamm. Berlin's film fete is being organized by the Federal Govt. of West Germany and the West Berlin Senate in conjunction with the SPIO, the top organization of the West German film industry.

Bank of England Turns Down Dollar Transfer Deal on 'Wooden Dish'

London, June 1.

Refusal of the Bank of England to sanction a dollar transference deal on the upcoming Aldrich & Myers' West End production of "The Wooden Dish" has led to a change in plans. The London presentation is now to be staged in association with Jack Hylton, and not with E. P. Clift as previously arranged.

There is increasing speculation in London legit circles as to the reasons which motivated the apparent change of policy on the part of the Bank of England. The view that a variation in the official rate of exchange between sterling and the dollar is imminent, still holds force. But there is also a belief that the terms suggested in the Aldrich and Myers draft contract were unacceptable to Bank of England officials.

According to reliable info available here, the entire coin for the London production was being raised in America and A. and M. had requested permission to transfer up to 87½% of the profits, leaving the balance for office expenses. Acceptance of these terms, it is suggested, would have imposed an unnecessary drain on dollar reserves and might have opened the way for propositions of a similar nature.

Impresarios with Anglo-American interests are hoping that the bank will, in due course, indicate a clear-cut line to guide future jointly financed productions.

Par's VistaVision to Athens Athens, May 25.

Paramount's European supervisor, Frank Siter, has arrived here to push VistaVision with Par's local representative, Savvas Films. Siter described the potentialities of the new process before a meeting of local exhibitors and newsmen.

Many exhibs showed quite an avid interest in the new process and some indicated interest, particularly those who have not installed CinemaScope. Savvas Films will release VistaVision pictures at its Theatre Star, one of the first-runs here.

Legit Season In Paris Limp To Sorry Close

Paris, June 1.

Legit season is limping to a sorry close here with quality upheld by a trio of revivals. Otherwise, the last ditch unveilings are strictly stopgap before the annual legit exodus of July. Lack of new offerings and folding of many plays are starting the shutterings earlier than usual this year. General downturn of show biz this month is very severe with legit and only the top shows are showing even good receipts.

Three lifesavers are Marcel Ayme's success of three years ago, "Clerambard"; the Jean Anouilh touring success come home to roost—"Colombe"—and the witty cabaret type revue, "The Eiffel Tower Which Kills," at the refurbished offbeat Theatre Quartier Latin. For "Clerambard," the Comedie Des Champs-Elysees has installed headphones to enable English-speaking tourists to follow the play. Play is a savory story of an overbearing aristocratic tyrant who sees a vision and becomes a gentle, holy man. Complications build into a riotous moral comedy. This looks like a bet for Broadway chances.

"Colombe," a U.S. flop this season, is still a fave here. It emerges as a bitter-sweet appraisal of the fragility of love and purity plus a shattering satirical looksee at turn-of-century backstage morals. It is well played here by Daniele Deforme and Yves Robert. "Eiffel" is an engaging takeoff on early melodramas. Headed by Michel De Re, it looks in for a nice run.

Newer Shows Not So Happy

Newer shows are not as happy, with "Hamlet De Tarascon," by Jean Canolle at La Bruyere looking in for a much shorter run than its predecessor. This comedy uses the gimmick of a small-town dreamer who mistakes his life as an exact parallel of Hamlet's. Plot is too telegraphed. Directors are already rehearsing another Georges Feydeau play, "If I Ever Get Hold of You."

Both Theatre Marigny and the Petit Theatre Marigny, set up for experimental purposes by Jean-Louis Barrault, are suffering prestige-wise since this troupe left. Marigny had a dreary resurrection of a Goethe play, "Egmont," which was boring to the few patrons who attended. Petit Theatre is housing "Liberte Cherie" of Richard Borel. This tedious would-be satire lacks any lustre.

Delfont to U. S. Seeking Talent for New 'Folies'

London, May 25.

Bernard Delfont, accompanied by his producer, Dick Hurran, expects to go to America early in September. He will make an extensive tour which will last four weeks for purpose of lining up new attractions for his next edition of the "Folies" show at the Prince of Wales. New "Folies" likely won't be launched before the new year. He will also gander some Broadway shows to find something suitable to present in the West End.

With shows at the London Palladium and the Prince of Wales, both in association with Val Parnell, and two summer productions at Weymouth and Southport, besides eight vaudeville units touring the provinces, Delfont is ranked as one of the busiest of the West End producers.

French Film Co-Prod. Soars; Makes Up Half of 110 Pix Finished in '53

Paris, May 25.

U's Sales Drive Tops U.S. Cos. in Japan for April

Tokyo, May 25.

Universal-International's worldwide sales drive in April pushed receipts for the month into first place in Japan among the major U. S. distributors here. Japan won the country division of the drive and the Far East copped honors in the area division to push April receipts to \$330,000. Paramount, likely topper in May with sock runs of "Roman Holiday" and several others, was second with \$305,000.

Much of U's April gross came from "Glenn Miller Story" bookings and that they had from nearly 1,000 more bookings for the month than usual.

Other companies and their grosses are: Metro, \$305,000; WB, \$222,000; Par, \$220,000; 20th-Fox, \$166,000; RKO, \$136,000; Columbia, \$102,000, and Republic, \$52,000.

Expropriation Up Again for Mex Pic

Mexico City, June 1.

The film industry is now the target of moves for various kinds of nationalization demands. It will be recalled that top industries last fall were mentioned for that treatment or some other form of expropriation.

The little communistic People's Party demands for the immediate nationalization of the film biz, along with mining, electrical and communication industries have become louder here. The PP explains this is a sure means for solving most of Mexico's economic problems which it says have become acute since the recent devaluation of the peso. Nationalization of these businesses, PP is confident, would keep in Mexico, and working for Mexico, "the billions of pesos" these enterprises remit to their home offices abroad.

However, industry leaders are not taking the PP's demand at all seriously. They point to the vigorous opposition the Mexican division of their biz made to moves for more government in their biz, which prompted the government to explain that it does not intend to go into the film business but merely to regulate it for its own good.

More C'Scope Deals In Gt. Britain Seen After Skouras Lightens Load

London, May 25.

A general, if not spectacular, increase in the number of anamorphic installations in Great Britain is expected as a result of Spyros F. Skouras' change of heart. But there is still no indication whether the J. Arthur Rank organization will go beyond its original commitment of retooling 75 theatres.

The British industry welcomed the announcement that Skouras will no longer insist on full stereo sound as a necessary condition of the C'Scope package and release of 20th-Fox product.

A number of exhibitors who had been interested but did not want to embark on so much cost for sound have indicated that they may sign up for the anamorphic equipment. The sound installation would have added a minimum of \$8,000 to the conversion bill and exhibs protested this.

BL Gets 'Luther' in Brit.

London, June 1.

British Lion has secured British distribution rights to "Martin Luther," and the film is expected to start in pre-release situations shortly.

There had, reportedly, been keen competition to secure the rights by a number of indie distribts, but they were, apparently, outbid by BL.

Film co-production activity is booming here. From 1949 to 1952, France carried on 28 co-productions (mostly with Italy) while last year the total soared to 53 out of the 110 pix made that year. Only half of these were made completely in France. So far this year, the Centre National Du Cinema has received 28 co-production requests from eight different countries, 16 of which already have been started. Most of the top directors are now going in for this type of film production. This phenomenal growth has caused some alarm in the film trade, many feel that a primarily stopgap program has grown into a Frankensteinian monster.

Jacques Flaud, director of CNC, has outlined his ideas on co-production. He said that at the beginning, co-production was a defense to make high-budgeted films and strengthen the b.o. outlook. He feels that since its inception co-production has gotten out of hand, these films now emerging as hybrids denying the national and artistic characteristics of both participating countries. Dubbing of the various nationalities also is leading to a babel-type film with pix losing their outlook both in spirit and direction.

Examples showed up at the recent Cannes Film Festival. The Franco-Italian "The Big Game" and the Franco-Spanish "Blood and Light" suffered from this mixture, with the films emerging as uneven in mood and feeling. Another pic, the Franco-English "Monsieur Rigolo," managed to maintain a French tone since it was made by a Frenchman about a Frenchman in London. Another, the Franco-Italian "Therese Raquin," also gained a feeling of homogeneity because the Italo star was an Italian living in France, and he spoke his own lines. However, last year's figures show the three top grossers to be co-production pix, and the number of color specs coming up are also in this category.

Co-Prod. Boost Other Wages

Another drawback is the fact that these high budgets are leading to higher salaries for artists and technicians who will not work for the less lucrative offers of the smaller-budgeted national films. Flaud says that France would have to double its exports, and internal film attendance would have to be augmented by 20% before co-production can be extinguished.

However, Flaud feels that co-production is now a definite part of the film scene, and has plus factors in building up international relationships and prestige. Thus, he says, it behooves co-production units now to strive for quality instead of only spectacle. Present system is leading to repeating past costume successes, and, in general, creating a staple series of films without infusing the creativeness now needed for the more discriminating audiences. Flaud concluded that a stricter watch would be kept on co-productions in the future, but the CNC can only try to correct any abuses of existing regulations.

SCOT CHURCH GROUP BLASTS COM'L TELE

Edinburgh, May 25.

The British government's decision to go ahead with commercial television is "to be deplored," says a report of a Church of Scotland commission, just published. It held that tele is far too potent an instrument of suggestion for commercial interests to be permitted any kind of control or influence over it.

On mass entertainment, the commission says: "It would be foolish to deny the genuine interest and enrichment which some of these forms of entertainment bring into the lives of multitudes of people."

On the other hand, according to the commission, mass entertainment "tends to strengthen the mood of passivity which is such an alarming feature of modern society. It reinforces the tendency of modern society to produce stereotyped individuals turned out according to a pattern."

Allied Artists
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THIS IS THE FIRST OF A SERIES OF IMPORTANT ANNOUNCEMENTS FROM ALLIED ARTISTS

'Siphoning Off Tax Relief' Charge By Allied Aims at Distributors' Terms

The charge by Col. H. A. Cole, Allied States Assn. leader, that distributors are siphoning off the benefits of tax relief is the opening blast in a calculated Allied plan to fight the current price of film. Allied's board has mapped out step by step moves which may end with an appeal to the Government if relief is not achieved in prior direct appeals to the distributer companies.

That the exhibitor is weighing an appeal to the Government has been openly announced by S. D. Kane, executive secretary of North Central Allied. Kane said a request may be made for an official Ways and Means committee investigation. Probe, according to Kane, would have as its objective to determine "whether or not the Government's 'refund' to the industry hasn't been confiscated inequitably, if not illegally, by the one branch, distribution, which needed it least." The fact that film rentals were ruled out as a subject for discussion is the reason that Allied boycotted the recent arbitration conference in New York.

The confab last week was marked by appeals from both distributors and exhibitors that the industry work out its own trade problems and avoid Government intervention. Theatre Owners of America, with Mitchell Wolfson as its spokesman, particularly expressed the hope that Government controls would not be necessary.

However, a rumor pervaded the meeting that Harry C. Arthur Jr., board chairman of the Southern California Theatre Owners Assn., had in his pocket a proposed bill calling for Government regulation of the industry. It was intimated that Arthur had lined up a friendly Congressman who would introduce the bill. Arthur took a leading part in the arbitration sessions and was persistent in calling for the arbitration of all issues and not only those specifically listed. Prior to the confab, there had been reports that Arthur would attempt to introduce the subject of film rentals, although it had been ruled out as an arbitrable issue. The SCTOA delegate reportedly would have introduced the subject by requesting the arbitration of "sales policy" which would have, of necessity, included film rentals. Arthur's pitch that any and all subjects, although he excluded rentals, be subject to arbitration was regarded by the distributer reps as move toward introducing the subject of film rentals.

KINGSTON, N. Y., DRIVE-IN SETS MARCIANO BOUT

The mid-Hudson Valley area of New York will see closed-circuit theatre tv for the first time when the 9W Drive-In, the Walter Reade theatre near Kingston, N. Y., will present the Rocky Marciano-Ezzard Charles championship fight on June 17 as it takes place at the Yankee Stadium, N.Y.

Title bout will be blacked out on home tv and from all theatres within a 50-mile radius of New York City, so that the 9W Drive-In will be the nearest location, north of New York, where the fight can be seen. The Reade outfit is also presenting the fight at its St. James Theatre in Asbury Park, N. J., its Lawrence Drive-In in Trenton, N.J., and its Atlantic Drive-In near Atlantic City. Like 9W, this will be the first time large-screen theatre tv will be shown at Lawrence and Atlantic.

To get the tv signal at the Kingston situation, it was necessary for the American Telegraph and Telephone Co. to establish a special micro-wave relay unit, including the construction of a 200-foot tower at the Drive-In. Cooperation of Kingston's new tv station, WKNY-TV, was also necessary, the station relinquishing use of its New York to Kingston micro-wave circuit that night, for transmission of the signal.

J. J. Goldberg Joins May J. Joshua Goldberg, industry attorney, has joined the Mitchell May Jr. Co., insurance brokers, as v.p.

He'll continue as v.p. of Raybond Theatres, N.Y. circuit, and as secretary of Independent Theatre Owners Assn.

JUDGE OKAYS STOCK BUY

National Theatres May Invest in Magna (Todd-AO)

Federal Judge Augustus M. Hand in N. Y. last week (28) signed an order allowing National Theatres to purchase and exercise options on a large block of Magna Theatre Corp. stock subject to government-imposed limitations. The Justice Dept. earlier had green-lighted the NT move.

Circuit is now free to purchase \$1,000,000 of Magna's 6% debentures and also to purchase and exercise options on 73,300 shares of Magna common, warrants to remain in force for 10 years from the date of issue unless exercised sooner.

In addition, National Theatres may buy 14,000 shares within 10 years of the date of purchase of the 6% debentures. Outfit also is free to receive 4 1/2% of all profits from "Oklahoma," first film to be licensed for Magna handling with the Todd-AO widescreen process.

Kane Swaying Shortage Blues

Minneapolis, June 1.

Because of alleged scarcity of "boxoffice pictures" that'll be available this month and also in July and August, neighborhood houses here in the earliest clearance slot, 28 days, say they, find themselves in the toughest product fix they've ever encountered and anticipate their roughest summer, despite the admission tax relief and C'Scope.

Even the C'Scope equipped theatres are in a bad way, according to S. D. Kane, North Central Allied executive counsel. At this time, however, as far as he has been able to learn, no temporary closings or restricted operations are contemplated here. In this latter connection, Kane points out, such neighborhood houses as the de luxe Terrace ordinarily would enjoy their most prosperous period during the summer.

Efforts now are being made, to induce distributors to move up their releases to alleviate the situation. Also, he says, while releases generally haven't proved profitable they'll be resorted to on a larger scale than ever before and "the comparatively few" strong pictures will be given even more extended playing time, "although it means decreased grosses and possible operations in the red." Only in this way can these theatres tide themselves over, he asserts.

In the case of the Terrace and other such ordinarily large grossing neighborhood theatres, there have been numerous occasions in recent months when playing time for pictures have been extended to a full week although the box-office results only warranted three-day engagements.

Debate Culs

Continued from page 3

for Hollywood tomorrow to screen "Army" for the Motion Picture Academy and to talk to studio people about theatrical distribution. In a Pentagon screening for the press last week, Welch called the film a "fine example of the cooperation between the motion picture industry and the Army."

While the film was produced and cut under the direction of 20th's Edmund Reek, the actual lensing was done by the Signal Corps. Welch said plans are to screen it for all our troops during next year, and to use it continuously for orientation purposes thereafter. He said the cost would boil down to 25 cents per soldier.

Film was ideated by Frank Pace, who was President Truman's Secretary of the Army. Pentagon brass would like the entire nation to see it. Huddles were held recently with spokesmen for COMPO. However, the length of the pic has stymied plans for wide theatrical showings.

Exhib Wins Restraint Vs. IA on Feather-Bedding; Union Appealing Verdict

St. Louis, June 1.

Holding that the employment of one projectionist in the LaCosa, a St. Louis county house was enough, Circuit Judge Douglas L. C. Jones of the County last week issued a permanent injunction against IATSE, Local 143, from continuing the picketing of the house. Hugh Graham, operating lessee of the house, asked for the stop order on Feb. 14, 1953, against a dozen officers and members of the union whom he charged were trying to "feather-bed and make-work" by forcing him to employ two booth operators.

Graham said that prior to the opening of the house on Nov. 5, 1952, he tried to hire one member of the union at the prevailing wage scale but was unsuccessful, although he said that other local unions of operators affiliated with the IATSE in various parts of the country permit a single operator. He then hired a non-union operator at the union rate for a theatre of the size of the LaCosa.

Judge Jones ruled "This court will go as far as the law permits to encourage and help labor ameliorate its conditions, but it cannot join with defendants in denying Graham the opportunity to secure a livelihood for himself without being forced to hire an unwanted man, when this man will not be of any service to him."

An attorney for the union said Judge Jones' decision will be appealed.

ALPERSON LOSES SUIT ON 'BWANA' OWNERSHIP

Los Angeles, June 1.

Edward L. Alperson's \$3,500,000 suit against Arch Oboler and his backers, involving the ownership of the 3-D film "Bwana Devil," resulted in a verdict for the defendants in Superior Court.

Alperson claimed he bought the picture for \$2,000,000 but Oboler and his partners declared the deal was made by an agent without their sanction. They sold it later to United Artists for \$1,750,000. Judge Joseph W. Vickers ruled that there was no contract with Alperson because he had a "secret agreement" with the agent.

Wage Scales

Continued from page 7

sponse to the pic hasn't been satisfactory and no others will be made.

One circuit exec explained that it was his chain's practice to elevate men from within the ranks to give them the feeling of being part of the team. "We see the theatre posts as a stepping stone for our people," he commented.

Projectionist Gets More Another admitted that it was difficult to attract reliable and loyal people for the reason that the pay-scales are quite low. "In some situations the projectionist gets more than the manager," he said. Under those conditions it's obvious that you can't get help who have any feelings of responsibility to the business as well as to the customers.

What's the solution? "We ought to make an attempt to make theatre jobs more glamorous, offer more of a future," opined a spokesman for the Walter Reade Theatres. Another exec thought the answer lay in what some of the larger circuits have begun to do, i.e., offer various benefits, hospitalization insurance, etc. As for higher ages, exhibs say they can't afford them.

Schine Chain

Continued from page 5

corporations, i. e., Hildemart Corporation, Darnell Theatres, Inc., and Elmart Theatres, Inc., not named in the original government suit.

Department of Justice attorneys argued in support of the Government's attempt to compel compliance with the court decrees stating that "the government seeks to impose sanctions such as conditional fines and imprisonment upon failure to comply, and to force these defendants to do what they have already been ordered to do."

Inside Stuff—Pictures

Twentieth Century-Fox finds itself in a unique situation as regards its advocacy of stereophonic magnetic sound. While the company obviously favors it as a superior method of presentation, it can no longer press the point too hard since, within another couple of weeks, it'll also be selling singletrack sound prints of its CinemaScopes. Being in business with both versions, and anxious to get the widest possible distribution now that it has left the choice up to exhibs, 20th—in blasting singletrack sound—would in effect strike a downbeat note on its own product—a policy of questionable merit as 20th sales execs see it. Meanwhile, the company is pushing plans for its C'Scope progress report which is sketched for completion by June 7. There'll be world-wide showings of this special preview subject later this month or in early July. It'll include a comparison between stereophonic and singletrack sound, the kind of test which 20th has promised exhibs for a long time. Main purpose of the advance peek at forthcoming 20th product is to establish the superior quality of the studio's new taking lenses which are said to provide much sharper definition.

Perhaps emulating the Government, the industry is going in for open hearings. Previously intra-trade business was conducted behind closed doors, and frequently all aspects of distrib-exhib talks were kept under wraps. Following on the heels of 20th-Fox's open forum on CinemaScope, the industry opened the doors to the press to attend all sessions of the arbitration conference, excepting sub-committee meetings. In a statement at the opening session, Charles Boasberg, chairman of the Motion Picture of America sales managers' committee, asked the press to report the meeting "fully and accurately" but "to refrain from opinion not made in the open sessions." The distrib and exhib reps were asked to withhold comment until the meeting was over. He noted that a complete stenographic record was being kept of the sessions. A stenotypist was present taking down every word spoken.

"Operation Manhunt" is the final title for the forthcoming United Artists release formerly known as "Igor the Spy," filming of which was completed this week in Canada. Title change was made at the urging of Igor Gouzenko, the former Soviet code clerk who exposed an atom spy ring. He insisted that he had never been a spy. Film is based on Gouzenko's experiences and he appears in an epilogue to the film wearing a mask to conceal his identity. Release of the film will be rushed to take advantage of recent similar headline-making defections from the Russians of Vladimir Petrov in Australia and Nikolai Khakholy in Germany.

Producer John Nasht, who announced that he would make a picture titled "The Sinner," is in for a protest from Commander Pictures, distributor of a French film tagged "The Sinners." Cellini Films, distributing the German film, "Die Sunderin," tried to change its title to "The Sinner" for U. S. showing but Commander's attorneys stepped in with a protest, causing Cellini to use the original name. If Nasht wants to use "The Sinner" it will have to be its Italian equivalent.

And now it's gala premieres for shorts! Universal's "Rolling in Style," featuring the w.k. Hess Bros. Fashion Caravan, is set for a tri-city preem June 16 at the Earl Theatre; the Nile Theatre, Bethlehem and the State Theatre, Easton, Pennsylvania. Occasion will be noted with klieg lights, celebrities and other hoopla usually attending a gala occasion.

The industry arbitration conference which convened Monday (24) in N.Y. agreed to employ the disregarded 1952 draft as a basis for sub-committee work. Harry Arthur, of the Southern California Theatre Owners Assn., registered disapproval that the old meeting was brought up. He stressed that SCTOA was not committed to the old draft in any way.

The Hollywood Post of the American Legion sent IATSE Rep. George Flaherty a letter expressing concern because IA had "opposed" placing controversial "Salt of the Earth" on "unfair" list of AFL Central Labor Council. Legion termed action "inconceivable," pointing out that feature was made under non-union conditions by many persons identified as Communists.

Roy Kalver of Decatur, Ind., Indiana Allied prexy, will rep National Allied on the COMPO committee working on plans for a national poll to select the best picture of the month, season and year. Since personal affairs make it impossible for Kalver to attend the group's first N. Y. meet June 5 and 6, Allied will be repped on that occasion by William A. Carroll of Indiana Allied.

Argentine May 'Modify' Protection

Continued from page 7

cal producers to stay in business. Luis Angel Mentasti of Sono film is now on a trip to Spain to work out details of this pact.

The AAA (Artistas Argentinos Asociados) production outfit, which is somewhat similar in lineup to United Artists, is coping all the honors this year and is engaged in an active production schedule. Currently this studio has just released two of its most ambitious attempts: the historical "Grito Sagrado" ("Sacred Call") which was premeared at Mar del Plata and released here on the eve of Independence Day, and a semi-documentary "Suceso en Buenos Aires" ("It Happened in Buenos Aires") chiefly shot in the streets of the city. To cope with the production blueprint AAA must rent more sets from other less active companies.

In June Alba Arnova, Argentine-born actress who has made her way in Italian motion pictures, is due to arrive for work in "Pájaros de Cristal" ("Crystal Birds") with Mecha Ortiz, under Ernesto Arancibia's direction for AAA.

Back from a Central American and Hollywood trip, Luis Cesar Amadori reveals, having inked Arturo de Cordova, Ricardo Montalban and Jorge Mistral for local filming. Amadori is to start on his first opus for the Big Five unit set up under government sponsorship, in which he plans teaming wife

Zully Moreno with Pedro Armendariz. Amadori has just bought three story properties for the Big Five. The first is "Human Clay," a prize-winning play by Luis Rodriguez Acasuso, chosen as a vehicle for the Moreno-Armendariz combination.

Daniel Tinayre had sought Armendariz for a role in a Spanish version of "La Bete Humain," which he plans making, but failing this is hoping to sign Yves Montand, and for this purpose Ana Maria Lynch (in private life Mrs. Hugo del Carril) has planned to Europe to use her persuasive powers on the French actor-singer.

Nini Marshall has been signed by Luis Cesar Amadori for three pictures in which to make her Argentine comeback, but work will not start until November, when she has completed her radio broadcasts on the Belgrano web, which will mark her reappearance in her native country after being banned since 1945, due to Eva Peron's enmity.

There is a plan to make a sequence of who-dun-its, with Alberto Closas playing a "Saint" type of private eye, under Pierre Chenal's direction. Ghena has confined his work to making Chilean pictures over the last three years, but is due in B. Aires next month for the preem of his Chilean-made "El Idolo," in which Closas is featured.

To our new associate...

We are all extremely happy to welcome

JOHN HUSTON

into the Allied Artists family. It is a source of great personal pride to us that he has chosen our company as the exclusive producing and distributing organization for his future productions. We know that exhibitors throughout the world will find in our mutual plans a profitable answer to their most pressing problem—a source of outstanding product.

Steve Brodie Harold J. Mirisch

*Robert Brantley
L. S. Burrows Oliver M. Mirisch*

France Unsigned but 'Improving'

Eric Johnston Also Faces Tough Negotiations With Italy on Film Pact

French film agreement continues snafus, but Motion Picture Export Assn. execs feel the situation is gradually improving to the point where optimism re an early signing is warranted.

Griff Johnson, MPEA v.p., returned last week from a hush-hush quickie trip to Paris where he discussed the film deal to Eric Johnston, MPEA prexy, reportedly was couched in terms of cautious optimism, and this attitude is reflected in the comments of MPEA execs in N. Y.

It's seen likely that, prior to going to Italy to discuss the new film pact there, Johnston may stop off in Paris to finalize arrangements there. In Rome, Eugene Van Dee, MPEA rep, has been holding extended preliminary discussions with Italo industries to arrive at a basis for a new deal. Johnston, who expects to enter into the negotiations in Rome in early June, has made it plain that, if at all possible, he wants to eliminate subsidies under any new pact. At the same time, MPEA will not go on record as stating that the dropping of subsidies is a basic condition of any new agreement, thus leaving the door open to the retention—but possible reduction—of

In France, it is MPEA which is insisting on the French honoring the original agreement signed by Johnston last fall. This deal includes a subsidy of \$400,000 payable over a two-year period. It would also give the Americans 110 permits and raise the remittances to \$200,000 monthly. U. S. distributors in France have now been operating for close to a year without a deal, their last agreement having expired June 30, 1953. The French have been issuing temporary licenses and remittances at the rate of \$120,000 monthly, have continued, but no capital account deals have been authorized.

The Italian problem is acute and Johnston will be at a disadvantage in paltering in Rome instead of Washington where previous talks had been held. It's considered a certainty that should he succeed in getting the Italians to give up subsidies, MPEA will have to pay a price somewhere else, possibly in terms of reduced imports or remittances. The subsidy started three years ago, amounting to 12½% of the Americans' Italo earnings. Last year it was reduced to 10%.

One of the factors entering into the subsidy picture is the firm opposition of the indies to any further such arrangement. Society of Independent Motion Picture Producers has made it clear that not only will it not become a party to such a deal, but it will actively oppose it both on the spot and in Washington where the Federal Trade Commission already has under investigation the relationship of MPEA and Italian Films Export.

More Harassment

Continued from page 7

would not cooperate. Biberman called the union tactic "the final act of McCarthyism in the field of free communication in this community," and Terman said his theatre would not yield "under any intimidation."

Meanwhile, both the picture and the house were blasted in a three-column, front page display in The Garfieldian, neighborhood newspaper in the Cinema Annex locale. Three-column headline called the pic, "Newest Red Propaganda Film," and the paper continued its long-standing campaign against the theatre for constantly showing "Communist propaganda pictures."

Article, written by James Yogerst, says in part: "It is obvious... that whatever the merits of the film as art, they are incidental to the main purpose which is to spread the Communist line that all workers are downtrodden and all bosses are inhuman."

Garfieldian further names Terman, Cinema Annex owner, as chairman of the Chicago Council of American-Soviet Friendship, which was described as "subversive and communistic."

WB STANDARD PRINTS OF C'SCOPERS JULY 15

Warner Bros. will distribute conventional versions of its CinemaScope pictures starting July 15. Company will kick off this policy with "Lucky Me" and will follow this procedure with its other C'Scopers in order of their release.

Plan calls for the issuance of about 50 2-D prints a week, starting in mid-July. The problem in the conversion is, to a large extent, one involving the processing. The pace is expected to be stepped up once the laboratories are able to handle the load. "Lucky Me" is the first WB picture made under the CinemaScope banner, although the previously-made "The Command," shot in the VistaVista anamorphic process, was dubbed CinemaScope. Conventional prints of "The Command" will be made available at an earlier date.

Telemeter

Continued from page 7

Ralibourn did not own shares in the company, an appeal by women shareholders that a woman be named to the board of directors, and queries relating to dividend payments, the reduction of capitalization, profit-sharing deals with stars, and the company's interest in mpix and magnetic tape recording.

Reduced Shares

Stockholders approved a resolution authorizing the reduction of the company's outstanding shares by 125,000 for which the company paid \$3,193,000. Shareholders also reelected the complete slate of 13 directors. The board will meet tomorrow (Thurs.) to reelect the present officers.

Noticeable in Balaban's remarks to the stockholders were references to "matters not normally associated with the business of a motion picture company." Balaban pointed out, however, that these topics had their origin "in some phase of the amusement business."

In discussing the future of color tv, the Par chieftain said there was confusion among the public concerning the size of the color tv picture, and the cost of the set and when sets would be available at reasonable prices. Balaban stated that 21-inch am 24-inch chromators, the Lawrence color television tube developed by Chromatic Television Laboratories, a Par affiliate, are now sufficiently developed to provide the popular-sized larger picture to which the public is accustomed, in high quality color. He said the prices now being quoted for color tv receivers have no relationship to the mass product in prospect in the near future. "We believe," he said, "that before the next year is over 21-inch color sets will be selling for around \$500."

Balaban also said that International Telemeter Corp., another Par affiliate, although primarily concerned with pay-as-you-see tv, has made important scientific contributions in the development of "electronic memory" devices. He said Telemeter had research contracts with the Office of Naval Research, with the Lincoln Laboratory operated by the Massachusetts Institute of Technology under Air Force contract, and a supply contract with the Rand Corp., the agency doing research for the Air Force. He said negotiations are now being concluded with other research outfits.

Balaban said Telemeter's pay-as-you-see experiments at Palm Springs during the past winter "clearly established the technical proficiency of the system and the willingness of the public to pay for quality television entertainment in their homes." He said the Palm Springs test had been concluded on May 15 and will be resumed on Oct. 15.

In answer to a stockholder question, Balaban said that the former profit-sharing deal for "White Christmas" in which Irving Berlin, Bing Crosby and Paramount would each receive 33½% had been revised, with each participant giving up a little so that Danny Kaye could be included in the profit-sharing arrangement.

SINGLETRACK MAGNETICS

20th Should Be Up-to-Date On Prints by Aug. 28

Delivery of one picture a week on 12 productions with singletrack magnetic and optical sound starting June 19 will bring 20th-Fox up-to-date by Aug. 28, according to the sked set up by Al Lichtman, 20th director of distribution.

Singletrack prints will go out on the following dates: "The Robe," June 19; "How to Marry a Millionaire," June 26; "Night People," July 3; "Prince Valiant," July 10; "Hell and High Water," July 17; "Three Coins in the Fountain," July 24; "River of No Return," July 31; "King of the Khyber Rifles," Aug. 7; "Garden of Evil," Aug. 14; "Beneath the 12-Mile Reef," Aug. 21, and "Demetrius and the Gladiators," Aug. 28.

Standard 2-D versions of these releases will be provided later in the year but no dates have been set for them. Apart from single-track sound, 20th will continue providing fourtrack magnetic stereophonic sound prints for theatres equipped to play them.

Mild May Paced

Continued from page 4

up sixth for May, ranging as high as fourth and fifth spots in weekly showings. It was closely followed by "French Line," also from RKO, despite a limited number of bookings so far. The Jane Russell appeal and sexy bally pix controversy over censorial trims pulled the trick for this one. This is the first month in some time that two RKO films have figured so importantly in national standings.

"Prince Valiant" (20th), which was third in April, captured eighth place, figuring in standings three different weeks. "Miami Story" (Col) rounded out the Top Nine list.

"Genevieve" (U), "Rhapsody" (M-G) and "Yankee Pasha" (U) were the runner-up pix for the month, finishing in that order. "Pasha" was eighth in April, while "Rhapsody" was ninth in the same month.

A healthy array of strong product was being launched as the month ended. Standout among the newcomers are "Three Coins in a Fountain" (20th), "Dial M For Murder" (WB) and "Long Walk" (UA). "Indiscretion of American Wife" (Col), also new, is showing some promise despite the elongated title. "Flame and Flesh" (M-G), another newcomer, started picking somewhat in the final week ratings. Earlier it had been rather disappointing. "Mad Magician" (Col), also a new entrant, is spotty this far. "Prisoner of War" (M-G), also new, likewise was uneven, showing nice strength in some locations.

"Best Years of Lives" (RKO) and "Pinocchio," also RKO, did best of reissues although latter had its best showings in April when 10th in ratings. "Years" continued doing nicely. "Jolson Story" (Col), recut with new sound, etc., was on the disappointing side. For example, the last week in May it was rated thin in Chi and okay in Cincy. It is doing fairly well in some spots.

"Guy With Grin" ("Girl For Joe," package retitled from old combo of "No Time For Comedy" and "Force of Arms," respectively, by WB, did okay in Louisville and Buffalo but not elsewhere. "Clash By Night" ("Double Dynamite," RKO package, was rated modest in Minneapolis. "Quo Vadis" (M-G) did good biz in Omaha. Another oldie combo, "Sun Valley Serenade," "Orchestra Wives," was brought out by 20th-Fox. It did fairly well in Minneapolis, mainly on the fact that Glenn Miller and his band were plugged as being in both pix.

"Arrow in Dust" (AA) was uneven for a new film. It was mild in Seattle, okay in N.Y., modest in K.C. and fair in Baltimore. "Riot in Cell Block 11" (AA) added some additional profitable dates during the month. "Casanova's Big Night" (Par) displayed enough to cop a seventh place one week. "Lucky Me" (WB), fourth in April, and "Night People" (20th), which was fifth in that month, landed ninth ratings different week in May.

"Bigamist" (FR) added some additional coin during the month. Same was true of "Naked Jungle" (Par), being especially good in Minneapolis, St. Louis and Philly. "La Ronde" (Hakim) proved sock in Boston and Philly, and continued big in N. Y.

Amusement Stock Quotations

(N.Y. Stock Exchange)
For Week Ending Tuesday (1)

High	Low	1954	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
17 1/4	14 1/2	Am Br-Par Th	123	16 1/4	15 5/8	15 7/8	+ 1/4
59	41 5/8	CBS, "A"	13	58 1/4	56 1/2	56 1/2	- 1 1/2
58 1/2	41 1/2	CBS, "B"	3	57 1/2	56 1/4	56 1/4	- 1 1/2
25 1/2	19 3/4	Col. Pic.	31	24 1/2	23 1/4	23 3/8	- 1/8
10 3/4	9 1/4	Decca	165	10 1/4	9 7/8	10	- 5/8
63 1/4	46 3/4	Eastman Kdk.	154	62 1/2	59 1/2	59 1/2	- 3
15 3/4	13 1/4	Loew's	149	15 1/4	14 3/8	15	- 1/4
7 3/4	6 1/4	Nat. Thea.	111	6 7/8	6 5/8	6 3/4	+ 1/8
32 5/8	28 1/2	Paramount	65	32 3/8	31 1/2	31 7/8	- 3/8
34 5/8	28	Philco	111	33 7/8	32 3/4	33 1/4	+ 1/4
28 5/8	22 1/2	RCA	288	27 3/4	27 1/8	27 1/4	- 1/8
6 1/2	2 1/2	RKO Pict.	74	6 1/4	6	6 1/8	-
6 3/4	4 1/2	RKO Thea.	174	6 3/8	6 1/4	6 3/8	-
4 3/4	3	Republic	224	4 3/4	4 1/4	4 3/4	+ 1/4
12 1/2	10 1/2	Rep. pfd.	53	12 1/2	11 1/2	12	+ 5/8
17 1/2	11 1/2	Stanley War.	38	17	16 3/4	16 3/4	-
22 1/2	18 3/4	20th-Fox	96	20 3/4	20	20	- 1/2
23 1/4	18 1/2	Univ. Pix.	32	23	22 1/2	22 3/4	+ 3/8
70 3/4	63 3/4	Univ., pfd.	*90	70 3/4	69	70 3/4	+ 3/8
16 1/4	13 1/2	Warner Bros.	27	15 7/8	15 1/2	15 5/8	- 3/8
73 5/8	63 1/2	Zenith	19	67 1/2	66 3/4	67	- 1/8

American Stock Exchange

6	3 1/2	Allied Artists	48	4 1/4	4 1/8	4 1/4	+ 1/4
11 3/4	9 1/2	Du Mont	26	10 1/4	10	10 3/8	- 1/4
14 1/2	11 1/2	Technicolor	122	12 1/4	11 7/8	11 7/8	-
3 3/4	2 1/4	Trans-Lux	7	3 1/2	3 1/2	3 1/2	-

Over-the-Counter Securities

	Bid	Ask
Capitol Records	9 3/4	10 1/4
Chesapeake Industries	2 7/8	3 3/8
Cinerama Inc.	1 7/8	2 3/8
Cinerama Prod.	2 3/8	2 7/8
Color Corp. of Amer.	7/8	1 1/4
King Bros.	1 1/4	1 3/8
Polaroid	38 3/4	40 3/4
U. A. Theatres	10 1/2	11 1/4
Walt Disney	10 7/8	11 5/8

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Amusement Shares Strong

Continued from page 1

with the preferred also unusually strong and near the best price this year. Warner Bros. stock equaled the year's top mark on Monday (24) and held close to that point in later general weakness.

The modest bull movement in Republic shares perked along most of the week, with the preferred hitting a new high of 12 in Friday's trading. The common the same day hit 4 1/2 or only minor fraction from the 1954 high established the preceding week. Demand for the shares was linked with repeated rumors that an outside group was trying to obtain control of the company. It will be recalled that this was denied at the annual stockholders meeting. However, since that time there obviously has been considerable buying of the shares. Rep declared the usual 25c. quarterly dividend on the preference issue, which would indicate that Republic had little intention of loosening its control of the company's directorate.

Paramount, another strictly film producing and distributing company, edged to a new '54 peak of 32 1/2 early in the week, and held there even on Friday when ex-dividend. Still another film corporation, Columbia Pix, soared to new high ground at 25 as compared with the 1954 top of 25 1/2. Col common did not perform as sensationally as in the previous week when several brokerage houses claimed that the company had another "Eternity" in the forthcoming "Caine Mutiny." With such advance optimism, some buyers envisioned higher dividends and possibly placing the common on a cash divvy basis. Company long has fought shy of this, preferring to give out stock dividends, which naturally increases the number of outstanding shares.

Loew's, which has both pix production-distribution and theatres, since the company has not gone through divorce, hit 15 1/2 during the week, where it was exactly a quarter of a point from the year's best figure. This price is regarded in the Street as high enough for a stock paying just 80c. per year.

Still another film company, 20th-Fox held very firm around 20 to 20 1/2, reflecting the renewed strength in this issue after an extra 10c. quarterly dividend was added to the usual 25c for the current quarterly period. The shares had slumped shortly after Par demonstrated its VistaVision.

Prize performer in the amusement group was Eastman Kodak, which soared 2 1/2 points on Monday to a new 1954 high of 63 1/4. General Precision Equipment com-

mon and preferred hovered around the old peaks for the year, latter being sharply higher. The GPE common looked like it would go through the roof at one time, in expectation of a stock divvy besides the regular cash payment. However, General Precision just declared the usual quarterly, and the shares eased off somewhat.

'Suite' Shapes

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cluding the Hall's total to date has registered a gross of \$855,000.

High for income per theatre is the Metro central division which reports a combined take of \$225,000 for the initial 45 situations.

Metro's all-star film hit \$190,000 in the midwest division on 25 runs while the West Coast division got \$180,000 on 30 openings. The southwestern division shows \$175,000 for first 30 showings.

"Suite" has held over in more than 52 situations so far. In nearly all keys, the pic has drawn enthusiastic critic appraisal. This has helped considerably in smaller cities where reviews are followed faithfully. Oddly enough, the picture has been held over only in three spots so far in the eastern division, which contains numerous sizable key cities.

Strong showing by the picture was made despite a definite offbeat tone at the boxoffice generally in May. Even in the face of this, "Suite" was the national b.o. champion in VARIETY's survey for the month, with the gross total from 24 representative keys in that period being in excess of \$1,000,000. The keys, of course, do not include some shown in Metro's summary for the first 200 engagements.

Bally Lost

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interest in the forthcoming attraction, at least on the big-budget productions. Of course, this would involve spending some extra coin.

Distributors are somewhat skeptical. View generally is that it's much wiser to concentrate all efforts on a film during the period immediately prior to release and to thus strengthen the impact of the campaign at a time when people can satisfy their curiosity by actually going to see the picture. Coin spent in the interim wouldn't accomplish anything much, it's said.

PARAMOUNT'S JULY FIREWORKS!

DEAN
MARTIN *and* **LEWIS**
JERRY



It's headed
to beat every
Martin & Lewis
gross to date
...because
it's their
first show
based on a
smash
Broadway
musical!

See
SHEREE NORTH
do those dances
that shook Broadway
in the big hit musical,
"Hazel Flagg"!

LIVING IT UP

Co-starring **JANET LEIGH** · **Edward Arnold**

with **FRED CLARK** · **SHEREE NORTH** · **PAUL JONES** · **NORMAN TAUROG**

Screenplay by **JACK ROSE** & **MELVILLE SHAVELSON** · From the Musical Comedy **HAZEL FLAGG**

Book by Ben Hecht · Music by Jule Styne · Lyrics by Bob Hilliard · Based on a Story by James Street

SONGS

That's What I Like · Champagne
and Wedding Cake · Money
Burns A Hole In My Pocket
Every Street's A Boulevard In
Old New York · You Are The
Bravest · How Do You Speak
To An Angel · You're Gonna
Dance With Me Baby.

Who, Us? You Mean Dewey!

Continued from page 1

the point that the city intended to raise the salary of its employees, and that money would have to be found for that purpose. Also, that the Council was "bound by permissive tax bills from the learned gentlemen at Albany" and that, while other means might be preferable of raising the coin, the city was limited as to the kind of taxes it could impose.

"Our hands are tied," one Councilman stated. "No one likes to impose a tax, and no tax is liked. But this still leaves us with the question of how to raise this money."

With the theatres closed for the entire morning, employees headed for City Hall for a mass demonstration against the tax. Estimates of the marchers carrying placards ranged from 5,000 to 8,000. Trucks cruised the streets around City Hall bearing the legend: "Congress Helped Us, Mr. Mayor. You Want to Ruin Us." and "Kill the 5% Amusement Tax." Loudspeakers blared out with "There's No Business Like Showbusiness" and the music floated through the hearing room in such volume, presiding Councilman Edward Cunningham ordered the doors closed.

Every aspect of showbiz, from the legit stage to the bowling alleys, was repped at the hearing, each voicing the same complaint: Impose the tax and you'll ruin us.

Brandt's Point

Harry Brandt, speaking for the Independent Theatre Owners group, termed the levy "unfair and discriminatory" and detailed the petitions to individual Councilmen which faced the committee in large boxes. He said a total of 850,000 signatures had been collected by the theatres up to Monday (31) and he told each Councilman what theatres were closed in his district. "Should be any terrible and unconscionable action this bill become law, the fight will continue," he vowed. Later the committee was assured that in such an eventuality the battle would be taken to Albany.

Committee members were continually reminded by Brandt and others that dark theatres meant a business decline for surrounding stores also. Brandt figured that, with an estimated \$3,500,000 tax bite, the city would suffer a \$2,000,000 loss from additional theatres shuttering. He pointed out that the number of houses in N.Y. had dropped from 594 in 1948 to 431 at the present and that receipts had declined from \$138,500,000 in 1948 to \$73,600,000 in 1953. The year 1954, he said, would see collections of about \$71,000,000.

Brandt was asked whether an amendment stipulating an import on admissions over \$1 only would help, and he replied in the affirmative, stating that this would net the city \$1,080,000. Councilmen frequently brought up the question of whether the poor economic state of the industry was due to the tax or to a general slump. They also laid some stress on the fact that the public and not the theatres would be required to pay.

Exhibitors replied that competition was such that an increase in admissions would certainly cause a further deterioration of conditions, partly because the public wasn't willing to pay more. They also defended themselves against the charge that they hadn't passed on savings from Congressional relief on the 20% admissions tax. Brandt maintained that houses showing a profit had indeed passed on the 10% saving while others—as had been originally intended—had kept it.

COMPO general counsel Robert Coyne traced the history of the industry's fight to obtain admissions tax concessions from Congress, declaring that imposition of the 5% levy "would wipe away that relief." Attendance in N.Y. is down to 2,500,000 a week, he said, and will drop further if the tax goes through. It was shocking, he maintained, that N.Y. should be the leader in imposing new restraints at this time "when we have a chance to fight for our lives."

"The theatre business is not dead, and we urge you not to kill it," he implored the Council. "Misuse of taxing power can be expropriation. If we cry wolf, expose us. If we tell the truth, save us." The industry, he maintained, was on the downgrade "but it needn't be. We ask you to give us a chance to

help ourselves." Prolonged applause from the audience greeted Coyne's remarks.

Richard F. Walsh, IATSE proxy, warned the Council that the tax might easily force the entertainment biz out to Nassau and Suffolk counties. He demanded to know why free tv shows weren't being assessed. Again the answer came that the city could only impose taxes it was empowered to impose by Albany.

Sam Rinzler of Randforce Amusement addressed the committee, and so did Ralph Bellamy for Actors Equity.

Several speakers, and particularly Brandt, alluded to original plans to "steamroller" the tax through the City Council. As the hearing broke up for the luncheon recess, Councilman Cunningham announced that there would be a Council meet during that time. However, he promised Brandt that the Council wouldn't pass on the tax at that time.

Freewheelings

Continued from page 7

then submitted to the full arbitration committee when it reconvenes.

The compromise agreement also provides that the full committee could be reconvened at regular intervals—preferably a 90-day period—to study additions of arbitrable items if any should come up. During the three-day hassle which ended Wednesday (26), the exhibits had favored the arbitration of any and all disputes excepting film rentals, while the distributors wanted the issues to be spelled out specifically in advance.

The sub-committee, which in actuality is the drafting committee, consists of exhibitor reps S. H. (Si) Fabian, Theatre Owners of America; Leo Brecher, Metropolitan Motion Picture Theatres Assn.; Max A. Cohen, Independent Theatre Owners Assn., and TOA general counsel Herman M. Levy as co-counsel. Distrib spokesmen are Al Lichtman, 20th; Abe Montague, Columbia; Alfred E. Schwalberg, Paramount; and Adolph Schmel, Universal, as counsel. U's sales chief Charles Feldman will serve as an alternate, with exhib alternates being appointed when required.

Drafting committee, among its other tasks, will also consider means to finance the arbitration plan. Under consideration is a system of industry short subjects, the revenue from which would go toward building a revolving fund.

Chi Starved

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Castle, Dolores Donlon, and Shawn Smith, the visiting trio, "Long Wait" premed without searchlights or other sidewalk demonstration but amassed its hefty total on the basis of Mickey Spillane's authorship and the day-by-day publicity beforehand.

Woods general manager Ralph Smith said the personal appearances were "a major factor in the picture's success here and will always be an asset, whether or not the personality is a 'big star.'" It follows too that the promotion of tyro film stars is greatly helped by the p.a.'s.

There have been times too in the recent past when appearances in connection with pix failed to help grosses greatly. Most glaring case was the dismal drawing power of "Bait" last winter, albeit its star, Cleo Moore, received plenty local and national publicity for her "kiss of fire" episode with Chi interviewer Jack Eigen. Two clinched in a mighty prolonged buss before the klieges, which led to Eigen's dismissal from WBKB for "extreme bad taste." Publicity shouldn't have been detrimental to Miss Moore or her pic, but the receipts were the smallest of the season for the United Artists Theatre, where the pic played.

There's no guessing in advance how helpful film star appearances will be, but it's certain that Misses Castle, Donlon and Smith hypoed the sale of "Long Wait" in the Windy City.

UNDER-REPORTS CHARGED

Six Distrib. Sue Plaza, Portland, Ore.—Owner Now Dead.

Portland, Ore., June 1. Six motion picture distributing companies last week sued the owner of the Plaza Theatre, charging that the theatre under reported receipts. On many films, the management "fraudulently and intentionally" reported less than the number of admissions paid, according to the suits in federal court.

Named defendants are the estate of Charles L. McNeil and the administratrix of the estate, Carlisle S. McNeil. McNeil died last year. Each of the six distributing companies is asking \$5,000 punitive damages and at least \$3,000 actual damages each for a period dating back to 1946.

Bringing suit are 20th Fox, UA, WB, MGM, and Par.

Pix Biz Fenced

Continued from page 5

sell 16m versions of their pix to tv. On the other hand, no move is being made to force the tv networks to make their programs available to closed-circuit theatre tv.

Almost every other industry in the United States has free rein to choose its own dealers or sell its product through its own outlets. But not the pix biz. With Loew's the last of the film companies to be split into separate theatre and picture firms—as a result of government decrees, the end of an old order will have arrived in the industry, with exhibition and production-distribution going separate ways.

Other examples on restrictions of free enterprise in the industry are rules governing the distribution of product—the exhib may be outbid for product, the distrib may be under court injunction to provide films for specific houses, theatres—as in Chicago—may be limited on the time they can show each picture.

While freedom of expression is a time-honored American right, it apparently doesn't apply to the picture industry. Newspapers, magazines, radio, tv can say what they want without fear of prior censorship, but not the film biz. Pictures, despite Supreme Court decisions, must be okayed by censor boards, in about a half a dozen states before they can be shown on local screens.

The industry, unlike any other American business, is harassed by individual pressure groups, raging from foreign countries to religious denominations. Foreign countries object when one of their nationals is depicted as a villain. Religious groups protest moral issues which may apply only to their own beliefs. Be it a doctor, lawyer or Indian chief, they'll protest if a member of their group is not portrayed to their liking.

While many industries in this country are permitted to fix prices according to established laws, let the film biz try it and the protests are heard from Maine to California. Local newspapers even regard theatres as something apart. While department stores receive special low advertising rates, theatres, for the most part, have to pay the highest advertising rates in the newspaper.

It's no different abroad. The picture biz is told how many pictures it can bring into a country, how much money it can take out. In addition, it is subject to various taxes levied by individual foreign governments.

To a certain degree, the Government's interference with the industry is the industry's own fault. Bitter feuds between the major companies and the independent exhibitors led to the antitrust suits which resulted in a split of the theatre and picture holdings. In addition, little attempt has been made to work out the problems within the industry and, at the first sign of a dispute, there is a tendency on the part of exhibs to run to the government for help.

Even now, when an attempt is being made to set up an arbitration system so as to avoid further government intervention, there are still threats among certain groups that additional appeals will be made to the government. Not too long ago, Bonnie Berger, head of North Central Allied, threatened to appeal to the government to regulate the pix biz much in the same manner as a public utility.

Map Tax Drive

Continued from page 5

N.Y. exhibs to tell the statistical side of the theatres' plight in the face of the 5% levy. Sindlinger, whose report was utilized in the anti-tax argument before the City Council's finance committee yesterday (Tues.), said he has been getting "outstanding cooperation" from worried theatremen. He set up headquarters at the Astor Hotel to collect material for his report.

To dramatize the seriousness of the situation, and as part of the determined effort to harness public resentment as an added inducement for the Mayor to change his mind, the emergency committee of the industry arranged for a brown-out of Times Square marquees Monday (31). Houses weren't closed but didn't open their doors until after noon yesterday to permit employees to attend a mass protest demonstration at City Hall. Coney Island also went dark Monday night and so did a number of shopping establishments in a sympathy gesture.

Theatres last week began running trailers protesting the levy and set up lobby desks to collect signatures. Plans also were laid to use COMPO's film made at the time of the fight against the 20% admissions tax to convince the city fathers of their folly in imposing the 5% tax.

There was comment that, apart from the petitions to various Councilmen, a direct appeal would be made to the Mayor, an effort which failed when the Board of Estimate okayed the tax. It was pointed out, however, that the tax idea originated in the Mayor's office, so that any such appeal very likely would be futile.

"If that tax goes through, the Mayor is going to be under no illusion whatever who's for and who's against him," one exhib declared with some vehemence. Wagner has claimed that the tax would bring the city around \$17,000,000. At various rallies it has been pointed out that, in actuality, the city would gain but a fraction of that amount, possibly around \$3,000,000.

Cite Closures

Large ads taken out in all of the city's papers by the craft unions last week cited the fact that 143 theatres had closed in the various boroughs and that another economic decline brought on by the tax would create widespread unemployment. Editorials uniformly deplored the levy and urged the Mayor to go slow lest, as the N.Y. Daily Mirror put it, he might kill the goose. The N.Y. Times thought a tax on parking would be preferable.

Charges of politics were raised from the moment the Mayor indicated what he had in mind. In N.Y. last week, Gov. Thomas E. Dewey said it would be "a tragedy" should the city government "punish the people for its political purposes." To which Mr. Wagner replied: "Political hogwash."

Reflecting the entire industry's concern lest the N.Y. City action set a precedent all over the country, Motion Picture Assn. of America proxy Eric Johnston wired the Mayor that "imposition of a new local admissions tax would be a reeling blow to N.Y. motion picture theatres." He added that "it is bound to set a pattern of similar local taxes all over the country because New York is the theatre center of the world." Johnston warned that "the proposed tax would set in motion another cycle of theatre closings in New York and elsewhere."

Suggestion that the city put a bite on free radio and tv shows which are attended by an average 3,000,000 persons annually came from Al Manuti, president of Local 802 of the American Federation of Musicians at a rally in N.Y. Friday (28). He also wanted a \$50 a year impost on the city's 12,000 to 15,000 jukeboxes. Al Kopf, the local's v.p., maintained that musicians are fighting the worst unemployment situation in the city's history and that the tax would intensify their difficulties.

Meanwhile, reps from all segments of N.Y.'s entertainment industry went on radio and tv to carry their anti-tax message to the public. Many theatre, marquee throughout the city carried the legend: "Kill the Movie Tax."

Joan Crawford to Dallas, San Antonio, Houston and Fort Worth this week (1-4) with her latest, "Johnny Guitar."

Col, Techni Install New Panatar Printing System

Hollywood, June 1.

Installation of the Micro Panatar Printing System, a new anamorphic optical process designed to convert standard films to any wide-screen ratio, or reduce wide films to standard dimensions, have been completed at the Columbia studio and the Technicolor plant. Robert Gottschalk, head of Panavision, Inc., also announced that other units will soon be installed on two more major lots.

Micro Panatar, according to Gottschalk, was invented to complement Panavision's Super Panatar Projection System for use in theatres. The projection system, he said, is easily adjustable for any aspect ratio from 2.66 to 1.33 and is adaptable to any projector or lens. The printer, he added, is capable of enlarging or squeezing from any photographed aperture ratio without loss of quality. Gottschalk holds exclusive sales rights to the Micro Panatar Printing System while Radiant Screen Corporation, Inc., of Chicago, has exclusive sales and distribution rights to the Super Panatar Projection System.

Orthodox Priest

Continued from page 7

to take the advice that is their business.

"I do object most strenuously—and I believe every good American should object also—when any group in this country, religious or otherwise, under any pretext whatsoever undertakes to bring about a situation in which all the rest of us Americans are to be deprived of seeing something to which that particular group objects, and thereby deprive us of the opportunity and right to decide for ourselves whether their objections are valid or meritorious."

The minister applied the words "vicious, audacious, autocratic and puny" to the Catholic effort and asked how these objectors would like it if they themselves were to be "boycotted" for what many fellow citizens might consider an unfair boycott. Pallas described the attempted boycott as "hitting Democracy below the belt" and said that he hoped "Americans would never reach a point where they may prefer censorship to free discussion."

Municipalities

Continued from page 5

try, an estimate which the industry regards far out of line.

That local governments are always alert to step in is pointed up in many instances, the most recent, of course, being New York's attempt. Other smaller cities in the country have also tried and some have levied taxes following the Federal government's 10% cut. Even when state governments repeal their taxes, the local municipalities move in. For example, when Ohio abandoned its 3% state tax in 1948, more than 80 cities and towns immediately imposed taxes of their own. In Pennsylvania more than 300 cities, towns, boroughs and school districts have admission taxes. In Philadelphia the bite is 10%.

In addition to the tax on admissions, many states collect license fees from amusements. In 1953, 36 states collected \$5,066,000 from this source, a new post-war all-time high.

New Titles

Continued from page 5

Star." Although not officially stated, apparent reason for the title change is that neither "Comedy" nor "Force" were word beaters their first time around.

Republic recently issued a whole batch of reissues which were completely retitled, reedited, and in some instances rescored. Purpose, according to Rep, was to provide the market, particularly the smaller product-hungry situations, with pix to carry them over the shortage period. For many of the outlets, Rep said, the pictures, although reissues, had a semblance of "newness" since they had never played the theatres before.

**BOOK
IT
NOW!**

REVENGE erupts
into a frantic
man-hunt...In
this compelling
picture of the
Pioneer West!

JOHN PAYNE · LIZABETH SCOTT · DAN DURYEA
in **SILVER LODE**

print by **TECHNICOLOR**

with **DOLORES MORAN · EMILE MEYER · HARRY CAREY, Jr. · ALAN HALE, Jr.**

Directed by **ALLAN DWAN** • Story and Screenplay by **KAREN DeWOLF** • Produced by **BENEDICT BOGEAUS**



Clips From Film Row

NEW YORK

Arthur Davis set his French import, "Dreams of Love," to preem at Plaza Theatre June 5.

Frank J. Shea, formerly director of tele and commercial sales for March of Time, named director of industrial sales for John Sutherland Productions.

Four RKO Theatre managers copped laurels in Walt Disney "Living Desert" promotion contest. They're Ray Malone, RKO Alden, Jamaica; Richard Clark, RKO Castle Hill; Jack Reis, RKO Royal; and John Thomas, RKO Bushwick, Brooklyn.

ST. LOUIS

Falling biz caused Nat Fitzjarrald to close his Mars, Martinville, Ill., which he operated for 15 years.

Paul Harrington, operator of an ozoner and a house in Calvert City, Ky., building second ozoner near Benton, Ky.

George Pliakos, owner of the Regal, St. Louis, discharged from the Jewish hospital.

All proceeds from opening night showing of "Elephant Walk" at the Heart, Effingham, Ill., turned over the committee handling the town's Centennial celebration.

LOS ANGELES

Herman Rosen, general manager of Royal Theatre chain in the Hawaiian Islands, closed deal for 11 Paramount pictures under circuit's newly adopted first-run policy.

Fox West Coast appointed James Runte Division manager for Northern California, succeeding M. Spence Leve, who was moved to Los Angeles as assistant to the circuit's general manager, Edwin F. Zabel.

Harry P. Brueggemann, previously with Color Corp. of America, joined Pathe Laboratories as chief process engineer in charge of engineering.

PORTLAND, ORE.

Mrs. J. J. Parker back at work as head of her chain after being sick for two weeks.

Jay Robinson, 20th-Fox character actor, here on a speaking tour, to visit other Evergreen houses in area. Oscar Nyberg set tight sked up for him.

Paramount fieldman Walter Hoffman here to set campaign on new product with Paramount manager Dick Newton.

Evergreen's rebuilt Fox Theatre set to open first week in July.

Oregon Clover Club shutters for indefinite period. No plans for reopening.

Tempest Storm packing the Capitol in first frame, and held for a second.

Leon Z. Gray, character actor, turned maitre d' at Amato's Supper Club has written a tune, "Ballarina."

ALBANY

Harry Alexander, Universal salesman here for the last three years, resigned last week to take over Middletown Drive-In at Middletown, Orange County. He leased it from Harry Lamont, who had operated the ozoner for seven years.

Arthur Steele, owner of the Drive-In, White Plains, and of subsequent-run house in Jacksonville, Fla., leased the Overlook ozoner, Poughkeepsie, from Lamont. Gerry Schwartz stays as manager.

Harry Lamont promoted Carl Bovee from assistant manager of Vail Mills Drive-In, near Gloversville, to manager of the Rock Hill ozoner, Sullivan County.

Saul J. Ullman, Fabian division manager, honored at a Variety Club dinner for his efforts as chairman of the Big Brother Committee.

MINNEAPOLIS

With elimination of stereophonic sound and demand, Bennie Berger preparing two of his circuit's theatres at Fergus Falls and St. Peter, Minn., to qualify for "The Robe" and other C-Scope releases.

Republic set "Johnny Guitar" into United Paramount's two top houses in this area, Radio City here and the St. Paul Paramount day-date.

Cinerama, going into seventh Century week here, has a \$160,000 advance sale into mid-July or as far ahead as tickets now are being sold.

Fay Dressell, RKO branch manager, claims 50 spots in the territory have booked "French Line" which has been unable to line up a

Twin Cities conventional theatre, put gets its Minneapolis-St. Paul first-run at the local 100 Twins ozoners theatre for a minimum three-week run starting June 2.

Originally announced by the State here as a 3-D offering, "Dial M for Murder," instead is playing in 2-D, the only way it's being released in this territory.

Charlie Winchell, United Paramount circuit assistant president, elected veepee of Minnesota section of United Cerebral Palsy for which he recently directed a highly successful telethon here.

Terrace, top nabe house here, celebrated fifth birthday week by passing out free coffee and cake plus candy bars and balloons for children.

CHICAGO

Jimmy Shields, B&K treasurer, donated services as auditor for last week's cerebral palsy telethon. B&K's Abe Platt served as coordinator.

Danny Newman installed new marquee at Astor to continue refurbishing trend around Loop. Clarke Theatre launches redecorating drive this week.

James Butcher, who recently reopened Mar Theatre in Wilmington, Ill., bought Wilton Theatre from Anderson circuit in same town.

Film public relations firm of Howard G. Mayer and Dale O'Brien converted last week from partnership to corporation.

Paramount demonstrating Vista-Vision to exhibitors, tv commentators and press today (Wed.) at Chicago Theatre, with Y. Frank Freeman, Par Studios topper, and technical adviser Dr. Charles R. Daily giving explanations.

Juan Chacon, one of leads in "Salt of Earth," made personal Friday (28) at Cinema Annex for Chi preem.

Sam Lesser, Daily News film reviewer, back after being bedridden for a week.

J. Duffy Ryan is new chief justice in Seventh District Court of Appeals which hears film cases.

PHILADELPHIA

John C. Fisher, of Sharon, Pa. member of Pennsylvania Board of Censors, retired last week at expiration of his term. Gov. John S. Fine named Mrs. Jewel M. Frank, of Pittsburgh, his successor.

Film majors instituted suit in Common Pleas Court against George Resnick, owner of the Cayuga, Vogue and Dell theatres, over percentages. Resnick and George Fisherman had filed an anti-trust suit against the majors on behalf of the Dell in U. S. District Court last year.

To forestall any amusement tax levies, Melvin J. Fox, president of corporation which owns the new Towne Theatre, Levittown Pa., has proposed a \$5,000 flat payment by the theatre to the Tulleytown School Board. Fox said the amount would not be added to the regular admission price.

"Caine Mutiny" set for William Goldman's Randolph starting June 23.

Bucks County Drive-In, Willow Grove, Pa., skedded for debut early this month.

The Towne Theatre, Levittown, Pa., first house built in the Delaware Valley since 1950, opened May 30. House is a 1,200-seat deluxe. Melvin J. Fox, owner, says screen will accommodate C-Scope, VistaVision and closed circuit TV.

Film starlets Dolores Donlon, Peggie Castle and Shawn Smith in town last week to exploit pic, "The Long Wait." Miss Donlon is former local femme known as Pat Vaniver.

Testimonial dinner to Jock Hardy, manager of the Ritz Carlton Hotel, is planned for last week in June. The Ritz, fave show biz hotel for 30 years, will shutter July 1 to make way for an office building.

PITTSBURGH

Eli Kaufman, who operated an indie poster exchange here for years until five months ago and who has been selling tv trailers for National Screen since then, now is rep for Filmack.

John McGreevey, Harris circuit's chief booker and buyer who also books for outside theatres, now servicing Orpheum in Connellsville as well as the Solson there.

Paul Keith, RKO office manager, re-elected president of the Film Row Bowling League, and Jay Angel, WB exchange cashier, will be the treasure again.

Local 3 of IATSE has elected following officers: Ralph Quinn, prexy, Vincent Coll, veepee; Phil

Doyle, recording secretary and business agent; John Shelton, financial secretary; Julian Drob, treasurer; and Edward McGrath, trustee.

Grand Theatre in Corry, closed and unused for the last 15 years; dismantled; will be remodeled into storerooms.

Mrs. Elizabeth Phillips leased the Grand in Philippi, W. Va., to Earl Young, former Stanley-Warner circuit manager in Punxsutawney, Pa., and Clarksburg, W. Va.

John (Jake) Blatt celebrating his silver anni in theatre business this month. In June, 1929, he acquired the Rex in Corry from John B. Rodgers.

Odd Fellows Lodge 667 in Youngwood, Pa., purchased the Blatt Bros. theatre there for \$10,500. Building is to be remodeled and made available for community as well as lodge purposes.

Floyd Warren is managing town's newest ozoner, 1,000-seat Greater Pittsburgh Drive-In, which opened over Memorial Day weekend. Outdoor theatre is owned by his father, Joseph Warren, who also operates the Super 30 and Rose ozoners.

BOSTON

James A. Feloney, 20th-Fox sales manager, upped to branch manager here, replacing James M. Connolly, who was recently promoted to division manager for company. Connolly will supervise the New England, Albany, Buffalo and New Haven branches. In further reshuffling, John Pecos was promoted from salesman to sales manager with Frank Keller moving up from booker to salesman.

Sponsored by National Allied, a group of near 75 exhibitors representing approximately 500 theatres attended a meeting with Hal Makefilm at the Hotel Bradford last week. Producer Makefilm outlined his plan to produce 12 "A" pic each year, and delivered a pitch for local exhibs to sign up for his new plan. Estimated that exhibs, representing about 200 theatres, signed as subscribers to the plan, with others taking advantage of 30-day period to mail it over.

Phil Smith, prez of Smith Management, appointed regional chairman for eastern section for Will Rogers Hospital Salute slated for month of July.

George Murphy in town for couple of days to preside as toastmaster at Variety Club's Great Heart Award dinner at Hotel Statler.

Lawrence Laskey, E. M. Loew associate, who's headed the Boston Committee for bonds for Israel for last three years appointed New England regional chairman for annual drive.

Signed by all Hub film critics, an "Award of Achievement" was presented to Danny Kaye in absentia, at a cocktail party at the Press Club last week. Jack Brown, Paramount branch manager accepted the citation for Kaye.

DALLAS

W. W. Lewis named manager of the Oleander Drive-In, Galveston. Bill Corbell named to replace Lewis as manager of Cowtown Drive-In, Fort Worth. Corbell comes from Roxy Drive-In, San Angelo.

K. T. Harris of Tyler leased the Edgewood in Edgewood, and has reopened it as the Buckanier Theatre.

Bill J. Hardy, manager of Main Theatre at Nacogdoches since May, 1952, resigned to become owner and manager of New Texan Theatre to be opened there upon completion of facelift.

M. E. Hamm sold the Hunt and Trail ozoners at Greenville, to his brother, V. E. Hamm, of Lawton, Okla. Monroe Wright named manager of both drive-ins.

Two of Walt Disney's top story men and chalk-line artists, making three-week tour of 21 Texas communities to plug the release of "Pinocchio."

Star Theatre reopened near entrance to Fort Sam Houston, San Antonio. Dualers will be used with house running only at night.

'Request'

Continued from page 7

date theatres are over the county line, and outside Fairchild's jurisdiction. Their county prosecutors said the matter hadn't been called to their attention.

Greater Indianapolis, which normally plays RKO films first run at the Circle Indiana, passed up "The French Line."

It would be the first case of a film showing stopped by censorship here, in case Fairchild's ban sticks. Efforts to halt "The Outlaw" failed.

Picture Grosses

ST. LOUIS

(Continued from page 11)

and "Make Haste to Live" (Rep.) \$10,500.

Loew's (Loew's) (3,172; 51-69)—"Beachhead" (UA) and "Saddia" (M-G). Fair \$12,000. Last week, "Flame and Flesh" (M-G) and "Battle River Rogue" (Col), \$11,000.

Orpheum (Loew's) (1,500; 51-69)—"Flame and Flesh" (M-G) and "Battle River Rogue" (Col). Okay \$5,500. Last week, "Executive Suite" (M-G) and "Battle River Rogue" (Col) (2d wk), same.

Pageant (St. L. Amus.) (1,000; 82)—"Murder on Monday" (Indie). Good \$4,000. Last week, "Thy Neighbor's Wife" (20th), \$3,500.

Richmond (St. L. Amus.) (400; 82)—"Living Desert" (Disney). Fancy \$3,500. Last week, "Yellow Balloon" (AA), \$3,000.

St. Louis (St. L. Amus.) (4,000; 69)—"Three Coins in Fountain" (20th). Nice \$13,000 or near. Last week, "River No Return" (20th), \$11,500.

Shady Oak (St. L. Amus.) (800; 82)—"Living Desert" (Disney). Tall \$4,000. Last week, "Genevieve" (U) (2d wk.), \$3,500.

Denver Sags But 'Dial' Smooth 12G; 'Coins' 13G

Denver, June 1.

Current round shapes very slow here, with only two pix above average. "Dial M for Murder" looms sturdy at Paramount. "Three Coins in Fountain" is rated sock at the Centre. Otherwise, the b.o. is mighty slim. Long holiday weekend simply meant that the large bulk of cinema patrons here went to the country, and nobody came to town to take their places.

Estimates for This Week
Aladdin (Fox) (1,400; 50-85)—"Rome 11 o'clock" (Indie). Poor \$1,000. Last week, on reissues.

Broadway (Wolfberg) (1,200; 50-85)—"Sunderin'" (Indie). Sad \$5,000. Last week, "Prisoner of War" (M-G) \$7,000.

Centre (Fox) (1,247; 60-61)—"Three Coins in Fountain" (20th). Fancy \$13,000. Holding. Last week, "River No Return" (20th) (4th wk. 4 days), \$6,000.

Denham (Cockrell) (1,750; 50-85)—"Elephant Walk" (Par) (2d wk). Okay \$7,500. Last week, \$10,000.

Denver (Fox) (2,525; 50-85)—"Johnny Guitar" (Rep) and "Sun Shines Bright" (Rep). Light \$7,000. Last week, "Siege at Red River" (20th) and "Miss Robin Crusoe" (20th), \$5,000.

Esquire (Fox) (742; 50-85)—"Johnny Guitar" (Rep) and "Sun Shines Bright" (Rep). Mild \$2,000. Last week, "Siege at Red River" (20th) and "Miss Robin Crusoe" (20th), \$1,500.

Orpheum (RKO) (2,600; 50-85)—"Student Prince" (M-G). Mild \$8,000. Last week, "Mad Magician" (Col) and "Black Glove" (Lip), \$6,500.

Paramount (Wolfberg) (2,200; 50-85)—"Dial M for Murder" (WB) and "Personal Affair" (UA). Sturdy \$12,000. Last week, "Flame and Flesh" (M-G) and "Iron Glove" (Col), \$12,000.

Tabor (Fox) (1,967; 50-85)—"Lone Gun" (UA) and "Kill Him for Me" (UA). Slow \$3,000. Last week, on reissues.

Vogue (Pike) (442; 74-90)—"Justice Is Done" (Burstyn). Fair \$1,700. Last week, on reissue.

Omaha Slow; 'Guitar' Nice 10½G, 'Flame' 4G

Omaha, June 1.

Offish b.o. trend continues here with few of new entries causing much stir; Summerish weather is contributing to the lag. Best this round is "Johnny Guitar." "Miami Story" is slim at Brandeis.

Estimates for This Week

Brandeis (RKO) (1,100; 50-75)—"Miami Story" (Col) and "Black Glove" (Lip). Slim \$4,500. Last week, "Queen of Sheba" (Lip) and "Limping Man" (Lip), \$4,500.

Omaha (Tristates) (2,000; 50-75)—"Egg and I" (U) (reissue). Mild \$6,000. Last week, "Rhapsody" (M-G), \$6,500.

Orpheum (Tristates) (2,890; 60-80)—"Johnny Guitar" (Rep). Good \$10,500. Last week, "Riot Cell Block" (AA) and "Paris Playboys" (AA), \$10,000.

State (Goldberg) (875; 50-65)—"Flame and Flesh" (M-G). Average \$4,000 or near. Last week, "Quo Vadis" (M-G) (reissue), \$4,500.

Balto NSG; 'Coins' Big \$15,000, 'Incas' Mild 8G, 'Guitar' 5G, 'Dial M' 9G

Baltimore, June 1.

Long weekend lineup for new Orioles baseball outfit plus ideal weather is 'kicking holiday week film boxoffice here. Returns for fresh product are disappointing. "Three Coins in the Fountain" looks nice at the New but "Dial M for Murder" is fair at the Stanley. "Flame and Flesh" is below hopes at the Century but still okay. "Johnny Guitar" is good at Mayfair. "Siege at Red River" is dull at Hipp.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-45-75)—"Flame and Flesh" (M-G). Below hopes at \$8,500. Last week, "Executive Suite" (M-G) (3d wk), \$8,000.

Hippodrome (Rappaport) (2,100; 35-50-85)—"Siege at Red River" (20th). Slow \$7,500. Last week, "Carnival Story" (RKO), \$11,500.

Keith's (Schanberger) (2,400; 30-46-75)—"Secret Of Incas" (Par). Mild \$8,000. Last week, "Arrow in Dust" (AA), \$7,500.

Little (Rappaport) (310; 50-\$1.10)—"Julius Caesar" (M-G) (4th wk). Still good at \$4,000 after \$4,400 for third.

Mayfair (Hicks) (980; 25-44-70)—"Johnny Guitar" (Rep). Good \$5,000. Last week, "Wicked Woman" (20th), \$3,300.

New (Mechanic) (1,800; 35-\$1)—"Three Coins in Fountain" (20th). Big \$15,000 or near. Last week, "River No Return" (20th) (3d wk), \$6,500.

Playhouse (Schwaber) (420; 50-\$1)—"Genevieve" (U) (4th wk). Holding nicely at \$4,000 after \$4,200 in third.

Stanley (WB) (3,200; 30-80)—"Dial M for Murder" (WB). Fair \$9,000 but below hopes. Last week, "Guy With Grin" (WB) and "Girl For Joe" (WB) (reissues), \$6,000.

Town (Rappaport) (1,600; 30-\$1)—"Rose Marie" (M-G) (3d wk). Okay \$7,500 after \$9,000 in second.

PITTSBURGH

(Continued from page 10)

holiday. Last week, third of "River of No Return" (20th), \$5,000.

Penn (Loew's) (3,300; 85-\$1.10)—"Student Prince" (M-G). Only pic in town overcoming all the obstacles. Looks \$13,500. Under ordinary conditions this would be just fair but with the transport strike it's almost great. Last week, "Beachhead" (UA), \$6,000.

Squirrel Hill (SW) (900; 65-85)—"Holly and Ivy" (Indie) (2d wk). So-so \$2,000. Last week, \$3,000.

Stanley (SW) (3,800; 65-85)—"Dial M for Murder" (WB). Shooting for \$8,500, very ordinary but under today's setup here its rated okay. Last week, "Carnival Story" (RKO), \$7,000.

Warner (SW) (1,200; \$1.25-\$2.65)—"Cinerama" (Indie) (25th wk). Up a bit to good \$10,000 on strength of extra shows and tie-in with Yello Cab. Last week, \$9,000.

Katzman Gives Staff Paid Six-Week Vacation

Hollywood, June 1.

Sam Katzman, Columbia producer, is giving the 25 members of his staff a six-week vacation with pay, starting today. During their absence the studio writers will prepare 10 story properties for filming.

Yarns are "Bugle's Wake," "Ten Nights in a Harem," "Chicago Syndicate," "Robin Hood, Outlaw," "Monster of the Deep," "Killers in Tuxedos," "Riot on Pier 6," "One More for the Road" and a "Jungle Jim" story for Johnny Weissmuller.

Tuna Documentary

Hollywood, June 1.

Allen Miner, independent producer-director, has returned from South America, where he spent 12 weeks shooting "Latitude Zero," a documentary dealing with tuna fishermen. Two years ago he lost another documentary when a ship carrying 20,000 feet of film sank off coast of Peru. Currently he is negotiating for a September release.

Meanwhile Miner will direct "The Black Pirates" for producer Robert L. Lippert, Jr., starting June 15 in El Salvador, with Anthony Dexter, Robert Clarke and Karen Wilde in top roles.

"A great book has been made into a great motion picture. As with 'Eternity,' Columbia has done it again with 'CAINE'!"

says

Leonard H. Goldenson
President United Paramount Theatres

THE CAINE MUTINY

"I thought Columbia's 'Eternity' was tops. They've done it again with 'CAINE'!"

says

J. R. Payne
Vice President and Director of Loew's, Inc.

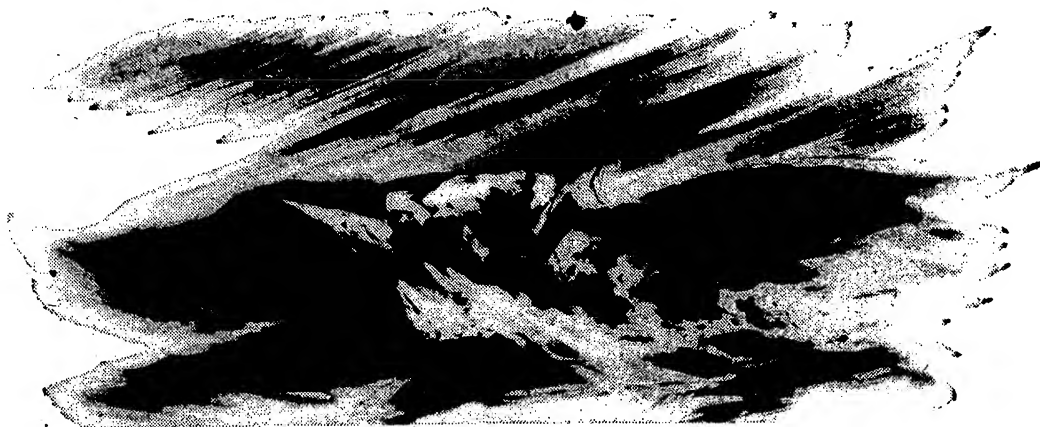
THE CAINE MUTINY

"'CAINE' is the answer to a theatre man's dream!"

says

Helmut Schwartz
President RKO Theatres

THE CAINE MUTINY



STARRING

Humphrey Bogart • Jose Ferrer
Van Johnson • Fred MacMurray

and **ROBERT FRANCIS • MAY WYNN** COLOR BY **TECHNICOLOR**

Screen Play by STANLEY ROBERTS • Based upon the Pulitzer prize winning novel by HERMAN WOUK • Directed by EDWARD DMYTRYK • A COLUMBIA PICTURE • A STANLEY KRAMER PROD.

Briefs From the Lots

Hollywood, June 1.

Fred F. Sears will direct Columbia's "Wyoming Outlaws" which David Lang is screenplaying. . . . Scott Brady pacted to top line "Mannequins for Rio," with Kurt Neumann megging in Italy and Gert Roberg set for part in Universal-International's "Smoke Fire." . . . Fred Fox is heading second 20th-Fox "Desiree" unit in Paris. . . . Ivan Tors has set mid-June start for his next indie, "Operation Air Rescue." . . . Francis L. Sullivan set as chief heavy in Pine-Thomas' "Hell's Island." . . . Robert Stack snagged top featured role in Paramount's "We're No Angels!" . . . Jose Ferrer and Rosemary Clooney will co-star in singing specialty for Metro's "Deep In My Heart." . . . Frank Conroy joins in Lumbia's "Jungle Jim and the Moon Men" cast.

Peter Ustinov inked for one of the heavy roles in Paramount's "We're No Angels." . . . Sam Katzman purchased original story, "And God Smiled," by Polish author Ignace Brzezinski, with English translation by Sylvan Francis. . . . Buddy Douglas makes film debut in "Jungle Jim and the Moon Men" at Columbia. . . . Beverly Garland signed for femme lead in Allied Artists' "Killer Leopard." . . . Alberto Morin set for role in "The Last Time I Saw Paris" at Metro. . . . Isabel Jewell snagged role in Alan Ladd's "Drum Beat" for Warners. . . . Leonard Goldstein set "Black Tuesday" for initial at Sydney Boehm. . . . For initial at United Artists and inked Edward G. Robinson for star role. . . . Monty Masters, member of "Dragnet" airer cast, set for stint in Warners "Dragnet" pic.

Victor Mature goes on loanout to Universal-International from 20th-Fox for title role in "Chief Crazy Horse." . . . "The Browning Story" yarn of romance between Elizabeth Barrett and Robert Browning, added to Columbia's production sked. . . . Fred Kohlmar handed producer reins on "Fanfare for Elizabeth," novel by British authoress Edith Sitwell, who will collaborate with Walter Reisch on screenplay. . . . Dorothy Phillips and Jean Adair, silent pic stars, set for roles in 20th-Fox's "There's No Business Like Show Business" along with Stuart Hall, Lillian Tenecky and Betty Rome. . . . Buddy Adler's initial producer assignment at 20th-Fox under producer pact will be "The Left Hand of God." . . . Angela Lansbury returns to pix in "Thousand Dollar Bill" top line role, which lenses at the Ted Allen Studios.

Spencer Tracy will star in "Jeremy Rodock," which producer Sam Zimbalist is reading at Metro. . . . Walter Reisch has left for Germany to direct "Mucke," top lining Hilda Kari. . . . Armand Deutsch to exit Metro after "Green Fire," which is currently lensing. . . . Bobby Curtis, 13-year-old brother of Tony Curtis, returns to Warners for friendly in-joke role in Alan Ladd's "Drum Beat." . . . Universal-International exercised its option on Mari Blanchard, which wasn't due 'til August and set her for femme lead in "Chief Crazy Horse." . . . Henry R. McCune has set "Thousand Dollar Bill" for production at Ted Allen Studios. . . . Emil Silka is joined by three of his moppets in Columbia's short, "Best Dog Wins." . . . "Four Corners of the Border" is new tag for Universal-International's "Shadow Valley."

"Death Knows No Time," George Cappy story, purchased by Columbia producer Sam Katzman. . . . William Olvis from Gotham for role in Metro's "Deep In My Heart." . . . Diana Lynn set for femme lead in Wayne-Fellows' "Track of the Cat,"

which top lines Robert Mitchum. . . . Gus Schilling pacted for role in Pine-Thomas' "Run For Cover." . . . "In The Blazing Night," Max White's novel on artist, Goya, bought by Copa Productions as Tyrone Power's next vehicle. . . . James Warner Bellah inked by Columbia to pen screenplay for "Sunburst." . . . Joanne Jordan into 20th-Fox's "There's No Business Like Show Business." . . . Beverly Garland pacted for femme in Allied Artists' "Killer Leopard." . . . Rodney Bell into "A Woman's World" at 20th-Fox. . . . Michael Granger joins "Jungle Jim and the Moon Men" cast at Columbia.

Cosmo Sardo, Jose Ferrer's stand-in, will don greasypaint for role in Metro's "Deep In My Heart." . . . Phil Karlson starts direction on Pine-Thomas' "Love Is A Weapon" on location at Palos Verdes. . . . Sid Feder, Long Beach exhib, checked into Royal Productions, as co-producer. First stint will be "Kwang-Tor." . . . Olivia de Havilland has been set by Stanley Kramer for "Not As A Stranger," which will roll at Kling Studios. . . . Ben Chasman signed for role in Sam Katzman's "The Moon Men" at Columbia. . . . William Schallert, William Talman, Gordon Jones and Bob Wilke set for stints in Universal-International's "Smoke Signal." . . . Marjorie Jackson in 20th-Fox's "There's No Business Like Show Business." . . . Madge Blake and Fred Essler added to Metro's "Athena" cast. . . . Allan Dowling Productions "This Is My Love" retagged "Night Without End."

Maurice Marsac inked for role in "Athena" at Metro. . . . Jack Gordon heads for Tokyo June 5 to lens documentary short for the government. . . . Paramount pact with actress Frances Lansing approved by court. . . . Jay Ingram is penning screenplay "H a l f Past Tomorrow" first of program of six to be produced by Hal R. Malinin. . . . Merle Oberon signed by 20th-Fox to portray Empress Josephine in "Desiree." . . . Joseph von Sternberg's Japanese film "Ana-ta-han" retagged "The Devil's Pitchfork." . . . Natalie Wood signed by Warner for Helena part in "The Silver Chalice." . . . Mark Stevens set to co-direct as well as star in "Ketchikan" which Lindsley Parsons will produce for Allied Artists.

Albert Dekker snagged role in Warners' "East of Eden," first screen stint in three years. . . . Miklos Rozsa now scoring Metro's "Valley of the Kings," was handed chore on "Green Fire." . . . Frank De Kova joins "Drum Beat" cast at Warners. . . . Vincente Minnelli set by Metro to direct company's sixth musical short subject, "The Strauss Fantasy." . . . Johnny Green produces "Cell 2455, Death Row," autobiography of Caryl Chessman, purchased by Columbia for Wallace MacDonald to produce as documentary feature. . . . Ann Doran signed by producer William E. Selwyn to essay role of Bob Matlin's mother in indie Mathias Metro to one-pic commitment and will star in tentatively titled "Paris Story." . . . Jay C. Flippen pacted by Universal-International to enact role of police inspector in "Five Bridges To Cross."

Ray Danton, 22-year-old Gotham tech, inked to a long-term contract by Universal-International. . . . Fred Clark pacted for one of the leading roles in "Abbott and Costello Meet the Keystone Kops" at U.I. . . . "Swan Song," last play co-authored by Ben Hecht and Charles MacArthur, being offered for films for first time. . . . Douglas Spencer and Bob Wilke snagged roles in Universal-International's "Smoke Signal." . . . Burl Ives set for feature role in Warner Bros' "East of Eden." . . . Tyler McVey and Robert Carson will do stunts in Cathedral Films' "Day of Triumph." . . . Joe Garocio into RKO's "The Conqueror" cast. . . . Peter Reynolds snagged part in Warners' "The Silver Chalice." . . . Lance Fuller signed by Hugo Haas to co-star with Cleo Moore in Hit and Run."

Farnol's School Display

The Board of Education of New York is currently sponsoring two traveling exhibits of "This Is Cinerama," throughout the high schools of the five boroughs.

The photographic and text display of the advancement of motion pictures, beginning with Thomas Edison's invention and the nickelodeon up through and including the new Cinerama medium, was prepared by the Lynn Farnol organization.

MINNEAPOLIS AREA LAGS ON OUTDOOR C'SCOPE

Minneapolis, June 1.

First and only one of the territory's drive-in theatres so far to qualify for C'Scope pictures is the Triangle Outdoor Theatres Minot, N. D., ozoner.

Installation of a new wide screen and other essential equipment to enable it to play "The Robe" and subsequent C'Scope releases will be completed this week, according to Reno Wilk, the circuit's general manager. Cost is estimated to be "less than \$7,000." 20th-Fox has announced that optical sound prints of "The Robe" are scheduled to arrive here June 17 and Wilk has asked that it be dated for the Minot outdoor theatre at that time.

As far as can be learned, the territory's other ozoners are still holding back. However, with the arrival of the optical sound prints, Saul Mallow, 20th-Fox branch manager, is confident that many other of the drive-in theatres will follow the Minot lead.

Johnston's Praise

Continued from page 4

but, or to exhibition. The results of impartial scientific research disclosed that Mr. Johnston was badly informed concerning the facts."

Wide Chasm

The uproar that followed the Johnston speech was indicative of the chasm that separates the film biz from subscription-tv at this moment despite the fact that some producers have expressed interest in the idea. Notably this is true, of course, of names connected with Paramount which has a direct interest in toll-tv via Telemeter which it controls and which is currently testing in Palm Springs, Cal.

Exhibits tend to look at toll-tv as their worst potential enemy since, among other things, it's claimed it will vastly improve the quality of home tv and intensify already existing competition via additional stations. Distributors, having much more to gain should fe-tv be established as a commercial operation, are being cautious lest they offend their customers. Both Warners and 20th-Fox have definitely shown interest in the idea since subscription-tv eventually may become the outlet for the old 2-D pix.

In his speech, Johnston tied in his remarks re toll-tv with an optimistic appraisal of theatre-tv. Of pay-as-you-see, he said: "It can bring to home audiences for a modest fee top quality product of movie makers, something which the economics of advertiser-sponsored television will not now permit. It can multiply the potential audience many fold and at the same time permit the operation of more television stations in communities which can not today support competitive stations."

Speaks for Producers Only

According to the MPPAA, Johnston's only purpose in bringing up the subscription-tv subject at all was to emphasize the continuing advent of novel methods of presentation and technical innovations. It's pointed out, however, that Johnston—theoretically at least—speaks only for the producer-distributors and not for exhibitors, and so has less of an obligation to toe the line theatre ops want taken on any given subject.

It's further emphasized that toll-tv is indeed a contender for industry headlines when the FCC gets around to holding hearings on the advisability of launching fe-tv on a commercial basis. It has been said on a number of occasions by toll-tv execs that the eventual success of the new medium depends to a very large extent on the availability of pix, i.e. the cooperation of Hollywood. Film-makers have been working much closer with tv of late, but only where it's felt that such cooperation might benefit the b.o.

Row over the toll-tv speech is reminiscent of the time when Johnston, at a film fest in Buenos Aires, stated that, within another year, the 2-D film would be a thing of the past. This prediction, which at the time was seen as a boost for 20th—then fighting to establish Cinemascope—also caused unhappiness among some of the distributors.

Italian Office Seeks U.S. Pix

Continued from page 3

12 films for the commercial-type houses. In addition, IFE may have three more for the arties. Of the 12 "commercial" i.e. dubbed releases, three have the "special" tag and will be sold as top-drawer attractions good for any house and, IFE maintains, on a par with outstanding American films.

Jacon emphasized that his outfit was primarily geared up for commercial distribution and that IFE has only a minor interest in either the specialized houses or the Italian-language theatres. "The art market has dwindled down to practically nothing," he said. "It's there of course, and needs to be cultivated, but it's barely worth bothering with."

Dubbing as a means of obtaining wider circulation and acceptance for Italo films is the key word at IFE where it's claimed by Jaccon that a good dubbed attraction has a 100% payoff possibility. In line with this thinking, most of the 12 commercial releases from IFE this fall and winter and next spring will not even be released in subtitled version. Jaccon stressed that it wasn't the dubbing but the subject matter and treatment which determined a film's appeal and he held that this was not generally understood, particularly among foreign producers.

Jacon maintained that in 1953, first year of IFE Releasing, the outfit handled five pix and showed no profit. Situation should change in 1954-55 he thought, with 16 pix due for release. Total which Jaccon is willing to take on with his present facilities is between 18 and 20 pix. "That's as many as we can have and still give individual treatment to," he commented.

Jacon blasted exhibs' "lack of showmanship" which, he held, was "particularly harmful to our type of product which needs exploitation." He said IFE was spending heavy coin to tell the public about its pix "but the theatres don't seem to follow up. We have something different here and it's worth telling the people about it."

Jacon contended that, in contrast to Hollywood, the Italian industry was making every effort to introduce in the U.S. a number of fresh new stars with unique appeal. Unlike the British pix, which have made strong headway in the American market since the war, the Italians have been getting a series of important mag breaks stimulating interest in their stars. This, Jaccon said, had helped them overcome regional resistance.

While bitterly attacked by American indie distributors of foreign films, who feel IFE on account of its subsidies puts them at an unfair disadvantage, the Italo agency has undoubtedly managed to create a great deal of new interest in Italian films and has succeeded in widening their circulation. According to Jaccon, in 1952 (pre-IFE) there were two dubbed Italian films and they grossed \$6,800,000 in 4,000 houses.

In 1953, he said, 11 dubbed Italo releases played 14,000 to a b.o. gross of \$14,800,000. Some 20% of the 14,000 dates were drive-ins. For the current year, Jaccon puts the b.o. gross at \$24,000,000 in some 26,000 theatres, 32% of them ozoners. "Anna," IFE's most successful release to date, so far has grossed around \$4,000,000 for a film rental of \$850,000. Pic has played 4,350 theatres in 14 months of circulation. By comparison, the subtitled "Rome, 11 O'Clock" played 340 theatres for a \$400,000 gross. "Bicycle Thief," also subtitled, grossed \$1,200,000 in 3,000 engagements. IFE contends that dubbing gains a film entry into theatres that ordinarily wouldn't touch foreign productions with a ten-foot pole and that the drive-ins will play an increasingly important part as a revenue earners for dubbed imports.

Decision on the part of IFE Releasing to acquire U.S. pix for distribution is seen reflecting the org's difficulties in obtaining a sufficient flow of Italo product. Indie importer circles in N.Y. had been aware for some time that IFE was having product trouble since it must maintain its distribution web. Jaccon, in explaining why IFE had missed out on a number of important Italian pix, stated that his outfit had to compete like everyone else for films. A number of major Italo efforts have gone to the major American distributors.

Jacon maintained that, regardless of what is the future of IFE as such, IFE Releasing and the dubbing studio will continue to function. IFE was originally established with U.S.-contributed coin to promote Italo films in this country. It was found, however, that a distribution setup was necessary, a move which has sparked a number of indie moves against the agency. Included was a monopoly complaint to the Federal Trade Commission.

U.K. Gov't Burns

Continued from page 3

stock exchange at 5c today prior to the receivership announcement. Although there is no direct link, British Lion is closely associated with Sir Alexander Korda's group and has distributed his productions over a number of years. The Korda organization in London claims the decision will not interfere with its production program and that it has other sources available which can readily be tapped for financing purposes.

Since the original advance was made in 1951, there has been no capital repayment to the NFFC by British Lion although it has been meeting interest payments. A year ago, the NFFC report showed that one-third of the debt had been written off as irrecoverable. Now similar action has been taken in regard to a like amount and the government move is obviously aimed at protecting the balance.

The first clue to the story was obliquely given by two questions tabled in the House of Commons last week but deferred until tonight (Tues.). One of them was inspired by Harold Wilson, former Board of Trade prexy, who was responsible for the introduction of the NFFC and who, presumably, sanctioned the original loan. He was asking what action the government was proposing to take under the powers conferred upon it in the amended legislation approved by the House of Commons earlier this year. A further questioner sought the publication date of the NFFC report and information on what action was proposed in regard to British Lion.

As the British Lion advance was made "on call," the NFFC was at liberty to demand repayment at any time. Presumably, it has taken some action to recover the debt, either wholly or in part, and having failed to obtain satisfaction is seeking redress in this possible way. Unconfirmed reports name James H. Lawrie, the original managing director of the NFFC, as the person whom the government will put in charge at British Lion to watch out for its interests. Lawrie left the NFFC last year to turn independent producer. Although he has several projects in mind, actual production is not yet under way.

No Courtesy

Continued from page 3

has been refusing licenses to East German motion pictures, but the basic orders come from State, to which OAP refers queries.

"The situation is this," explained a State Department spokesman, "Americans are given no voice in the management and control of American property rights and interests in East Germany. These rights were withdrawn in 1949, when the Soviet Union turned management over to the East Germans."

"American owned properties are being mismanaged and subject to discriminatory taxes. Some of our business property there has been seized by the East Germans."

"It seemed silly to allow the East Germans to have free access to our markets, when American property in East Germany was subject to such discrimination. We hoped that conditions might improve there, but they haven't."

The law under which East German films and other East German property are barred from this country was written in 1952. It prohibits enemy alien property, unless they are approved for entry and use in this country, unless they are licensed by the Attorney General or Office of Alien Property. Licensing is with the cooperation and approval of the State Department.

New York Theatres

RADIO CITY MUSIC HALL

Rockefeller Center

"EXECUTIVE SUITE"

starring William Holden, Fredric March, Barbara Stanwyck, Frederic Allen, Walter Pidgeon, Shelley Waters, Paul Douglas, Lela Gold, and an All-MGM Picture and Spectacular Stage Presentation

ALFRED HITCHCOCK'S

"dial M for Murder"

in WarnerColor

RAY MILLAND GRACE KELLY ROSE CUMMINGS

PARAMOUNT

THE HAVES & THE HAVE NOTS

Ouch!

When the major tv networks go to bat this month before the Potter Committee in Washington to present their testimony in the VHF vs. UHF embroglio, ABC, it's reported, will offer this suggestion:

That in cities where VHF is predominant (as in New York), that city be made all VHF.

That in cities and towns where UHF is predominant, they be restricted to UHF alone.

If the D. C. boys play along with that, it would, for one thing, strip DuMont of its most coin-happy VHF enterprise—WDTV in Pittsburgh.

Notre Dame Topper's Blast Seen Hastening Doom of NCAA Vidgrid

Chicago, June 1.

Odds that this is the last season for the "Game of the Week" college football telecasts packed under the control of the National Collegiate Athletic Assn., were strengthened by the bitter attack leveled at the NCAA's tv policy by the Rev. Father Edmund P. Joyce, Notre Dame's exec veepee. Notre Dame topper unloosed his barrage while participating in the sports panel at the National Assn. of Radio-Television Broadcasters here last week.

Charging that the "Monopolistic" NCAA program is "doomed to failure," Father Joyce's references to the "chinks in the armor," were not lost on Walter Byers, NCAA exec secretary, who also took part in the kickaround. Cleric pointed out that the Big 10, one of the original backers of the national control scheme, has shifted its stance and is now espousing regional control.

The wheelhorse midwest conference, as did Notre Dame, reluctantly agreed to go along this year with the NCAA single game plan. But it is continuing its lobbying efforts in behalf of regional jurisdiction and is believed to have won over the Pacific Conference. Combination of two major NCAA member-conferences, plus Notre Dame, shooting at the "Game of the Week" setup may well spell its death knell.

In this connection, it's understood that the Big 10 had received a pretty firm offer, including a

(Continued on page 36)

How to Win Back Some Old Friends

NBC and the Kudner agency (latter on behalf of U. S. Tobacco Co.) have resolved all their differences stemming from the network's ouster of the client's "Martin Kane" show from the Thursday night roster to make room for the upcoming hour "Lux Video Theatre." And, apparently it's all to the Kudner agency's liking—culminating in these succession of moves:

"Martin Kane" goes off permanently for U. S. Tobacco. Instead, the client is pouring a hefty chunk of billings into both the "Home" and "Today" shows. At the same time, however, the Kudner agency was given one of the choice nighttime segments—Saturday at 9:30—for the new Jimmy Durante-Donald O'Connor half-hour show, this one on behalf of another Kudner client, Texaco. Now everybody appears happy.

MOREY AMSTERDAM SHIFTS TO WABC-TV

Morey Amsterdam, long a morning fixture on WNBC, N. Y., is moving over to the ABC Gotham flagship Aug. 16 with a cross-the-board hour-long daytime. It's to be an hour-long musical variety segment in the 1:30-2:30 slot, with singer Francine Lane and bantoner Milton De Lugg featured.

Gross-Baer set the package, which may be fed to WKBK in Chicago under an arrangement similar to that used in the Jerry Lester

WIP Turns Back UHF

Philadelphia, June 1.

Pennsylvania Broadcasting Co., owners of WIP, which was licensed in Nov., 1952, to operate an UHF television station on Channel 29, returned the permit to the FCC (24).

UHF permit to WIP was the first such license granted here, and one of the four UHF channels assigned to this city. Benedict Gimbel Jr., president and general manager of WIP, in his letter to the FCC stated it was economically impossible to operate such a station here at the present time.

Dow Chemical's \$2,500,000 TV 'Medic' Splurge

Dow Chemical Co., one of the newcomers to tv since making a bid for the consumer market, has reaffirmed its faith in the medium by placing an order with NBC-TV for purchase of the Tony Miner "Medic" half-hour series. This is the vidfilm show going into the Monday night at 9 period in the fall (opposite "Lucy") on a three-weeks-out-of-four basis, being preempted every fourth week for the Leland Hayward one-a-month Monday spectacles.

Heretofore Dow had limited its tv ad budgeting to the early-morning "Today" show (which, incidentally, it will continue). However, the company reports such a bullish attitude toward the exposure thus far as to warrant the increased bid for the nighttime ride. On a time and talent basis, "Medic" 39-week series adds up to a \$2,500,000 appropriation.

NBC-TV PLUGS MORE SUMMERTIME HOLES

NBC-TV plugged some more summer holes this week, setting additional hot-weather entries. The Sunday night 10 to 10:30 period, which becomes vacant when Procter & Gamble takes a hiatus for eight weeks on the Loretta Young show starting July 4, will be taken over by Toni for a pickup of the Jan Murray "Dollar A Second" display (currently on DuMont).

The first half of the Milton Berle Tuesday 8 to 9 period will be occupied during the summer by the WLW, Cincy, originating "Midwestern Hayride." (It's done summer duty in the past for the web.) This one is linked in as a sustainer. Second half of the Berle hiatus time will be filled by the Arthur Murray show.

True Ends 32-Yr. Career

Detroit, June 1.

Harold True, dean of Detroit newscasters, has retired, concluding a 32-year broadcasting career. He was at WWJ for 12 years. He started out in radio at WTAM, Cleveland, in 1922.

As an announcer, he handled the first radio broadcast of both Guy Lombardo and Yehudi Menuhin.

'V'S' MOBILIZE FOR 'PROTECTION'

By GEORGE ROSEN

The battle of the VHF's vs. the UHF's moves into a critical stage in Washington this month. It's become the "battle of the haves and the have nots" and on its outcome rests the whole future of an industry, perhaps the fate of tv networks themselves, not to mention millions upon millions in invested capital and the fate of thousands of careers.

As the U boys push their pleas for relief and proffer a variety of panaceas before the Potter Committee in the Senate to get off the hook in the upper high frequency flasco, the V boys began mobilizing their forces at the NARTB convention in Chicago last week to protect their interests and to ward off what they call "the biggest grab in the history of any industry."

The Potter Committee was scheduled to resume this Thursday but decided to put off further hearings until June 15 to prevent conflict with the Army-McCarthy hearing, thus permitting the V boys (and the three major networks) to reinforce their arguments prior to submitting testimony. The highly-wrought contingent in Chi named a Steering Committee, being represented by Ted Pierson, to carry the V torch in D. C., and on Monday (31) they plotted their strategy at an informal meet in Washington. Thus far 21 witnesses have been corralled by the V's, along with the major webs' testimony.

Taking the Rap

It's the boys who are fighting for the still-to-be-allocated V's and awaiting the outcome of contests, who stand to take the rap in the event of some drastic spectrum juggling as already recommended, or by slapping on a new freeze. And as an indication of just how many multi-millions of dollars are riding on an inevitable decision, if any, it's estimated that, in the single market of Pittsburgh alone, more than a \$10,000,000 in already invested capital is at stake.

The V boys see no reason why they should have to "bail out" those who, they say, didn't have the foresight or the wisdom to see what was inevitable. As one spokesman put it: "Surely they must have gone into this with their eyes open. A lot of them had the chance to get into V in the beginning like us, but passed it up, wanting others to pioneer and take the gamble. A lot of them, too, don't seem to realize that it was tough going for us V boys at the start. We lost plenty of money in the beginning, so much that we got scared. But too many of the U guys want to get in on a Thursday and get panicky if by Friday they don't show a profit."

The major networks have their (Continued on page 36)

'IRMA' CANCELLED, B&W BUYS 'LINEUP'

Hollywood, June 1.

"The Lineup" has been bought by Brown & Williamson, which has decided against renewing "My Friend Irma" for next season. "Lineup" will go into the same Friday night spot on CBS-TV held by "Irma."

"Lineup" is a live show which will have film inserts shot in San Francisco. It's a cop-n'-robbers program, with Warner Anderson and Tom Tully in the leads. Series deals with a Frisco detective and his buddy, and their sleuthing adventures. Jaime del Valle is producer.

Meanwhile, fate of "Irma" is undetermined. It's expected a decision on the Marie Wilson starrer will be reached in huddles in N.Y., between CBS-TV v.p. Harry Ackerman and net brass there next week. It's understood the web is considering filming the show and syndicating it.

NBC-TV Virtually SRO For '54-'55 Season, Months In Advance; Armour, Chrysler Bagged For New Shows

Hour Drama Ratings

(ARB May Ratings)

Kraft TV Theatre (NBC)	35.9
Robt. Montgomery (NBC)	32.3
Philco Playhouse (NBC)	32.2
Studio One (CBS)	21.6
Motorola TV Hour (ABC)	18.5
Kraft TV Theatre (ABC)	13.2

\$25,528,953 April Biz for TV Nets; NBC Out in Front

For the first time since last October, NBC moved out in front on tv billings for the month of April, on the basis of the new Publishers Information Bureau figures. NBC racked up \$10,984,445 for the month, topping CBS by nearly \$700,000. Latter web registered \$10,291,640. ABC billings for the month totalled \$2,544,484, with DuMont in fourth position—\$1,068,374.

The April figures are indicative of the "blue skies" era of bigger and better billings as the webs, notably NBC and CBS, evolve new methods and patterns to up the ante on gross biz. The \$25,528,953, for example, represents about one-third as much again as the total for the preceding April, when the four webs racked up \$17,774,866. The latter figure breaks down as follows: NBC—\$7,513,430; CBS—\$7,770,181; ABC—\$1,640,597; DuMont—\$850,658.

ABC CONVERTS FOR SUMMER AM RIDE

ABC Radio is implementing its theory about the need for relaxing, low-pressure programming for nighttime audience by slotting veteranist Jimmy Nelson on a three and three-quarter-hour Sunday night segment, "Highway Frolics." Series, which starts June 6, will have Nelson as a deejay, interviewer and ventriloquist and will make use of guests, instrumentalists and of course the Nelson dummies.

It will be spread through an evening of news, and at least for the summer will be pitched primarily at autoists. Program starts at 5, runs to 6, when ABC commentators take over for 45 minutes, resumes at 6:45, running till 9, then resumes again at 9:30 and runs to 10. In those periods will also be included some of Admiral's 22 weekend news capsules.

Slotting of Nelson is in line with the web's thinking about nighttime radio, namely, that relaxed programming on a level that the local station can't duplicate is what network radio can do better than tv. Web execs point out that independent stations now capture with their music-and-news format more than 40% of the nighttime audience share in tv homes, and that the future of network radio lies in the direction of providing music-and-news, but on a level that the local outlet can't duplicate.

Robertson Cleared

Minneapolis, June 1.

Miller C. Robertson, former KSTP radio sales manager and now veepee, part owner and general manager of an El Paso, Tex., tv and radio station, was cleared by Judge J. C. Otis following the district court trial of charges against him of criminal evasion of state income taxes.

NBC-TV this week approached the SRO nighttime status for next season with a flock of lucrative billings racked up. That's almost an incredible record considering that the '54-'55 semester is still almost four months off and that the network was still peddling '53-'54 time as late as last October.

Particularly noteworthy was the manner in which the network closed the Monday night breach, for on top of last week's pacting of multiple sponsors for the new Sid Caesar hour entry, the web this week finalized Dow Chemical's sponsorship of the "Medic" series (see separate story).

Only major gap in the new Saturday night lineup, the 10 to 10:30 period, for which a musical series is scheduled, was also partially filled this week, Armour signing up as an alternate week client. Saturday schedule now reads: Mickey Rooney at 8, "Amateur Hour" at 8:30, Imogene Coca at 9, the Jimmy Durante-Donald O'Connor series for Texaco at 9:30, the Armour musical at 10 and "Hit Parade" at 10:30.

Faced with a couple of cancellations, NBC-TV lost no time getting off the hook with a brace of new clients. "Mr. and Mrs. North" was cancelled out of the Tuesday night 10:30 to 11 period by the alternate sponsors, Congoleum and Revlon, but Chrysler stepped in to pick up the half-hour segment for a showcasing of the new Michael O'Shea vidfilm series, "It's a Great Life."

Similarly, Chesebrough dropped the "Greatest Fights" Friday night series in the post-Gillette period, but Mutual of Omaha stepped into the breach, bought the time, and is prepping a live sports show for the fall.

Network still has the sponsor shingle out for Friday night at 8, the video version of the Hume Cronyn-Jessica Tandy "Marriage" series going into the period in the fall, thus far as a sustainer. Web also needs a sponsor to alternate with Armour on the Saturday night at 10 musical series. Once that's filled, plus 10-minute sponsors for the new Imogene Coca Saturday night half-hour series, and it's SRO.

Irving Mansfield In CBS-TV Exit

Although his contract with the network still has a year or more to run, Irving Mansfield and CBS-TV are coming to a parting of the ways, the producer having asked for, and received, a release effective Aug. 4. Mansfield expects to spend some time vacationing in Europe before announcing a new affiliation. Despite his CBS divorce, however, he'll still have an equity in "Talent Scouts" and the Jane Froman show, which returns in the fall under General Electric sponsorship.

Mansfield has been with CBS since '45 and launched one of the first of the panel shows, "This Is Show Business," now off the air. Parting between Mansfield and network program veepee Hubbell Robinson was amicable.

Looks Like Busy Season Ahead for Jan Murray

Jan Murray will find himself with two emcee spots on ABC-TV this fall. Robert Q. Lewis goes out as emcee of "Name's the Same" paneller (a Goodson-Todman package) with Murray taking over. Comic is also set with "Dollar A Second," which moves over in the fall. (Latter show does summer duty on NBC-TV).

Lewis is currently vacationing from the panel show.

DuMont Cancels Out Barry Gray's WABD Show, Stirs Up Hassle

WABD, DuMont's New York key, sent a cancellation notice to Sealy Mattress, sponsor of the Barry Gray newscast, a move to shed the commentator which becomes effective July 2. Cancellation kicked off a furor with implications of political differences offered as at least part of the reason for move. Norman Knight, WABD topper, and Gerry Lyons, pub. chief for the parent web which overseas the station's programs, maintained however, that the only two reasons for the Gray axing were determined by the need for a strong lead-in for comic Ernie Kovacs variety segment on the o&o and by the web's desire to put a major newscaster up as bait for web co-op sponsorship.

Gray has lately been hitting hard at Sen. Joe McCarthy, and this was reported as one of the reasons why Gray has been cancelled. Another reason thrown up was that network programmers were peeved at the N. Y. Post, for which Gray writes a column, because of recent blasts leveled by its radio-TV columnist Jay Nelson Tuck. Knight denied this, saying that only good biz tactics governed the Gray decision.

The network, which Lyons pointed out, has no network news show at present, wants to place a widely-known caster in Gray's 11 p.m. slot. The web is now considering three such men for the job, with intentions of using one of them locally on WABD at the outset, and later turning to network status.

In the second place, WABD feels that Gray's aud. appeal isn't commensurate with that of the immediately succeeding Kovacs' stanza. When asked if Gray's ratings were not higher than Kovacs, whose only been on for a few months, Knight answered that the newscaster's popularity differed with the returns of different services.

In the meantime, Budd Getschall, topper at the Sealy ad agency, took an adamant stand against the web decision. Of the cancellation order received this week, he said: "We do not intend to recognize it because we have a definite commitment with WABD, running to the end of the year. Unless they withdraw the 'cancellation notice' (the quotes are his) we intend to take whatever measures may be necessary to protect our rights in this situation."

Knight indicated earlier that July 2, when the cancellation takes effect, is the date contract ends. July 3 is slated as the start of the new newscast.

Gray has been on the station for a couple of years, with Sealy in as an underwriter for most of that time.

'Spanish Hour's' SRO for Summer

Azteca Films Inc. pacted for regular sponsorship of part of WOR-TV's "Spanish Hour," the only foreign language telecast in the New York market, bringing the stanza into the SRO class for the summer. Three other advertisers have picked up the remainder of the tab through the hot months.

Azteca, believed to be the only filmyer paying for regular telecasts in the country, starts on the Monday night hour June 14. Short trailers of upcoming product by the Mexico-based firm were given occasional showings on the "Spanish Hour" in the past, but company spokesman Egon Klein reported that the impact on New York Latino theatres was strong enough to engender the present step.

Signing for 13 weeks, Azteca plans on prevailing other three-and-a-half and four minute trailers in their quarter-hour segment of the stanza in addition to regular live performances.

Klein of Azteca felt the Monday night show, on at 10 p.m., does not hurt the N. Y. b.o., since the Spanish-speaking public doesn't stay out late except on Saturday nights. He noted that theatre ticket windows close quite early during the week.

Gustone Vitamins, for 13 weeks with options, Busch Jewelry, for 26 weeks, and Colony Motors, for 13 weeks, are the remaining underwriters on "Spanish Hour."

Maggi's New TVer

WABC-TV, N. Y. key for ABC-TV, just signed on a 15-minute weekly Gross-Baer package, starring Maggi McNellis, which will scan only the brighter aspects of world and local news.

Called "The Sunny Side," the stanza tees off 6:30 p.m. Friday (4).

TV Acad Acts To End 'Politicking,' Sets New Board

Hollywood, June 1.

In effort to eliminate politicking and preserve one-man rule, the Academy of Television Arts and Sciences has revised its bylaws so the Acad will be controlled by a Board of Governors, consisting of equal number of representatives from 10 categories.

Prexy Don Defore, explaining the changes, said "We have in effect voted ourselves out of office. In the future, the board will select officers, not the membership, and the membership will elect members of the board on the basis of two from each of the 10 categories." It's my feeling the Academy presidnet should have certain boundaries and these should be designed clearly. Officers should be within jurisdiction of the board which should run the Academy. We want to avoid any 'packing.' We seek to eliminate politics and want no partiality for or against anyone.

Four new categories embracing cameramen, cutters, writers and musicians were added to existing classifications for actors and actresses, producers, directors, engineers, execs and art directors.

The whole idea behind the changes, which must be approved by the membership, is a more democratic Academy, said Defore.

TIME INC.'S SNAZZY SALT LAKE OPERATION

Salt Lake City, June 1.

KDYL-TV and KDYL Radio, local Time, Inc., properties have started the move that will house both under one roof for the first time. New quarters, originally a garage, have been remodelled at a cost of \$250,000 and now stand as the plushiest setup in this town.

Stations have 40,000 square feet to play around with. Currently some 30,000 square feet are blue-printed for use, the balance to be available in case further expansion is in the cards.

Two video studios will give producers a chance really to spread out for the first time.



NATALIE CORE

Hostess
"THE A & P PLAYHOUSE"
Thursdays, 7 p.m., WNBC-TV
Tuesdays, 8 p.m., WABC-TV
Lexington, 2-1100
Personal Representative
ALBERT ROSS
132 West 43d St., New York 36
CHickering 4-3741

FCC Hits Back At Lamb Charges On Commie-Front Rap

Washington, June 1.

Charges by Edward Lamb, broadcaster-publisher and Democratic party contributor, that the FCC is dragging out its loyalty proceeding against him were vigorously denied by the agency Friday (28) in papers filed with the U.S. District Court here.

In an affidavit by Joseph Kintner, asst. chief of the FCC Broadcast Bureau, accompanying a motion to dismiss Lamb's complaint, the Commission declared it has moved "without undue delay" in pushing its charges that Lamb was associated with Communist or Communist front organizations. The agency said it has been giving very serious consideration to Lamb's denial of these charges and that it has been making further investigations to determine whether hearings are necessary to settle the question of Lamb's qualifications. It added that if hearings are ordered, Lamb will be given full opportunity to clear himself.

Regarding Lamb's contention that the FCC has no authority to inquire into his alleged Communist affiliations, the Commission declared that it is well established law that the question of a broadcast applicant's "candor and veracity" has a direct bearing on his qualifications as a licensee. It pointed out that the Commission's proceeding is based on information which contradicts Lamb's sworn testimony that he has never been

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'Eurovision' Hits Some Snags

London, June 1.

Eurovision, the international tv hookup between eight European countries, which is scheduled to start with a transmission from Switzerland next Sunday (6), is running into difficulties all along the line and there is a strong possibility that one of the major programs to emanate from London may be cancelled at the last moment.

The trouble first began a month or two back at an international convention of performer unions, who objected to the principle of a single fee to artists for a program which would be received in eight countries. As they regarded this transmission as the forerunner of a more permanent exchange of programs, the thespians' unions feared that, unless they took active steps from the beginning, they would be talking themselves out of employment.

The British program, which may be affected by the unions' attitude, is the transmission of "Cafe Continental," which is to be one of the highlights from the BBC-TV studios on Saturday, June 12. The artists for this program have been recruited on the Continent by producer-director Henry Caldwell, but last week he was faced with a threat of international union intervention. Confabs are continuing in the hope of finding a formula to allow this initial telecast to go forward prior to reaching an international agreement for future hookups.

The Eurovision project has also run into an unexpected snag with the British customs authorities. The French network sent booster equipment to be installed on the coast and the customs authorities are insisting on a duty payment of over \$22,000. There is, apparently, nothing in the textbooks which would permit the free importation of the gear, although the government has been asked to make a special concession. The French have threatened retaliation and said they would clamp on a similar charge for British equipment.

ABC-TV to Scrap Nearly All Its News, Public Affairs Segments

Sagging Sponsor

Los Angeles, June 1.

Charges that a mattress firm fell asleep on its payments for a television show were made by ABC in Superior Court, with Veraco, Inc., named as defendant.

Network wants the mattress maker to pay \$4,911.60 for a program telecast over KGO-TV, San Francisco, last June, July and August.

TV Gets the Play In Atlantic City's Major Bally Push

Atlantic City, June 1.

If there's any doubt about the value—even the necessity—of television as a bigscale arm of ballyhoo in its largest sense, Atlantic City is putting that doubt at rest. The municipality and its individual businessmen have thrown their energies and coin together in the belief that television origination facilities can bring back many of the big conventions that the city has lost to better-equipped locales.

The opportunity presented itself via an agreement with ABC-TV to originate the Paul Whiteman Sunday night "On the Boardwalk" show out of George A. Hamid's Steel Pier, and the first telecast took place over the weekend amid lots of local ballyhoo. ABC-TV sent down a delegation of Gotham radio-TV newsmen at the invitation of the city's Television Committee, and the local citizenry turned out some 300 strong for a reception for Whiteman at the Haddon Hall after the telecast.

Back of the deal is an investment of over \$50,000 by the city and businessmen (Atlantic City paid \$25,000 and the Television Committee, comprising local merchants and hotelmen, paid the other \$25,000). This will pay production costs for the show over a 10-week summer period. New Jersey Power and Light shelled out some \$65,000 to build a relay system to Philadelphia, where the show goes out over the network. And Hamid built a television studio in his Midway Theatre on the Pier.

Intent of the investment isn't merely to originate a summer show

(Continued on page 34)

Young Dolls Up For Dollies as N.Y. Central Hearing Gets Big Play

By JAMES L. CONNERS

Albany, June 1.

The extensive coverage provided by television, radio and newsreels for the New York Central Railroad's annual stockholders' meeting in Albany (26) had John Krumplebeck serving as contact man for the NBC-TV crew, and Herb Mitzmann, for the CBS unit. The WTRI local group, headed by Bill Hartigan, worked with Columbia.

Stanley Merle Ruckeyser, financial writer and commentator, and Ed Pettit observed the affair for Mutual, some 400 of whose stations carried their originations via WPTV. W. W. Chaplin did duty for NBC radio.

No pickups were permitted from the Armory floor during the meeting. Recording and filming had to be done in side rooms, hotel lobbies and outside the Armory and railroad station.

It was stated that Robert R. Young, fighting with President William White's forces for control of the railroad, imported special Century lighting equipment. This was set up in his DeWitt Clinton Hotel headquarters, for television and newsreel use.

Observers wondered whether the light blue shirt worn by Young at the meeting was prompted by his awareness of suitability for television—he made a statement, for the cameras, in an anteroom.

(Continued on page 34)

ABC-TV news and special events department is scrapping virtually every one of its news and public affairs shows at the end of June. Only survivors will be John Daly's news strip and the Philadelphia-originating "Junior Press Conference."

Due to be junked are Daly's Thursday night "Open Hearing" newsfilm-and-comment show and the entire Sunday sked, including Elmer Davis' commentary, Martin Agronsky's "At Issue," and Facts Forum's "Answers for Americans." Daly bows his "Hearing" July 1; the others go off June 27.

Davis segment is being axed because the vet commentator's been confined to Doctors Hospital in N. Y. for the past three weeks, with no immediate date set for his return. "Hearing" ran into technical and manpower difficulties; the Sunday shows, airing in station time, didn't get sufficient clearance. Web is planning a fresh start for the fall.

Flint Rulers Beef Over WJR Grant

Flint, Mich., June 1.

The nine-man Flint City Commission unanimously adopted a resolution last week to protest the FCC's granting of channel 12 to radio station WJR, Detroit.

Led by Flint Mayor Donald W. Riegler, the commission will point out to FCC officials in Washington that the FCC's own examiner had recommended that the channel be granted to WDFB, Flint.

In passing the resolution, the commission said Flint would be left out of the picture by permitting an outsider to beam tv into Flint. It contended that Flint, with a population of 200,000, was capable of operating its own tv station. Another objection was that Flint would be deprived of public service programs if WJR was permitted to become Detroit's fourth tv station simply by putting up its antenna near Flint. Flint is 60 miles from Detroit.

Mayor Riegler said: "If the FCC decision is allowed to stand a great injustice will be done to the city of Flint by allowing the city's only potential tv station to be operated by Detroit interests."

WPXI in Throes Of Divvying Steele's Segs

WPXI, N. Y. tv'er, is presently trying out subs for three afternoon Ted Steele shows when he ankles the outlet on July 2. Among some of the people actually auditioned or under consideration are singer Bill Lawrence, who is a regular on Steele's two-hour variety stanza, tooter Bobby Sherwood and Shari Lewis, who still has a station contract despite loss of her, once-a-weeker "Shari and Her Friends."

Speaking for sponsor Pepsi Cola, WPXI recently made Steele a bid to stay with the teenage vehicle "Dancetime," which directly follows the variety show. Steele, however, refused since, holding to his original intentions, he is interested in a web weekly half-hour or hour. (Packagers Gross-Baer and Walt Framer are among the outfits hoping to tailor such deals for him now.) Station yesterday (Tues.) auditioned Lawrence on the air in "Dancetime" while Steele stood by.

Sherwood received a closed audition for the variety show a few days ago. Station program chief Bob Rich said that intentions are to try others in the emcee spot, too. Names that were reported batted about include those of Art Lund and Harry Belafonte.

Shari Lewis has the inside as Steele's July 2 sub on "Kartoon Klub," the last half-hour in the departing musician-gabber's day. She's worked other juves shows ("Friends" left the Saturday tele spot a few weeks ago to make way for baseball coverage, but she still has a contract) for both WPXI and other metropolitan video operations.

P & G'S \$40,000,000 AM-TV COIN

Dig Those Crazy Man Hours

It begins to look like Dick Pinkham will be exec producing a one-man television operation all his own next fall, once the projected "Tonight" series gets rolling on NBC-TV. Preparations for the late-night presentation, starring Steve Allen, an offshoot of his present WNBT-TV cross-the-board showcase, are already under way, with likelihood that the program may tee off some time in August.

As exec producer of the early morning "Today" show, Pinkham is responsible for a three-hour, five-times-a-week exposure, including the additional hour pickup for the midwest. The daily "Home" show accounts for another 60 minutes. "Tonight" is being blueprinted as a two-hour venture, with Pinkham doing a reprise of his exec producer status, all of it adding up to a man's-size Monday-through-Friday job.

Dick Pack, who resigned last week as program manager of WNBC-WNBT, N. Y., may get the nod as producer of "Tonight" under Pinkham.

Lester's 'B'way Open House' Back

Nancy Walker, Betty George, Sherwood Also Into WABC-TV Late Niter

Jerry Lester, after more than three years in the daytime tele sphere in New York, has finally returned to his old "Broadway Open House" time, but now on WABC-TV. Comic's hour-long show has been moved up to the 11 p.m. time on the ABC-TV flagship, the same period he occupied with "Open House" on WNBT.

Simultaneous with the move-over is a revamp of the cast on the Lester show, with Nancy Walker and Betty George moving in as regulars. Bobby Sherwood is also set as a regular cast member (though he's negotiating for his own show on WPIX) and the Buddy Weed combo remains. Show is fairly well sold, with Beacon Wax and Fedder Air Conditioners-Sunset Stores in five times weekly each and Reddi-Whip and Reunited in twice each.

Lester has been in the 4 p.m. daily slot on the station for nearly a year, but when ABC-TV started carrying the Army-McCarthy hearings, he was moved up to the late-hour position. WABC-TV veep John Mitchell decided to make it permanent last week. Moveover negates the feed of the show to Chicago, however, with Chl pretty well sold with vidpix at that hour.

ABC's 200G Spices Up Chi 'Cookery'

Chicago, June 1.

After months of involved bargaining, "Creative Cookery," undoubtedly the most lucrative tv package on the local scene, is apparently about set to switch back to ABC's WBKB from NBC's WNBC. Subject to an NBC first-refusal counter-offer, Ivan Hill, owner of the culinary display, has agreed to sell the package local, stock and talent to ABC for something over \$200,000.

ABC deal for the show, which has a peak weekly gross potential of \$10,000, was made possible because of an escape clause in Hill's current WNBC pact for a bonifide network offer. The ABC deal fits this qualification because the daytimer will be fed to WABC-TV in New York, with other ABC o&o's expected to be added later.

NBC has 30 days to meet ABC's bid with a purchase offer of its own. But it's believed unlikely the web will seek to match the ABC deal with its network proviso. "If NBC elects to pass up the show, it'll move to WBKB within 90 days."

Included in the sale to ABC will be Hill's longterm talent pacts with Francois, Frank and Bob Pope, who host the hour-long daily cooking school package. Show was launched originally on the pre-merger WBKB but shifted to WNBC when the ABC-United Paramount merger went through last year.

SETS NEW MARK FOR SPONSORS

On the basis of its multiple negotiations over the past few weeks, and for that matter still going on, it looks like Procter & Gamble billings for radio and television next season may hit the \$40,000,000 mark. That's an alltime high for any advertiser in the history of broadcasting, with P & G standing way out in front of all other clients with its stake in the AM-TV sponsorship sweepstakes.

Only a couple seasons back, the P & G investment in time-talent deals in radio-television approximated \$27,000,000 (then, as now, topdog among all advertisers), but the soap outfit over the past season has been plunging heavily into the daytime video picture with a multi-million dollar additional investment.

P & G last week came through with a blanket renewal of its business on CBS Radio, seven daytime serials getting a 52-week pickup with billings estimated at \$7,500,000. Five daytimers were also renewed on NBC, with the "Road of Life" playback and "Life Can Be Beautiful" exiting the 3 to 3:30 segments.

P & G renewal gives CBS Radio daytime an SRO status from 10 a. m. to 4:30 in the afternoon.

Also significant is the American Oil Co. and Hamm Brewery renewal of Ed Murrow on CBS Radio for 52 weeks. (Amoco buys the show on 83 stations in the east; Hamm on 16 stations in the midwest.) Ford also sponsors Murrow Monday-Wednesday-Friday on 122 stations in the central, mountain and Pacific zones.

ABC-TV Wraps Up 1st Disney Client

ABC-TV last week wrapped up its first client for the upcoming Walt Disney show, but is keeping the name of the bankroller under wraps for the time being. Meanwhile the web has definitely set the show for Wednesday nights in the 7:30 to 8:30 time.

Sponsor deal makes the Disney segment one-quarter sold. Web has packaged the show for four sponsors every two weeks, with each picking up a half-hour on alternate weeks. Gross program price is nearly \$75,000 a week, with ABC-TV finding it easier to peddle the show to four clients than to two or three.

Decision to slot it in the 7:30 time virtually assures the web of a juve audience, since both NBC and CBS have music and news in that period. It also gives the web a half-hour lead-in against Arthur Godfrey on CBS. And web is tentatively slotting "T-Men in Action" to follow at 8:30. Net will have to move Sterling Drug's "Mystery Theatre" out of the 7:30 slot, but it's understood Sterling has okayed a move.

Samish Soapers Set

Brace of tv daytime soapers—initial packages turned out by Adrian Samish since he exited NBC to go into business for himself—are scheduled to tee off on July 5, Samish having sold both properties to that network.

One is called "A Time to Live" and will be produced from Chicago. Show will be written by Bill Barrett, who currently writes "Hawkins Falls," and will be produced and directed by Allan Beaumont. Cast is now being lined up. NBC-TV will slot it in the 10:30-10:45 a.m. period.

Second show, entitled "First Love," will be scheduled on NBC from 3:30 to 3:45 p.m. It is being written by Many Starr and will be produced by Al Morrison, who has left Procter & Gamble Productions to join the Samish organization.

CBS Radio Rate Cut Poses a New Nighttime Threat To ABC, Mutual

Imposter

Chicago, June 1. Television color engineers found a "ringer" among them last week at the engineering sessions of the NARTB convention here. He was Robert M. Morris, who spoke on "Preparing the Television Transmitter for Network Color Television."

Reason for the raised eyebrows: Morris is a radio facilities engineer, and he's from ABC, the only network which hasn't aired color yet.

Nighttime rate cut agreed upon in Chicago by CBS Radio and its affiliates advisory council has become a matter of grave concern to the other networks. CBS' longtime topdog status in the network radio sweepstakes has been offset by its high rate structure; that's what's enabled the other webs to compete for business with participation plans and lower cost-per-impressions devices.

Agreement, as it was finalized during the NARTB huddles, provides an approximate 20% cut in nighttime rates (with correspondingly lower compensation to stations), expansion of station time in chain breaks from 30 to 70 seconds after each commercial half-hour (permitting a one-minute spot or two 30-second announcements) and a guarantee by the web not to extend participation plans beyond the present Power Plan. Daytime isn't affected. While changes have to be written into affiliation contracts, the general affiliate body voted to accept any agreement negotiated by its council.

With ABC and Mutual hard-put to get new business, the CBS rate cut, with its attraction to lesser bankrollers who would normally buy ABC and MBS, poses a real threat to their nighttime existence. And while NBC has been wooing away some CBS radio business, the CBS rate cut doesn't make its still tenuous position any more comfortable.

Only compensating factor to the other webs is the fact that the station breaks are longer. Therefore, CBS half-hour program time is cut to 28:50, offering the sponsor less time than the others' 29:30. This enables the others to pitch a longer program time at sponsors, and also poses the question anew of the hitchhike by the local sponsor. It's anticipated by the other nets that CBS bankrollers may balk at the idea of a local or national spot client getting a free ride at the end of their show for a whole minute, or two advertisers getting 30-second rides.

Serutan-Geritol Puts Its Summer TV House in Order

Latest program to be filmed for Serutan-Geritol's heavy summer tele schedule is the "Stranger," a live drama going in for "Life Begins at 80" on June 25 via DuMont. Ed Kletter, agency for the sponsor, has been busy with other major hot-spot buys on CBS-TV, "Juvenile Jury," which S-G dropped some six weeks ago, is being readied to replace Red Skelton on Tuesdays as of June 22, and a new-quizzer, "Two in Love," emceed by Bert Parks, is going into CBS' Saturday at 10:30 p.m. slot June 19.

Kletter says it has made a firm 52-week pact with CBS-TV on the "Love" stanza. Format comprises family and friends in an attempt to win coin for the in-lovers. "Jury" is just a summer sub, and "Stranger" is to replace "Life Begins" for only 13 also. However, the agency is eyeing another time on DuMont for the live drama come the fall. "Rocky King," which is in part sponsored by the health-building firm via the same web on Sundays, is sticking it out for the summer.

In the past Kletter was eyeing Jack Carter for a tele spot, but the agency denies that he will be linked for S-G. The sponsor had also been considering "Down You Go," a DuMont sustainer since Helene Curtis ankled a week ago, it has been reported.

WIP's New Broadside Vs. Philly Dailies On Circulation, Ad Impact

Philadelphia, June 1.

Station WIP has instructed its sales staff to debunk Philadelphia newspapers as a coverage media with the charge that advertisers buying newspaper space are paying an increase of 16.1% in the last four years for 2.3% less circulation.

The comparison was the second broadside in the last two years by WIP, on what it terms "the consistent decline in newspaper circulation and the accompanying increase in newspaper advertising rates." Using latest figures issued by ABC on the Philadelphia Inquirer, Evening Bulletin and Daily News, Ed Wallis, WIP sales promotion manager, said: "Circulation is still going down, dropping far behind the gains in population and their rates are still going up."

The figures, which cover the years 1950-'53 show that the population increase in the 14-county market has been upped 14.3%. According to Wallis, radio families increased 15.5% and the percentage of radio penetration is now 99.7% for this area. WIP's rate structure has had no increase during the four years with the net effect that advertising costs in the station have decreased 15.5%.

Dick Pack Exits WNBC-WNBT Job

Dick Pack has resigned as program manager of WNBC and WNBT, the brace of NBC o&o flagships in New York. As one of the highest-priced station program managers in the country, it was strictly a case of too many top-coined execs operating within a limited station management level. Parting was amicable and was effective as of yesterday (1).

Pack's three program aides, Steve Krantz, Steve White and Bill Berns, are expected to assume Pack's chores, reporting to Ernest de la Ossa, station manager. There is a possibility that Pack, after a several-week vacation, may move in as producer of the upcoming NBC-TV "Tonight" show.

Pack joined the station two and a half years ago, winning critical kudos for both his sustaining ("Princeton '54," etc.) series and the commercial programming, including the Steve Allen show, and such offset contris as special weekend supplements like the recent 10-sponsor "European Cavalcade."

Cleve. AFTRA Elects

Cleveland, June 1.

Rob Evans, WHK, was reelected without opposition to another one-year term as president of AFTRA. Also reelected without opposition were Warren Guthrie, vice-president, and Gattie Gay, recording secretary. Both are freelancers.

Elected to the board were Jim Graner, WJW; Tom Haley, Paul Bedford, Sanford Markey, NBC; Jimmy Dudley, freelance; Bruce Charles, WHK; Maggie Wulff, WXEL, and Bob Forster, WSRB.

CBS Ups Nesbitt

Frank Nesbitt was yesterday (Tues.) named director of sales development for CBS radio. Appointment, effective immediately, ups Nesbitt from director of sales presentations for the web.

Looks Like Good Grid Tidings For DuM This Season

Sale of the biggest DuMont package—the approximated \$3,700,000 pro football schedule is reported near finalization; with at least two sponsor groups viewing merits of the deal. Meanwhile, Atlantic Refining has recently pacted for one of the network's regional football appendages.

Atlantic, through N. W. Ayer, inked with DuMont for half-sponsorship of six Giant away-games in New York City and for the entire slate of 12 Giant games for exposure in northern New York state and New England. The web is seeking the other underwriter. The oil firm, which owns rights to televised Philadelphia Eagle and Pittsburgh Steeler frays, has also firmed with the same web to air those teams in other regional markets. The agency, which seeks out its own co-advertisers other than for the Giant games, already has the Pittsburgh Chevrolet Dealers to pay part of the tab in the home city.

Where national sponsorship is (Continued on page 34)

Theatre Movement For Kids Urged as Answer To TV's Awful Menace

Omaha, June 1.

A U. of Denver professor last week said here that the children's theatre movement "is one answer" to what he called "the awful menace of television."

"It's just horrendous what the kids see on tv," said Dr. Campton Bell, head of the dramatics division at the Denver school. He spoke at the second annual Region 6 Children's Theatre Conference.

Some video shows, he declared, subject children to "very low stuff. I'm serious about it. I think it's way out of hand."

Bell cited a recent Edgar Bergen tv version of "Alice in Wonderland." "It was," in Bell's opinion, "a massacre. It was vulgar and disgusting. It showed a complete lack of taste."

Steps taken in various communities to produce live theatre for children are, on the other hand, encouraging, he stated.

"It gives the children an opportunity to see good entertainment for a change," he declared.

FCC ALMOST PROVOKES PUBLIC BRAWL IN CLIMACTIC NARTB CONVENTION SESSION

By FARRELL DAVISSON

Chicago, June 1.

It was an apt climax to last week's National Assn. of Radio-Television Broadcasters convention that the tense overtones of the "crisis in UHF" should have received a wrangling adlib replay by FCC members in their roundtable discussion of industry problems on the closing day.

Touched off by Commissioner Frieda Henneck's soapboxing for an immediate channel freeze and a new all-UHF allocation blueprint, the commission delegation staged something of a public brawl. Comr. Henneck's determined waving of the UHF and the "public interest" flag and the at-times bitter response she got from her colleagues was a fairly accurate reflection of the pulling and hauling of dissident elements in the industry that made this NARTB conclave one of the most faction-ridden gatherings in the 32-year history of the association.

There was an ironic corollary, too, in the fact that it fell to the lot of NARTB prexy Harold E. Fellows to moderate the FCC panel with its heated intra-family byplay that kept the delegates in the jam-packed room on the edge of their seats. It was but another rugged test of fellow's powers of diplomacy as he dished out "equal time" to the commissioners and worked valiantly to keep the discussions in bounds.

Not that the association topper's skill as a "healer of wounds" and "smoother of ruffled feathers" needed another test last week. This "crossroad" convention, echoing as it did the unease of an industry still in the throes of its growing pains, was more than anything else a test of the ability of NARTB, its chief executive, and its kingpin members to accommodate under one tent all the diverse elements and warring factions that mark radio and tv, 1954 style.

Lotsa Bite & Drama

Not all the current problems fall within the NARTB's official province, but their influence was not to be denied at such a comprehensive gathering of the clan. And hardly a formal or a sidebar session went by without an outcropping of friction. So in one form or another the whole spectrum of intra-trade relations came in for an airing, whether it be such hardy perennials as the "fate of FM," the network-affiliate jockeying, union problems; or the new ones showed to the fore by the advent of tv such as the "live vs. film" debate, the tv Code, network invasion of the spot field, radio rate cutting, and the overriding issues posed by the UHF quandary.

It was the UHF question, with its threat of Congressional intervention, that hung over the parley like an ominous cloud. That's what kept the delegates holding one ear beamed to Washington and the Senate hearings being cooed by Sen. Charles Potter, with an awareness of the possibility that "in doing something about the troubles of UHF" the Congressional boys may set off a chain reaction that

(Continued on page 34)

No Dopes in Detroit

Ann Arbor, June 1.

A survey conducted by the U. of Michigan reveals that its Television Hour, one of the oldest educational shows of its kind in the nation, has a regular audience of about 500,000 Detroiters each week.

Program is over WWJ-TV each Sunday during the school year and features telecourses designed for persons interested in continuing their education.

Questions regarding the tv show were added to the third annual Detroit Area Study survey conducted by the university. Sampling technique was similar to that used by the university in conducting surveys for the Federal Reserve Board and other Government agencies.

The finding that 500,000 Detroiters regularly watch the telecourses mean that 24% of the adult persons in this city are furthering their education through the medium of television.

Neatest Trick of Week

Chicago, June 1.

Most ingenious teletestation management disclosure at NARTB convention last week concerned Syracuse's WHEN-TV method of airing live commercial inserts in a feature film program with four cameras and not one cameraman. Paul Adanti explained that a couple of years ago, the station's feature film sponsors were all local clients, who had to have live commercials, yet station couldn't afford to keep camera crews on at night. Shooting the commercials with four stationery cameras without crews was the answer.

When another station operator asked Adanti how he kept his camera tube bill down with this method, he explained: At the beginning of the show, the director turned all four cameras on. Then, 15 seconds before every commercial, the announcer ran onto the set and took all the caps off the cameras.

LOTSA JOB ACTIVITY ON CLEVELAND SCENE

Cleveland, June 1.

A series of resignations and job transfers hit the city's broadcasting field with WGAR's three pacing the trend.

John B. Garfield, WGAR sales manager for the past four years, resigned, with future plans unknown. Robert Fox stepped out as chief engineer to enter private business in Florida with Donald McCollister named as chief transmitter engineer and Lloyd C. Wingard as chief studio engineer. Also, Glenn Gilbert left WGAR sales for Katz Agency job and promotion director Julius Glass left for Gordon Metal Co. job.

At WTAM-WNBK, Frank Derry resigned as publicity director to take newly-created radio-tv berth at Cleveland Electric Illuminating Co. Dorothy Laurence left WTAM to open own agency. She had half-hour women's stint.

Florence Roth resigned as publicity-promotion director, WJW, and will take over new duties shortly in as yet unannounced Cleveland spot.

Wayne Schakel, news director WHK, resigned to become sales manager of Teletray Service, Inc.

S. J. Flamm's New Setup

Veteran radioite Sidney J. Flamm has joined A. Lewis King's advertising and consultant firm as a partner with name of the firm becoming Lewis King-Sidney Flamm Associates. Flamm will be president and director of account relations, while King is v.p. and exec director of the firm, whose accounts include WBNX, N.Y.; WJNR, Newark; Amana Refrigeration, Armstrong Publications, Columbian Mutual Life Insurance and others. Flamm, brother of Donald Flamm, was v.p. of WMCA, N.Y., from 1925 through 1940, and v.p.-managing director of WPAT, Paterson (N.J.) from 1942 through 1948. King has been in N. Y. radio for some 20 years and currently moderates the "Yachting with Lew King" t'v'er on WPIX, N.Y.

Folsom Returns From 3-Week Europe Swing

Rome, June 1.

Frank M. Folsom and his wife, Gladys, and daughter Betty are returning to N. Y. this week after a three-week swing which saw the Radio Corp. of America prexy inaugurating the new RCA plants in Madrid and here. G. A. (Joe) Biondo is locally the partner of the American electronics outfit, intent on merchandising the new RCA 45, LP and other recording, phonograph and ultimately radio-tv equipment.

Gabriel Soria is RCA's partner in Madrid. While in Spain Folsom had a more than two-hour, off-the-record session with Premier Franco on Spanish-American industrial relations. Folsom was impressed with the great building boom there.

At a Buck a Throw

New five-a-week hour-long radio show with top-name talent is being made available to World Broadcasting library subscribers at no cost to the stations. Plan, tabbed the World ComET (ET for electrical transcription), was unveiled at the NARTB convention in Chicago last week, with World snaring 167 additional library subscribers because of it.

Under the service, World subscribers get 260 of the shows yearly at a charge of \$1 apiece. Programs will be available for the fall, with Harry James and Betty Grable starring in the kickoff. Plan is boost to local operations, World general manager Pierre Weis declared.

B'casters Balk on TV Code

Fetzer, Fellows In Swipe at Stations Ignoring All-Industry Standards

Chicago, June 1.

Failure of the nation's telecasters to give unanimous backing to the tv practices code is causing some unhappiness within the industry. This concern on the part of code backers who see the voluntary regulation device a bulwark against governmental and public criticism was openly registered at the National Assn. of Radio-Television Broadcasters' conclave at Chi's Palmer House last week.

In his report to the broadcasters on the activities of the code review board of which he is chairman, John Fetzer, prexy of Fetzer Broadcasting, directed a beef at the 30 NARTB member-tv stations which have failed to subscribe to the all-industry "good conduct" standards. NARTB prexy Harold E. Fellows also "lectured" the non-subscribers in his keynote address to the convention.

"I seriously suspect that the reason many telecasters do not subscribe to the code is something other than the cost of \$12.92 per month. In my view it requires no meticulous outline of the permissible liberties under the code to indicate that a little ingenuity, foresight and intelligence will produce a commercial program structure which will serve the public interest

and at the same time produce an economically sound business enterprise," Fetzer stated.

He also registered a complaint at the 225 stations subscribing to the code for their failure to display the code seal more prominently. He said frequent and effective billboardings of the seal "is the best weapon we have."

Fetzer disclosed that the review board and its director Edward H. Bronson has processed some 600 complaints during its two-year existence. He also revealed that the board has secretly monitored a group of nearly 30 top network and local programs and that when the webs and stations were notified that there was a question of code violation in more than half these programs, the parties involved "voluntarily" made "needed corrections."

G. Richard Shafto, WINS-TV, Columbia, S. C., and William Quanton, WMT-TV, Cedar Rapids, Iowa, were elected to the review board, succeeding Walter Damm, WTMJ-TV, Milwaukee, and E. K. (Jack) Jett, WMAR-TV, Baltimore, whose two-year terms expired.

Holdover members besides Fetzer are Mrs. A. Scott Bullitt, KING-TV, Seattle, and J. Leonard Reinsch, WSB-TV, Atlanta.

NARTB Post-Mortems

Chicago, June 1.

The NARTB's Freedom of Information panel in its discussion of the role radio-tv should play in covering the news quickly got around the Army-McCarthy hearings. While agreeing with his colleagues that radio-tv should have the same freedom of access to courtrooms and congressional hearings as does the press, Vito Shells, WHAS, Louisville, pointed out that the presence of tv cameras can alter the scope and significance of a particular proceedings. He characterized the current hearings as a tv show the committee members are putting on for themselves and the "10,000,000 members of the jury at home." To which E. R. (Curly) Vadeboncoeur, WSRV, Syracuse, replied that the best thing about the tv coverage was that these 10,000,000 jury members were able to see "a jelly fish trying to referee a fight between two tiger sharks."

NBC newsmen Richard Harkness reported its the opinion in Washington that no other story covered by tv has had the impact of the Army-McCarthy brawl. He related the yarn about the Capitol preacher, under the spell of the telecasts, who's labeled his library papers "Sacred" and "Top Sacred."

Television Advertising-Bureau, which held its first all-industry meeting in conjunction with the NARTB convention, had signed on 105 stations when the conclave wound up Thursday (27). TVAR packed Richard P. Doherty as its permanent consultant and is setting up temporary headquarters in the New Weston hotel in New York, pending election of a board of directors early in July. Richard Moore, KTTV, Los Angeles, one of the sparkplugs of the tv station sales promotion organization, continues as chairman of the temporary exec committee which will handle TvAB affairs until the formal organization is set up.

Harry Bannister, who before he became an NBC stations relations veepee traditionally played a big role at NARTB sessions, made his sole platform appearance this year at the behest of the Palmer House management. It seems that after Bannister had been a Palmer House guest back in 1937 he and the hotel management got involved in a lengthy correspondence over a missing blanket. His pungent replies to the hotel's inquiries about the blanket apparently have gone down in hostelry history as classics of their kind. So this year the hotel or more accurately probably its chief flack, Freddie Townsend, decided to make Bannister a gift of a blanket at the final NARTB luncheon session. Bannister went along with the rib and in his "acceptance speech" pointed out that they were giving him only one blanket while they'd accused him of stealing two.

Final NARTB registration tally was 1,697. The big show moves to Washington next year.

Despite the admitted shot in the arm the interest in high-fidelity sound has given their operations, the FM boys came to the NARTB convention with a new worry this year. This is the proposal that the FM band be turned over to tv. However, the FM'ers were mollified a bit on this one when FCC Commissioner George E. Sterling told their session that he felt such a move was unlikely.

Those delegates carrying around a brightly covered tome entitled "The Bible in Pictures" weren't displaced missionaries. Those were comp copies being passed out by Garmel Sales, plugging their tv PI deal. Firm has exclusive sales rights to the book which is pegged at \$3.95 per copy of which the stations carrying the five three-minute film blurbs are to receive half of the \$2.50 net profit on each one sold.

BUFF. TECHNICIANS END 15-MONTH STRIKE

Washington, June 1.

Strike of technicians at radio station WKBW in Buffalo, N. Y., has been settled after being in effect for 15 months. Strike was terminated May 14, just a week before National Labor Relations Board Examiner Herbert Silberman ordered the National Assn. of Broadcast Employees and Technicians (NABET) to post notices at the station that it will not "by threats of physical injury or malicious damage to automobiles" restrain employees of the station in the exercise of their right to self-organization. The Examiner, following hearings in Buffalo last February, had upheld a complaint by the station charging the union with unfair labor practices in interfering with picketing at the station.

Although the strike is settled, Silberman said his order requiring that notices must be posted for 60 days still stands. The order, he explained, makes no mention of picketing but refers only to "certain conduct" by the union.

Admiral's Saturation News Buy on ABC Radio

ABC Radio wrapped up two chunks of business over the past week, tying Admiral down to sponsorship of its weekend saturation news package of 22 five-minute newscasts and signing Catspaw to one-a-week sponsorship of its morning "Modern Romances" strip.

Admiral buy of the 22 newscasts is a repeat over last year's summer deal to Chevrolet, which inaugurated the package. Packard picked it up after Chev's cancellation in the fall, but ran only until early winter. Catspaw buy gives the "Modern Romance" strip an SRO status, with Ex-Lax in four days a week. Web, incidentally, has assigned Milton Cross, Taylor Grant, George Hayes and Arthur Van Horn to handle the news capsules.

'Fair Play' Code Sought on TVing Of D.C. Hearings

Washington, June 1.

Showmanship by politicians at Congressional hearings prompted the introduction in the Senate and the House last week of a resolution proposing a code of "fair play" in conduct of Committee proceedings. Nineteen Senators, including Estes Kefauver (D-Tenn.) who became known to millions of television viewers during the Senate Crime investigation, and six members of the House joined in the proposal.

Although they did not specifically mention the McCarthy-Army hearings, the sponsors said their resolution was motivated "by a growing awareness, in and out of Congress, of abuses that have seriously damaged the prestige and legitimacy of Congressional investigations." They added that expanded newspaper, radio and tv coverage of hearings "have made million of citizens familiar with the dilatory, time-wasting and improper procedures followed in many committee investigations."

Regarding tv coverage, the code provides: "Subject to the physical limitations of the hearing room and consideration of the physical comfort of committee members, staff and witnesses, equal access of coverage of the hearings shall be provided to the various means of communications, including newspapers, magazines, radio, newsreels, and television. It shall be the duty of the Committee chairman to see that the various communications devices and instruments do not unreasonably distract, harass or confuse the witness and interfere with his presentation."

The code also grants to witnesses the privilege of not being televised or photographed if they object on grounds of "distraction, harassment or physical handicap."

**GREATEST SUMMER SALES
DRIVE IN HISTORY!**



**\$100,000 PROMOTION
FOR CROSLLEY GROUP
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Dynamite summer sales! With a steady barrage of hot programming, dynamic contests, a great new merchandising plan, that makes every summer day a sizzling selling day for Crosley Group advertisers.



Capture Summer Audiences!

Intensified programming retains top shows right through the summer, builds fresh, new shows. Exciting, electrifying contests—loaded with irresistible prizes—stimulate viewer-listener incentive, make 'em watch, listen, go out and buy!

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An unusual boxtop-label premium offer will promote all Crosley Group advertised products. And only those advertised products will be eligible for the special offer. Each identified and merchandised as the key to an exciting Operation Sunburst premium—in all major retail outlets, including super markets, drug, hardware and jewelry stores, leading department and variety stores!

OPERATION

Sunburst

Write, wire, call your Crosley Group representative.
Get all the facts about Operation Sunburst for 1954. Hop to it!
All SEE IT is going to break loose any day now!

WLW	Radio
WLW-A	Atlanta
WLW-C	Columbus
WLW-D	Dayton
WLW-T	Cincinnati

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EXCLUSIVE SALES OFFICES: New York, Chicago, Boston, Los Angeles, Atlanta, Chicago.

ON THE BOARDWALK

With Paul Whiteman, emcee
Producer: Whiteman
Director: Art Slobor
40 Min., Sun., 8 p.m.
Sustaining

ABC-TV, from Atlantic City, N.J. Paul Whiteman, who in recent years has become more the emcee and talent scout rather than maestro, is now piloting a lightweight summer series originating from the Midway Theatre on Atlantic City's Steel Pier. This show shapes up as another amateur night leavened by a couple of professional turns which are, in themselves, on the mediocre side. Whiteman makes for a genial host, but the series will climb no higher than its talent. Hour stanza is divided into two half-hour sections with the first part devoted to a talent competition among youngsters. On the kickoff (30), six kids, ranging from 10 to 19 years old, paraded their wares in one-minute stints before a panel which selected three winners. These will return for fuller showcasing the following week when another batch of kids will come up for review. All of the juves were okay, but hardly rate a Sunday night spot.

The opinions of the judging panelists sounded hokey and impressed as having been scripted in advance. The board, consisting of Mindy Carson, Dudley Wilkinson, Bunny Rosselli and Evelyn Ay, were never shown together and it looked as if their comments were filmed in advance. That, of course, would be a switch since the decisions would then have been made in advance of the performances.

Second half of the show presented some talent from Whiteman's former "TV Teen Club" show. In this category, five-year old Andrea McLoughlin was standout in a comedy song routine. Nancy Lewis delivered "I'm Nobody's Baby Now" in fair style while Vern Hattner registered nicely in a smooth tap routine. A long musical number spotlighted several instrumentalists from Whiteman's previous show and Mindy Carson, in a film clip was tops in "This Above All." The show was stopped dead regularly by long station-break commercials, including some irritating agitation by the N.Y. City theatre owners against the proposed 5% tax. These plugs probably are setting back this campaign rather than furthering it. *Herm.*

AMERICAN ADVENTURE

With Kani Evans
Producer: Lux Brill
Director: Lou Vopocelli
15 Mins., Sun., 10:30 p.m.
WABC-TV, New York

"American Adventure" was better planned than consummated in session caught (30), but the basic idea appears so sound that there is yet room for an entertaining 15 minutes. Cleverly written introductions, delivered by emcee Kani Evans, about "atmosphere 20 miles above sea level—just right for preserving an orange" and about the miles of paper that go into making a pocket book, promised more than was given by the subsequent exposure of two little better than average industrial vid-plx.

From Evans' intro it was assumed that the film following would be

novel, perhaps pix that WABC-TV went out and shot itself to fit the format. Whether ABC shot them or not, one evolved as a seven or eight-minute plug for Minute Maid frozen orange juice, and the other as an affair as dragged out as the long white paper rolls shown on the presses. Even granting that neither processing of concentrated fruit juice or the making of books has gotten much attention from video, the subject matter did little to stimulate imagination. Pix were fragmented. In the latter, re-publishing sequences were especially labored. A hazy camera went from choosing a cover, to hundreds of pages printed at once (this alone was a definite plus), to cutting, collating and then to book shelves. Evans' narration was usually appropriate. He could do better though if he were to relax more.

The stock brokerage, Kidder-Pea-body, has negotiated for sponsorship of the stanza.

SALT LAKE BASEBALL

With Allan Moll, John Mooney
Producer-director: Dan Rainger
Mon., 8 p.m.
COORS BEER

KDYL-TV, Salt Lake City

This is an example of what can be done to carry baseball live and not go broke through production costs. Just two cameras bring action from the Salt Lake Bees park to video homes, and with alert direction that keeps the lenses headed in the right direction, viewers come in for an evening of solid entertainment.

Since telecasting of games is limited to just seven a year, KDYL-TV doesn't use a fulltime sports announcer on the mike. But Allan Moll, after taking a couple of innings to shake down, handled his chores with smooth ease and showed he's going to be close to tops by the time the next game rolls around.

He got a noble assist from John Mooney, sports editor of the Salt Lake Tribune, who was on hand to take care of experting. Mooney did a lot more than that. Completely lacking in self consciousness, Mooney took off like a vet. He not only came up with sound masterminding, but he also tossed in quips, brief anecdotes and everything else that happened to come to mind. He couldn't have done better with a script and as soon as he learns not to leave unfinished sentences dangling, he'll be ready to take over on his own.

Only slightly dark spot in the handling of the game was too much attention paid to the pitcher-batter combo. A little more spotlighting of what the base runners were doing would have helped.

Commercials were gratifying brief and not overloaded. On film from the studio, they were low level pitch that should have built plenty of goodwill for the brew.

All in all, a good show. *Beri.*

CBS-TV's 'Pass in Revue'

Hollywod, June 1.
Dave Barry emceed "Pass in Revue," half-hour show auditioned by CBS-TV as a potential summer replacement or fall starter. On the program are Sue Carson, the Happy Jesters and others.

Paul Harrison and Berni Gould produced, Seymour Berns directed.

SPOTLIGHT

With Ray McKinley, Toni Southern
Producer: James Coleman
Director: Mike Gargulio
30 Min., Mon.-Fri., 1 p.m.
Participating

WNBT, N.Y.
The "Channel Four Spotlight" succeeding Morey Amsterdam's afternoon session formerly on this WNBT, N.Y., period, marks an attempt by the station to enlarge its roster of headliners. Several personalities will be given opportunities to shine in this session and should any establish themselves as clicks, undoubtedly contracts will be dangled in front of them.

Teeling off series was Ray McKinley, the bandleader who reached musical bigtime as a drummer in the outfit bated by the late Glenn Miller. McKinley, who was previously in the show with Amsterdam, an affable citizen, a likeable guy aware of his limitations in the performing field, but with a knack of making the most of his attributes. He seems easy-going and likes to dip into his own memoirs for material. He seems at his best when running through his own reminiscences. McKinley showed up well in his drum solo "Jungle Drums" and established a good rapport with viewers when he essayed a pair of songs, one of them a charming duet with singer Toni Southern. Latter does okay in a solo spot, although it seems that perhaps a singer capable of contributing more in the way of gab would serve the needs of this show better.

WNBT has a lot of its own staff performers set for roles on show. Tex Antoine is due to come after McKinley, who is slated to work Mondays and Tuesdays. *Jose.*

KNOW IT OR SHOW IT

With Ed McMahon
30 Mins., Sun. 7 p.m.
ARTHUR MURRAY STUDIO

WCAU-TV, Philadelphia
One of tv's first standbys—the charade—gets a slight twist in "Know It Or Show It," although the slapphappily glee that participants engendered principally for themselves has been toned down somewhat. Gimmick with Ed McMahon's new version of an old pursuit is to ask a puzzler. For instance: "What humorous book title would sound like a grievous reflection on North American folkways and rituals?" Answer: "Low Man on Totem Pole." Penalty for failure to guess is that the panelist must act it out, and the other three members then guess. Each panelist is given \$25 to start with and must toss a cartwheel into penalty kitty for each failure.

Regulars are Gene Crane and Bill Hart, both staffers, and special guest panelist at show caught was Roxanne. An Arthur Murray dance instructor made a fourth. Initial guesses were almost uniformly missed, although panel came-on is the gift of a book, explaining all the signals for the game, to be obtained by writing in.

Sponsor gets plenty plugs, with instructors from dance studio terping song numbers to be identified. McMahon does the commercial spiel in Godfrey style, using the familiar pronoun, "yuh," and the dropped "gs" on participles like the homey touch; He interviews Arthur Murray couples, eliciting reasons for their taking the dance courses. Students' names and addresses also get plug on the air. Dance interludes, brief and commercial as they are, break up the quizzer-charades format. *Gagh.*

CAPITAL IDEAS

With Robert S. Allen
Producer: Al Kane
15 Mins., Sundays 11 p.m.
Sustaining

WTG, Washington
Robert S. Allen, former columning and radio partner of Drew Pearson, is essaying the role of tv commentator in addition to his other chores as syndicated columnist, author and lecturer.

This is a filmed show used only locally for the time being, and showing considerable promise. For mat has Allen seated at a desk and gabbing informally about a wide variety of subjects from Washington's cocktail circuit to the top national and international news. As the gabber discusses various individuals and events, still pictures and filmed clips of them are cut into the film for a change of pace. Allen, one of the best digging reporters in this or any other town, comes up with a share of "scoops" and predictions which keep the show moving at a lively gait from start to finish.

Further adding to the interest is fact that Allen, doubtless because of long experience on the gab circuit, handles himself much better before the video cameras than do most news commentators. He talks well, smiles easily, and utilizes his native Kentucky drawl in a way

(Continued on page 34)

Tele Follow-Up Comment

"Studio One," on CBS-TV, observed Memorial Day this week (31) with a dramatic and highly suspenseful show. Called "The Death and Life of Larry Benson," it was an hour of TV at its best; a tight, well-paced presentation that had unity of purpose and a telling impact.

Script by Reginald Rose went over ground already thoroughly combed by Hollywood, but it contained a neat switch, forceful dialog and the kind of realism which makes one overlook the kind of inconsistencies which go under the term "dramatic license." An excellent cast made the story come alive from the very start, and Paul Nickell's direction was both expert and imaginative so that the whole emerged as beautifully done drama.

Story had a split-up couple reuniting temporarily to welcome home a son coming from Korea. When he arrived, they found it wasn't their son even though he claimed he was and knew every detail of their lives. In the end it turned out that the son had been killed and that the boy returning actually believed himself to be the dead man. As such, the family—united—accepted him.

Suspense elements were played to the hilt. Skip Homeier as the confused soldier, looking for love and a family, did very well without overplaying the part. Chester Morris was strong in an emotional role as the father and Peg Hillias brought dignity and understanding to the mother. Hers was an exceedingly fine performance. Lee Remick hit just the right note as the daughter.

Granting the validity of the script, there were some weaknesses. For instance, Morris' characterization, which left the viewer with little sympathy, made it difficult to believe the ending in which the wife accepted him back along with her new "son." In fact, the whole last act, struggling for a solution to the situation, had a tendency to disintegrate. However, this was more than offset by the excellence of the first two acts and the remarkable quality achieved in some of the scenes, particularly the one of the family at the station expecting a son and finding a stranger, and the quiet conversation between Miss Hillias and Homeier in which he revealed who he was and what had happened to the real son.

There was a haunting quality and an occasional effective awkwardness in parts of the show that put on it the stamp of distinction. It was something producer Felix Jackson and director Nickell have to be proud of. Nicest compliment one can pay the play is that even the attractive and so highly efficient Betty Furness with her Westinghouse commercials seemed to get in the way this time. Title card by Henry Koerner uniquely caught the mood of the story. *Hift.*

Dean Martin and Jerry Lewis' excursion on season's final "Colgate Comedy Hour" on NBC-TV Sunday (30) was better as a song-fest than a comedy outing. The madcap duo tried hard in an assortment of sketches but the yocks were few and far between. However, the show was an overall pleaser because of the many tune insertions.

The pace of the delightful melo-dic bing was set at the opener with Martin & Lewis dueting on "That's Entertainment." It's a frisky number, out of Metro's "The Bandwagon," and the boys gave it an appealing and zestful workover. Also from "The Bandwagon" was a zingy rendition with the chorus steppers of "Shine On My Shoes." Production and camera work here were exceptional.

They got off "The Bandwagon" kick to plug their upcoming musical pic, "Living It Up," with slick spottings of "Every Street's A Boulevard In Old New York," and "Money Burns A Hole In My Pocket." Both were sock trailers for the film.

In the past few "Colgate" sessions Lewis has stepped out alone for a pantomime bit. The formula was repeated again this stanza spotlighting Lewis as a choral maestro leading the singers in "Danny Boy." It skirted the funnybone bullseye.

The team's tomfoolery was just okay in a sketch about a lonely hearts club and very weak in a vignette showing Martin as a newlywed and Lewis as an intrusive bellboy.

It all was a hit for the tune-

smiths and a strike for the scripters.

Pastor W. A. Fogel, his wife, and a variety of evangelicals from all over the world made the material used Sunday (30) to celebrate his fourth year on tv. Originating at World Conference in San Francisco, the human interest was very marked in that Indonesian, Bolivian, Belgian Congo and South Pacific natives who have been converted to Christianity (Seven Day Adventist brand) were interviewed in their native garb. While the fundamentalist emphasis makes this preaching seem remote to a New York showmanship-minded reviewer, method as distinct from content commands respect. This is a religious program with a lot of production savvy (Anthony Farris, Ed Smith, Stan Younger) and with good change of pace. As for the pastor and his wife they are well-scrubbed, wholesome and attractive examples of modern camera-conscious pulpit operators. *Land.*

There's an appreciable difference between conversation and discussion or argumentation, but Ben Grauer and his Saturday night WNBT, N.Y., "Conversation" show seem to have lost sight of the fact. Last week's (29) midnight session sounded more like the old "Chicago Round Table" than an impromptu talkfest designed to show that conversation isn't a lost art.

Participants on the show were Max Lerner, Clifton Fadiman, Dr. Bergen Evans and Grauer, and the subject under discussion was the impact of newer media on reading. That the talk was confined to a single topic was in itself a mistake, since a real conversation shifts and flows. But Grauer and his guests almost grimly stuck to their guns of profundity.

The tendency to try to be academic and profound is tempting to be sure, and it's probably fun to those who are doing it, but it's certainly no source of entertainment to the audience. The boys overdid it this time out, especially Lerner, who couldn't be forced to crack a smile. Fadiman and Dr. Evans kidded themselves and the others occasionally, and Grauer in his effort to appear an intellectual succeeded in merely being stuffy. The art of conversation involves the emission of warmth and charm, but "Conversation" had about as much of both as an old Morris chair.

Chan.

Horton Foote is an old hand at creating mood pieces and his dialog flows smoothly and pleasantly, but he created a next-to-impossible task for himself on "The Shadow of Willie Greer" on the Philco TV Playhouse over NBC-TV Sunday (30). It was an attempt to present a slice of life in the wake of some dramatic happenings that were never seen on the screen.

Play was capably acted out by a cast that worked hard within the (Continued on page 34)



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A line from the script of The Halls of Ivy starring Ronald Colman and his wife Benita Hume—coming soon.

Television Programs of America, Inc.
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HIGHWAY SAFETY
With Maynard Speece,
Cedric Adams, others
Producer-director: Jack Huston
Writer: Jim Bormann
30 Mins.: Sat. (12), 7:30 p.m.
WCCO, Minneapolis

This impressive and thought-provoking program was the kickoff for what WCCO regards, in view of the area's current record breaking highway traffic toll which makes it so topical and timely, as its all-time most important safety campaign. Judged by the get-away and the past skillful and impressive manner which the station hitherto has carried off such projects, the drive seems sure to stack up as one of the more commendable public services hereabouts.

Strikingly and interestingly, the initial show brought out how efforts to improve highway safety affect Northwest lives and vitally concern the residents of the 145 participating Minnesota, Wisconsin, and South Dakota counties. While revealing the details, it undoubtedly created confidence that the campaign has been organized on the usual WCCO comprehensive scale likely to produce beneficial results.

In publicizing the project and stressing the highway safety problem's magnitude, the station's own personalities and general manager, Larry Haeg, were aided by representatives of the various cooperating groups. The show also included congratulatory messages from the three states' governors who thanked WCCO for this public service and pledged their support.

Show cleverly developed the fact that there is enthusiastic acceptance from the three states' Agricultural Extension Services, the 4-H clubs, Northwest Ford dealers and the Twin City Federal Saving & Loan Assn., which have been marshalled by WCCO for the drive. Agricultural Extension Services officers in each of the counties will spearhead essay contest for 4-H club members. Ford dealers have donated three 1954 ranch wagons and the Federal & Loan \$1,500 in U.S. savings bonds as prizes for the best highway safety essays by 4-H club members. Ford dealers also will distribute the essay blanks and transport 4-H club members to Minneapolis for future WCCO drive programs. The special concluding show will be broadcast from the Minnesota State Fair Sept. 3.

Pointing out that the larger por-

portion of highway accidents occur in rural areas, the show expressed the participants' confidence that the 4-H youngsters will evolve helpful ideas that will help to reverse the present tragic trend; will have such measures adopted in their communities and personally will keep safety in mind when at the wheels. The appalling casualty statistics were highlighted during reviews of other highway safety campaigns and hope was aroused that this drive's concentrated efforts and energy, now harnessed, will help to swing the pendulum the other way.

Considerable contributions were made by director Jack Huston, writer Jim Bormann, staffers Cedric Adams and Maynard Speece and an array of prominent people in stressing the problem's magnitude and everybody's high stakes in the matter. It was calculated to arouse public interest and enlist support.

At a time when tv tends to steal the spotlight, WCCO radio continues to refuse to take any back seat and once more comes through with another of its contributions that have been keeping it so well up in the airwave running. Rees.

RAY HEATHERTON SHOW
Producer-director: Sandy Howard
45 Mins., Mon.-thru-Fri., 1:15 p.m.
Mutual, from New York

Ray Heatherton does a neat deejay stanza that fills in along the Mutual network for non-baseball stations and most other affiliates whenever baseball isn't on. The sustainer accents light string music with occasional vocal numbers peppered around for a pretty substantial 45 minutes.

During the session tuned in (31), Heatherton, who is solid among the juvies as WOR-TV's "Merry Mailman" and who is a longtime thesp, batted out some memorabilia, lots of small talk—at times a shade too much—in his restless, hesitant style. He slotted a full 15 minutes of George Gershwin music, rounding out his own intros with a measure of authentic background on the cleveland history. Later, he stirred up a handful of numbers like "Anna," a soft vocal rendition of "When the Boys Come Home," "My Buddy" and others. (These were in commemoration of the Memorial Day weekend.)

CRISIS
With Bellarmine College Chorus
and orchestra
Producer-director: Art Sidney
30 Mins.; Thurs., 9:30 p.m.
Sustaining

WHAS, Louisville
This was Volume IX in the WHAS public service series to bring public attention to the importance of supporting independent, non-tax-supported colleges. Point was stressed that public institutions supported by tax money, can do half the job, and supply 50% of the leadership needed. The other 50% must come from the type college which these shows spotlight.

Both Protestant and Catholic colleges told their story on the 30-minute transcribed shows. Show caught had speakers, music, and other production built around Bellarmine College, newest of Kentucky's independent colleges, founded in 1950. Show was titled "Tomorrow's Come" and dramatized the story of a new school's problems including the assignment, sight, and registration of the first student, and graduation.

Bellarmine College male chorus and dance band was interspersed with talks by the school prez, members of the faculty, and lay speakers. Members of the class of '54 were heard, giving their experiences at the new school. Studio organ provided the musical bridges. General tenor of the shows is to outline the functions of educational institutions not supported by tax money. Station asked listeners to write for a free booklet, which outlines reasons why listeners should invest in the state's independent colleges now. Wied.

TIME TO INQUIRE
With Paul Wallace, others
30 Mins.; Thurs., 7 p.m.
WGTV, Schenectady

Laudable and interesting, if not always dynamic, this alternate-week program is presented by Young Adults Civic Council, in cooperation with local public school system to acquaint dialers with the history of other countries and the lives of their people. A native of a particular nation is interviewed by a changing panel, moderated by Paul Wallace. The guest is a resident or temporary worker in Schenectady, which has a cosmopolitan population due to the world-wide operations of General Electric Co. On last block caught, a Turkish

woman doctor, interning at St. Clare's Hospital, was quizzed. Among others previously heard were a brother and sister from Greece, and a man from Argentina. Guests start by recapping highlights of their lands.

The program's advantage, the presence of a person speaking from first hand knowledge and experience is also sometimes a partial disadvantage, because of accent. Physician, for instance, made rather difficult listening, although her answers were revealing. One of the interrogators was a young man recently chosen as "community ambassador" to Turkey. He naturally had searching questions to put, in preparation for a two-month visit there. A second ambassador, a young woman, was to appear on the following broadcast, in which Italy would be spotlighted.

Curiously, the matter of motion picture theatres was raised on at least two of the originations, and provoked challenging replies. This was particularly true of the charming Greek-borns, who discussed the influence of American films. The doctor reported open-air theatres in Turkey, where there is little summer rain.

WGTV rates a bow for making the time available. Jaco.

DICK ENROTH SHOW
Producer-director-writer: Enroth
15 Mins., Mon.-thru-Fri., 6:15 p.m.
WCCO, Minneapolis

Because Dick Enroth has become an outstanding sportscaster personality and commands a large following, it shouldn't take long for this new nightly sports roundup and regional news combination to snare a sponsor.

Enroth is a recent WCCO acquisition after winning a rep as WLOL sports director the past seven years. On his former station he had a similar program, which never lacked a bankroller.

In this newscast, Enroth is equally at home. While along conventional lines, the program is a stand-out of its kind. It's well written and Enroth spels in such a way as to create impression of spontaneity. He propels a distinctive personality as well as impressing by the knowledge of his subject matter. After devoting more than half of the program to a recital of baseball scores and sports events, he winds up with a summary of general regional news. Rees.

JUKE BOX JURY
With Peter Potter, amusee; John Jacobs, announcer; guest panel
Producer-director: William H. Brennan
30 Mins.; Sun., 7:30 p.m.
Participating

CBS, from Hollywood
"Juke Box Jury," originally a tv origination, made its radio bow Sunday (30) over CBS. Program's entertainment value will be dependent on the calibre of guest panelists employed on the show to judge the hit-or-miss potential of the latest disk releases. Coast deejay Peter Potter does an affable emceeing job, but some snappy gabbling by the guests when registering their opinions is necessary to make the show an attention-puller.

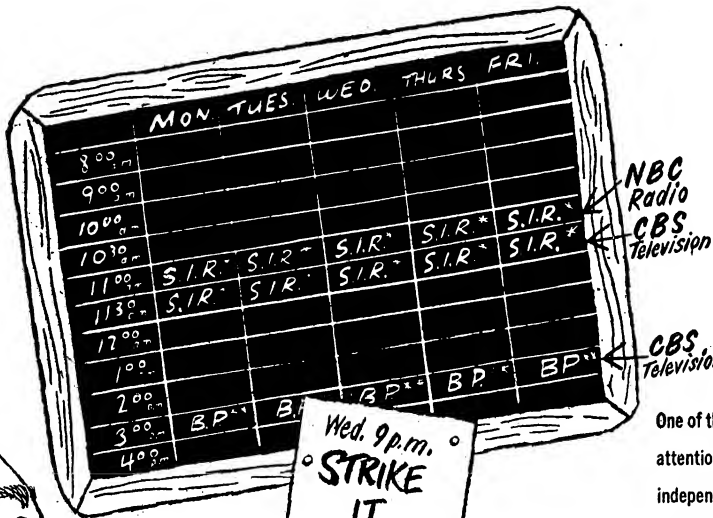
Opener, with Robert Wagner, Mita Gaynor, Ann Sheridan and Art Linkletter, as guesters, sustained a nice informal air. Some of the comments on the disks played, however, weren't too stimulating. Group managed to get off a few yock lines, with Linkletter taking the lead in this category. Of four tunes spun by Potter, three were forecast as hits, while the remaining song drew a split vote. Studio audience was also given an opportunity to serve as judges on one number.

Potter's dramatic tabulation of the votes could be dispensed with. Starting June 13, program will run an hour in the 7-8 p.m. Sunday slot. Jess.

BUDD AND ELOISE
With Budd Heyde, Eloise Rowan
Producer: Jack Wagner
150 Mins., Sat., 12:30 p.m.
Participating

KNBC, San Francisco
This early afternoon two and a half hour musical session should prove a hit for the vacationing or road-bound audience. Lazy, effortless yack between co-hosts Budd Heyde and organist Eloise Rowan serve as a platter for musical dishes comprised of organ and recorded melodies.

Heyde, well known here for his fine narrative qualities and commercial stunts, doubles over with co-worker Rowan from Rickey's popular "San Francisco Hour." Though this sesh seems trivial in respect to his broad talents, Heyde seems to have a ball. There's a feeling that he actually enjoys twirling. (Continued on page 34)



97 words
about

TV and radio
programming

One of the industry's top executives recently called this fact to our attention: With 16 half-hour time slots per week — more than any other independent producer — Walt Framer Productions is currently holding down first place on the TV-radio scorecard. Yes, 16 half-hours weekly — and more coming! That's where you enter the picture. 12 additional Framer packages — each with the stamp of potential success — are just about ready to be wrapped up and sold. If you're shopping around for a sales-effective format, give us a call. Today — right now — is the very best time!

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EVERYBODY, BUT EVERYBODY,

"THE BETTY WHITE SHOW"

NBC-TV 12:30 E.D.S.T.

FAYE EMERSON, New York World Telegram & Scripps-Howard Syndicate:

"It's hard to explain precisely what Betty White's charm is. Certainly she is as pretty as a popcorn ball. But that isn't it. There are lots of gals on TV who are just as pretty and who sing just as well, but they can't hold a candle to Betty . . . She has the cheerful warmth of a Mary Margaret McBride and the sense of humor of Arlene Francis, and a neat parlay that is. On top of all this she has her own unique quality, which seems to be a love of life, combined with a complete satisfaction with what she is doing. And that's pretty rare these days."

SID SHALIT, New York Daily News:

"It has been many an electronic moon since a new and refreshing TV comedienne has dented the ranks of the top-rated. But a girl named Betty White seems, as of now, to have a fine chance to make it in the big time . . . with an eye-twinkle, a chuckle and an arched eyebrow, she can get more out of a modestly amusing line than most TV comedienues can extract from an epigram by Bernard Shaw."

BOB THOMAS, Associated Press:

"On TV she sings a little and talks a little but mostly she glows. She exudes a friendliness rare in this nervous age. NBC is banking on this quality to capture the housewife's attention from Coast to Coast."

COLLIER'S MAGAZINE, John O'Hara:

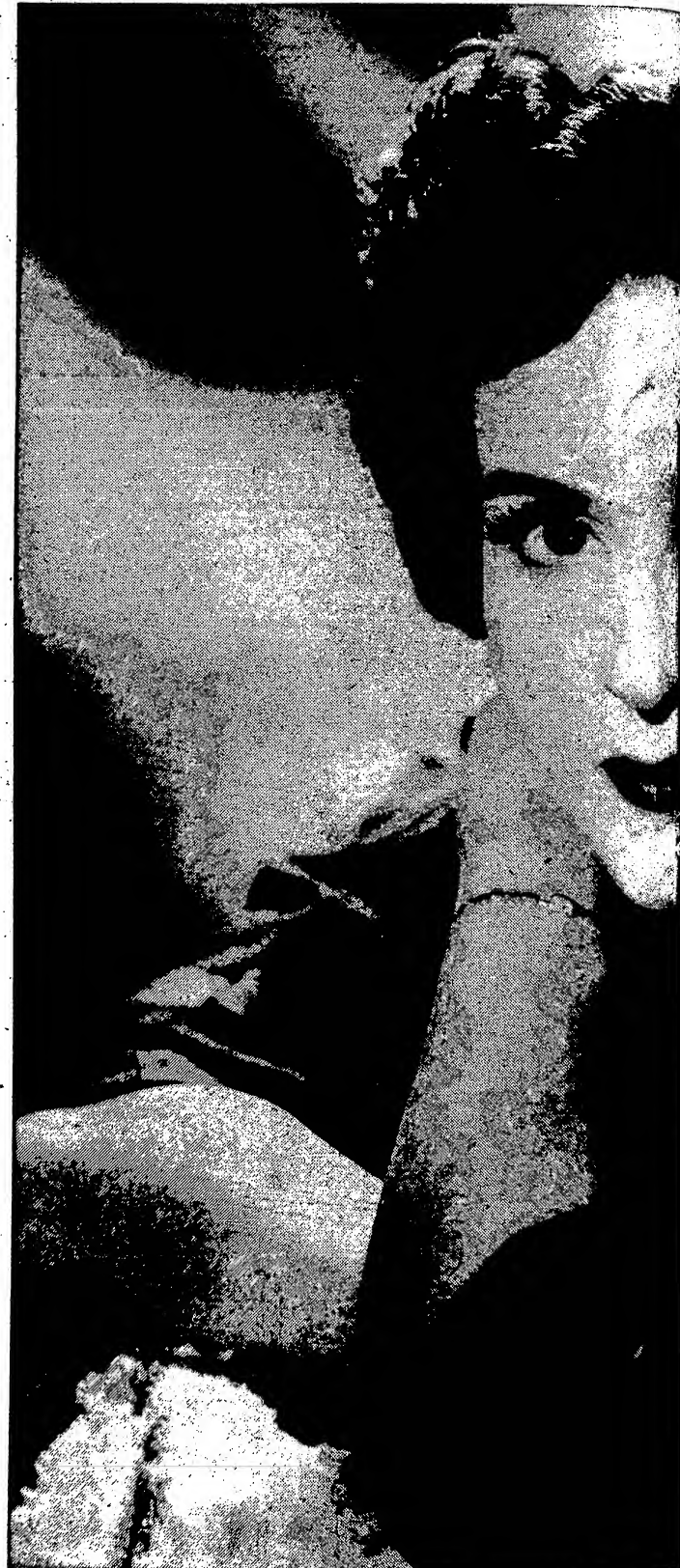
"Betty White, I am informed, is At the Threshold of Big Things . . . She is young and pretty, friendly and, if the word is pardonable, wholesome . . . she has a trace of self-consciousness that I found appealing . . . Her TV show consists of a little singing, a simple dance step or two, the reading of some letters—about as dangerously simple a routine as could be attempted . . . Personality, first of all. Immediate and intimate . . . In television, you don't need the wagon train . . . All you need is Betty White."

BROADCASTING-TELECASTING:

"NBC TV's search for a new personality to star in a proposed daytime variety show came to a happy conclusion when Betty White was signed by the network. She appears to be a TV natural . . . A pretty girl with innate stage presence and talent besides."

SAN FRANCISCO EXAMINER:

"Any time she's on television when I'm near a set she can have both eyes. And ears . . . She sings like a lark. Her interviews sparkle, her manner is as refreshing as springtime."



P.S. "Life With Elizabeth" starring Betty White is now on the air. All this in less than seven months . . . Produced and directed by Betty White.

DISCOVERING BETTY WHITE

WHITE SHOW

MONDAY through FRIDAY



JACK GOULD, TV Editor, New York Times:

"She is an immensely personable young lady with a very real talent in a number of directions and a high quotient of charm . . . If NBC is on its toes it should promote Miss White to more important evening hours."

HEDDA HOPPER, Chicago Tribune-New York News Syndicate,

Inc.:

"Betty White isn't a glamor girl. She's the homey type who started on a local TV show about four years ago at a salary of \$5 a show . . . This is even more fabulous than Marilyn Monroe's rise to fame."

RADIO-TV MIRROR:

"She also is a sparkling comedienne and besides has a charm (there's no other word for it) such as every boy sees in his sister and every man sees in his wife. She has become the TV America's sweetheart with a sense of humor. She is, in truth, a girl with a happy heart."

EDWIN SCHALLERT, Motion Picture Editor, Los Angeles Times:

"That television find, Betty White, is destined to become a motion picture luminary this summer. She is probably one of the most exploitable discoveries slated for a cross-over into the cinema."

TV RADIO LIFE:

"Betty White's popularity never seems to dim. Now on the NBC network she is still attracting the same large following. But we still maintain that Betty White hasn't hit her real stride; she hasn't begun to realize her full capabilities."

JERRY TIDWELL, Radio-TV Daily:

"NBC has the discovery of the year in Betty White. She definitely is TV's first America's sweetheart. She already has won the industry's coveted TV 'Emmy' and wait until you see what this gal can do with a commercial—a female Godfrey if I've ever seen one."

DAN JENKINS, TV Guide:

"Betty White has all the qualifications. She is young, pretty without being a coldly-chiseled beauty, and has the disposition of a storybook heroine. She is utterly unspoiled. Furthermore, she has talent."



New York • Beverly Hills • Chicago

Television Chatter

New York

G. W. (Johnny) Johnstone, NAM radio-tv chieftain, with Mrs. Johnstone on six-week biz-pleasure trip across country. Looking in on many of the 208 stations now handling "Industry on Parade" . . . Alfred Heppner slated for role on CBS-TV's "The Web" June 6. Femme lead for same stanza is Marian Russell . . . Eve Sandeffer, producer for WNBT's "Mr. and Mrs. New York," flies to Rome today (Wed.) to join an Italian courtier in new job . . . DuMont newscaster Don Russell steps into this role for first time on "Martin Kane" via NBC-TV tomorrow (Thurs.) . . . Sam Butera, jazz saxophonist, making tele preem on Steve Allen's late nighttime show-case Friday (4) . . . Carl Jampel, tele scripter for "Dollar a Second," recuperating after emergency op. Ronald Dawson into cast of "Search for Tomorrow" on the morrow (Thurs.) . . . Tonight (Wed.) Steve Allen to team with piano quartet comprising Ken Clarke, Joe Battista, Abba Bogin and Jeanne Rosenblum on his tele stanza . . . Monica Lewis guesting tonight on DuMont "Stars on Parade."

WABD bringing Ted Straeter back in the between-hearings (Army-McCarthy) hour of 1:45 daily, after he got knocked out of his 2:45 slot by the DuMont coverage of the hassle . . . Annual "Star-Time Revue" at Carnegie Hall, based on the NBC-TV "TV Star Time" kidtalent show, is set for June 5, with producer George Scheek adding two additional Carnegie dates this year, June 12 and 13 . . . Bruno Wolk into cast of tonight's (Wed.) Kraft Theatre on NBC-TV . . . Harry Townes set to play the lead opposite Kim Stanley on Philco Playhouse Sunday (6) . . . Current Look completes its two-part serialization of the "real" Jackie Gleason and also picture-profiles Ruth Gilbert.

Gene Sultan into "Martin Kane" tomorrow (Thurs.) on NBC-TV . . . WCBS-TV's "An Eye on New York" commemorates first anni Saturday (5). Same station struck a small mine of IDs and announcements this week: Colgate Palmolive, for Blue Super Suds, inked for 12 station breaks for the next 52 weeks during "The Morning Show"; Polaroid Land Camera Shetted for an intensive two-week pitch via station breaks, and Lipson, the tea house, took eight IDs per week for six weeks.

Chicago

Dick Cahill has exited the WBBM-TV sales staff to join the Chi ABC-TV selling crew . . . Alderman Robert E. Merriam handed a special citation by the Chi Federated Ad Club for his "Spotlight on Chicago" documentary beamed via WGN-TV. Station also cited by CFAC for its multi-faceted sports coverage . . . Zenith's research veepee, Dr. Alexander Ellett, and a crew of 15 tech-

nicians in New York setting up equipment for the Phenexion test being conducted over WOR-TV . . . Kay Westfall and Bob Murphy notch their fourth anni as co-hosts of the "Bob and Kay" daytime, currently on WNBQ . . . Circus Clown Club of America presented ABC's "Super Circus" clowns with a special merit award . . . Jim Lounsbury emceeing WGN-TV's "Bandstand Matinee," teenage participation show packaged by Rudson Productions which bowed yesterday (Tues) in the post-baseball afternoon slot . . . Cerebral Palsy telethon on WICS-TV, Springfield, racked up over \$20,000 in pledges. Eighteen-hour show was emceed by Bernie Waterman . . . WGN-TV's Wednesday night stock car racing telecasts from Santa Fe Raceway sold to House O' Plenty . . . Ethyl Corp. has slotted the "Big Playback" sports film series on WNBQ Sunday nights for 26 weeks . . . Sarra's Chi shop lensed a series of TV blurbs for New York's Chase National Bank . . . NBC-TV's "Hawkins Falls" given CFAC's award as the top Chi-originated TV production . . . Midwest Chevrolet bankrolling "Foreign Intrigue" reruns on WGN-TV.

Tele Reviews

Continued from page 30

to add interest to his performance. At no time, however, does the drawl prevent him from talking cleanly and understandably. This looks like the best news commentator show to be offered from Washington recently—either on radio or TV. *Lowe*

CINCINNATI BASEBALL With Waite Hoyt BURGERS BEER WCPO-TV, Cincinnati (Midland)

Camera coverage of weekday National League games at Crosley Field is greatly improved this season, due mainly to the removal of a high section of the screen behind home plate, eliminating a permanent annoyance to viewers on lensing of pitching and batting.

With Waite Hoyt at the mike for his 13th consecutive year, and all for the same sponsor, followers of the Cincy Reds continue to be well pleased. To them the former hurling star of the majors is still a bigtimer in a different field.

Hoyt's play-by-play accounting has always been for radio, linking with television in recent years. Broadcasts are of every game, those way from home being dramatized from wire reports.

The Burger network, claimed to be the first and now the biggest for baseball, has 41 radio and five television stations hooked together. The AMs are in Ohio, Indiana, Kentucky and West Virginia. Video feeds by WCPO-TV are to WHIO-TV, Dayton; WLWC, Columbus; WHIZ-TV, Zanesville, O., and WSAZ-TV, Huntington, W. Va.

Burger has for long held an exclusive air rights agreement with the Reds. Its advertising agency, Midland, headed by Jack Koons, a top official of the brewing company, has Hoyt under longterm contract.

On telecast days Lou Smith, Cincy Enquirer sports editor and baseball writer, does a pre-game "Dugout Dope" 15-minute stint only for WCPO-TV. Dick Bray continues in his 15th year of "Fans in the Stands" pre-game broadcasts on WCPO. *Koll*

FCC at NARTB

Continued from page 28

drastically alters the entire telecasting picture, a chain reaction that could effect the "old pros" of VHF as well as the UHF "rookies." And that was the bogged down state of the FCC forum the final day. Despite Fellows, opener that the commission members had agreed not to discuss matters "currently under investigation," Comr. Hennock insisted upon reading her statement on UHF which she'd already handed out to the press.

She proposed that all tv assignments be halted forthwith while the Commission drafts a new nationwide allocation table which

would eliminate the VHF band and place all the stations in the UHF portion of the spectrum. This brought an immediate and bitter reort from Comr. George E. Sterling who charged his distasteful colleague with making a "rash and in-temperate . . . attack on the FCC engineers who devised the present allocation plan. Other members of the agency were quick to echo his views that Miss Hennock's proposals were an over-simplification of a complex situation.

In support of her demands for an immediate freeze, Miss Hennock said that if UHF dies "competition in television will die with it and this powerful medium will wither into a rigid pattern of monopoly." She charged that because of "the way VHF has been permitted to smother UHF" the FCC's original hopes for a nationwide tv service based on 70 UHF and 12 VHF channels "is no longer possible."

"As far back as 1945 the Commission anticipated that eventually the UHF band would become the home of television. Three years later we imposed a freeze while we devised an 82-channel VHF-UHF allocation plan. How can we possibly in 1954 be content with what will simmer down to a 12-channel service if UHF is not saved? Will the public which has so enthusiastically responded to television accept such restrictions on this powerful means of expression? Will it accept a few hundred stations where it could have 2,000? Will you as independent broadcasters accept it? Of course not," she asserted.

When acting FCC chairman Rosel H. Hyde chided her for not sticking to the advance ground-rules, Miss Hennock rebutted "it would have been an awful letdown to the UHF interests merely to discuss some minor matters. She said "I would have been remiss in my duties not to state my honest views on such problems."

Resentment on the part of her fellow members to her determined "crusading" stance, was easily apparent as the panel kicked around the whole range of radio-tv problems, from FM to educational tv. Taking part in the en banc ratcheting besides the aforementioned were: Robert T. Bartley, John C. Doerfer and Robert E. Lee, Comr. Edward Webster remained in Washington to watch the store.

Radio Reviews

Continued from page 31

ing records and mouthing song lyrics if only to rake up personal memories.

Last show dialed (23), "Budd and Eloise" dug deep into antiquated clef files to give listeners a disk ride on such oldies as "Poor Butterfly," "Lazy," "Tell Me Pretty Maiden," "Tiptoe Through the Tulips," etc. Eloise's organ presentations of "Put On Your Old Gray Bonnet" and "Green Eyes" were especially ear-pleasing.

Though program is a trifle heavy with verbiage, hosts make it painless and manage to keep their musical hours perking. *Tone*

Young Dolls Up

Continued from page 26

Young, in fact, was a symphony in blue: dark blue tie and blue, single-breasted suit, with black oxfords and dark hose. Curiously, both he and White—latter dressed in a brown suit with white shirt-sporting suit vests, despite the high temperatures prevailing.

Ruckeyser scored a heat by interviewing White and Young, first, on the air. Bill Bradley made an on-hand report for WGTV. Schenectady. Gus Lampe, WPTV general manager who several months ago had called Mutual's attention to the importance of covering the battle for operating control doubled between the Armory and the station throughout the day.

Atlantic City

Continued from page 26

In Atlantic City, of course, although the localities have pitched in on the Whiteman segment as if they owned the show (which to a certain extent they do). It's a longrange project to provide the country with televised coverage of Atlantic City's annual highlights—the Miss America contest, the Shriners con-

ventions, racing, etc. Overall intent is to take advantage of America's latest and highest-pressured ballyhoo medium.

Along with the need for tele installations to ballyhoo the city, there's developed a real physical need for the facilities. Television has become an indispensable tool of the convention and the sales meeting for individual companies. Presence of an originating studio and a relay enables the city to bring in sales execs for closed-circuit meetings with dealers all over the country, with meetings ranging from a few top personnel all the way to thousands of employees.

DuMont Grid

Continued from page 27

concerned, the 12 football-packed weekends being offered by DuMont, for which Westinghouse paid a basic \$2,800,000 for time and contract rights with the league, are being mulled in Chi by four not-quite-as-big appliance manufacturers for joint underwriting. The four firms, plus a possible fifth from another industrial field, are expected to make up their minds shortly. Besides cost, a difficulty seen to inking the contract with the web is overlapping product. However, the could-be sponsors are now working out details among themselves to avoid such duplication in the event they make an affirmative decision. Deal, if realized, provides the appliances rotating segments within each of the approximately 90-minute games.

In the meantime, at least one other potential sponsor has popped up, this one large enough to sponsor solo.

Eugene W. Castle

Continued from page 2

"a patriotic American," as authority for the statement that Strelbert's gang was doing "nothing" to counteract Europeans' general impression that Sen. Joseph R. McCarthy was about to take over the U. S. Government.

Norton and Hodges, both chided Castle for constantly "breaking in" (Castle's voice could often be heard in background while cameras were on other speakers) and for being too "emotional." Castle was undismayed. His strategy is the strategy of attack. He promptly declared his view that it was time for business men (and newspapermen) to take charge of propaganda, and take it away from professors and joggilers.

Castle made much of American

Cop Lotsa Prizes

Washington, June 1. American made documentaries and non-commercial pix are being entered in international festivals throughout the world by the U. S. Information Agency, and are copping a large share of the prizes.

USIS reports about a score of such awards in the past few months. Films are made not only by government agencies, but also by state governments, and by industrial firms. One, which recently copped a gold medal at the Second International Art Film Festival, in Venezuela, was "The Raven," based on the Edgar Allen Poe poem and reproducing Gustave Dore's illustrations.

propaganda centers in foreign capitals being downy nests for lazy incompetents on Government payroll. Located in fashionable residential neighborhoods, these places were actually "out of bounds" to the natives. The whole U. S. propaganda scheme had little or no relevance to the natives of countries we were trying to court. Castle has long advocated the point of view that Hollywood's own commercially-motivated line of features is far better "sell" for the United States than the documentaries made by Uncle Sam.

When the half-hour was over, nothing had been proved except that Eugene W. Castle is a formidable slugger in verbal encounter. Burt may have been the second most notable figure, having as moderator retained an astonishing poise throughout. Everybody else was limp, including the audience.

Par, N.Y. for TV

Continued from page 1

Mondays, ABC offer is to close the Paramount off late Monday afternoons, clean it out, reopen it for the gratis Firestone audience, and finally resume its picture program, throwing in a midnight show. Understood it's been okayed by AFM prexy James C. Petrillo, IATSE prexy Richard Walsh and IATSE local stagehands unions.

Firestone reportedly meets today (Wed.) for a final decision, and the chances are pretty good that ABC will get the business. NBC is out, and CBS is also reportedly in the cold because of the time, ABC can offer Monday night without any trouble.

TV Followups

Continued from page 30

limitations of a thin script. But the spark was missing and Foote relied too much on dialog and not enough on his director, Vincent Donohue. His one main character, a poor Texas farmer, was remarkably verbose in communicating his feelings, and thus weakened the emotional impact.

Dorothy Gish as the grandmother provided a busy and believable character sketch. Her scene in which she dictated a letter to her grandson was outstanding. William Hansen played the old man and provided a fine portrayal of the farmer yearning to win back the grandson he loves like his own child and desperate because of the wall between them. It was not an easy part since the Foote script insisted on spelling out every emotion and motivation instead of leaving that communication up to the talents of the individual actors.

Wright King as the boy—confused, lonely and on the threshold of maturity—did extremely well and contributed solidly. His taciturn character contrasted oddly with that of the old man who offers him his love and asks his forgiveness.

Donohue's direction, utilizing very few sets, brought the characters into reasonably sharp focus and managed to create some of the needed movement. In smaller parts, Pat Hingle and Nan McFarland did very well. Fred Coe produced. It was a brave Philco attempt that didn't quite make the grade. *Hijt*

Memphis—Bob Sticht, w.k. Memphis announcer who left here two years ago to join the Marines, is now staffing again for WMPB, Memphis ABC outlet.



Eileen BARTON

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← bigger dent
than others*



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From the Production Centres

IN NEW YORK CITY . . .

Ed Reynolds, manager of CBS Radio press info, addressing a dinner meeting of the Long Island Public Relations Assn. tonight (Wed.). . . WABC deejay Mort Lindsey will originate his "Boy Next Door" show from the Paramount Theatre lounge on Fridays, with Pat Rhodes dittoing on her Saturday midnight stanza, "This Is Patti". . . WGBS plugged its Memorial Day weekend safety campaign with a unique device—a telegram from station topper Carl Ward datelined Roosevelt Hospital Traffic Emergency Ward.

Mutual Broadcasting commentator Cedric Foster off to Guatemala for coverage on Communist situation there. Won't return to web until June 7, and until then Nelson Churchill subs during weekday strip. . . Lewis Strauss, boss of Atomic Energy Commission, got exclusive WQXR airing when he appeared at Columbia U. Alumni luncheon yesterday (Tues.). Others who spoke include school prexy Grayson Kirk and Harold Rousselet, school chairman. . . Noble Sissle and Phil Goulding, WMGM gabbers, received scrolls from United Negro College Fund for aiding in promotion of inter-racial relations in N. Y. . . Pub specialist Joe Dine (Dine & Kalmus) up and around after being taken ill. . . Alfred Simon, director of WQXR light recorded music, clefied one of the numbers in "On The Wing" revue by the American Theatre Wing which opened last week. . . Stan Freeman, who held down where "Music Through the Night" now is on WNBC, gets Skitch Henderson's slot at 10:30 to 11 p.m. The musician gabber was in at same hour some time ago.

Three d.j.'s among Mutual's affiliates won the web's "Perry Como Disk Jockey Show Competition" awards yesterday (Tues.). Named were Dick Williams, KAKE, Wichita; Ray Perkins, KFEL, Denver; and Bill Gordon, WHK, Cleveland.

IN CHICAGO . . .

Chuck Wiley, ex-Chi CBS publicity director, has signed on with Zenith Radio Corp. . . WGN prepping a special five-chapter treatment of the Benedict Arnold story to be aired on Mutual's "Chicago Theatre of the Air," starting Saturday (5). Series will be written and directed by Jack La Fandre, with Maurice Copeland in the title role, and John Mallow narrating. . . Deejay Howard Miller gets a two-page spread in this week's issue of Look mag. . . "Amateur Hour," bankrolled on Chi radio by Morris B. Sachs stores since 1934 and on tv since 1949, renewed again on WLS (AM) and WBKB (TV). . . Chi NBC newsmen Jim Hurlbut honored by the Welfare Public Relations Council of Greater Chicago for his "contributions to the better understanding of social welfare." . . WGN special events chief Gene Filip directed station's special Memorial Day weekend traffic bulletins in cooperation with the Chi Motor Club. . . Taped reports from Europe gathered by Chi NBC news director Bill Ray on his overseas junket for three months this summer will be bankrolled on WMAQ Sunday evening by Talman Federal Savings and Loan. . . Larry Grayson, graduate of Arthur Godfrey's CBS "Talent Scouts," takes over for four weeks on ABC's "Breakfast Club" while singer Johnny Desmond vacations on the Coast. . . Steve Krasula of the WMAQ-WNBB ad-promotion staff repped the stations at the Illinois Pharmaceutical convention in Springfield last week.

IN SAN FRANCISCO . . .

New motion picture blood will transfuse from KRON-TV's televisions around July 1. Station landed 30 choice movies in a deal (25) with General Teleradio. . . visitor Eddie Cantor was talked into making his only local teevee appearance on Jerry Bundsen's KGO-TV "Look Who's Here" (29). . . Abner George joined KCBS as summer relief announcer. . . Walter Jamond, KROW announcer, revealed (21) his marriage to a Salt Lake City lass. . . Don Ross appointed account exec for local CBS radio spot sales. . . KCBS bandman Ray Hackett hospitalized with a kidney ailment. Station's femme commentator Jane Todd also on the sick list. . . Vacation bounders: Video comm-

cial man Bill Edwards off for a look-see of the Cal-Oregon lumber camps; KRON director Bob Glassburn to Seattle for visit.

IN CLEVELAND . . .

WHK signed its diskier, Bill Gordon, to another year's contract. . . WGAR's Betty Sala, back to traffic desk after three-week illness. . . NBC's Bill Davidson into new home. . . Brooke Taylor, ex-WTAM-WNBK program director, in first freelance chore at WXEL's "Full Face" pickup of cancer research fund drive. . . WHK's Brian Hodgkinson matriculating from college film course. . . Jack Perkins, WGAR newscaster, elected to Omicron Delta Kappa. . . Gloria Brown hobbling to WTAM broadcasts with aid of crutches after apartment house tumble. . . WGAR to stage "Golf Sweepstakes" hole-in-one tournament in conjunction with National "Golf Day." . . Coca-Cola packed WXEL junior ball game Saturday show. . . Ben Silverberg batoning WTAM pop orchestra.

IN PITTSBURGH . . .

Jane Gibson doing WKJF-TV publicity in addition to her daily half-hour women's show. . . Ted Perry Erdel, ex-singer with Shep Fields, doing sales promotion for Rogers Professional Registry, which will be put out by Gloria Rogers, WJAS continuity writer, and associates. . . Crucible Steel has renewed Joe Gibson's 7 o'clock newscasts on WWSW for another year. . . Bob Parks, Playhouse actor and graduate of Carnegie Tech drama school, has been added to producers' staff at KDKA. . . John Helsel, Sun-Telegraph sports editor, has weekly quarter-hour Sunday evening on Channel 53 devoted to little league baseball. . . Bill Grimes' cross-the-board sportscasts on WKJF-TV have been resumed. . . Although Don Faust and WENS have parted company, he still retains his stock in the station. . . Burke Waters, KQV salesman, won the nod for Republican committeeman of McCandless Township in primary election. . . Model and tv actress Eleanor Schano and Barry Kaye, WJAS deejay, have broken their engagement. . . Newsman Dan Mallingner and floogman Eddie Koch have left Channel 16. . . Joe Sahayda has joined technical department of KDKA.

IN BOSTON . . .

Newscaster Jack Chase, who recently concluded a stint as Lt. Commander in the Navy, has joined the WBZ-TV news department and will handle special assignments on morning news broadcasts. Before re-entering the service, Chase was a newscaster at WCOP. . . Marie Houlahan, WEEL publicity head, has been elected treasurer of the Publicity Club. . . According to a joint survey by WNAC-TV and WBZ-TV there are 1,179,000 tv sets installed in the Hub coverage area. This is an increase of 8,170 over the previous month's survey. . . Deejay Art Tacker has ankled WBMS to take over as manager of the Show Time nitery. In addition to managerial duties Tacker is airing a nightly platter show (from the spot) via WVOM. . . Paul Knight has taken over the late night to early morn deejay chores on WBZ replacing the "Jerry and Sky" program. . . Wally O'Hara, WEEL announcer who's been hospitalized for the past month, has returned to the station. . . FCC has approved the sale of WCOP to the Boston Post with the present programming setup to remain intact for the time being. . . The annual "Break-Up Party" of the Radio-TV Advertising Execs Club was held at the Boston Club last Friday (28). . . A contest, open to boys between the ages of eight-16 based on an essay titled "Why I Would Like to Visit My Nation's Capital," is currently being conducted by WBZ-TV's Bob Emery, the 30 toppers to be rewarded with a one-day flight to Washington.

IN PHILADELPHIA . . .

Allen Prescott show, WFIL-TV morning program tabbed "Wife-saver," went off the air last week. . . John Faenda, WCAU staffer and announcer on the "I Love Lucy" show, will emcee the "Johnny Night" ceremonies at Shibe Park, sponsored by the Daily News and the Variety Club, Tent 13. . . Bill Schwartz, formerly with WCBZ, New York, has joined KYW, as a director. . . Albert P. Krivlin, KYW sales rep, has been named to the membership committee of Philadelphia Chamber of Commerce. . . Mrs. Norma B. Carson, retired Philadelphia policewoman, will direct and narrate a series of juvenile delinquency shows over WIP. . . WCAU-TV's Ed McMahon served as judge for Sylvania's "Polks Are Fun" picture contest, in New York (26). . . William H. Sytk, executive head of WPEN, has been named chairman of the board of Golden Slipper Square Club, Masonic philanthropic group. . . Sheldon Gross acted as guest moderator for "Junior Press Conference" (31) ABC-TV origination from WFIL-TV, subbing for the honeymooning Ruth Geri Hagy, who conducts collegiate panel regularly.

IN MINNEAPOLIS . . .

Annual local AFTRA awards for best locally produced tv and radio shows and personality toppers, with impartial Minneapolis Advertising club committee the judges, found KSTP leading field with 13 winners. WCCO chalked up 10, to finish second and was trailed by U. of Minnesota radio station KUOM which copied three. Other stations landing one or more awards were WDGY, WMIN, KEYD and WTCN. KSTP's George Grim and Bill Ingram each won two to take highest honors among individuals. Award winners also included Jack Horner, Wes Fesler, Rolfe Johnson, Jack Buettel, Dr. E. W. Ziebarth, Arle Haebler, Jeanne Arland, Bob DeHaven, Joyce Lamont, Bud Krashling, Gordon Eaton and Bob Bradley. . . Tv trailers for movie, "The Mad Magician," brought parents' complaints in letters to newspapers because of "sister" scenes shown.

IN OMAHA . . .

Frank P. Fogarty, general manager the past three and one-half years of Meredith WOW, Inc., upped to v.p. and elected to the board of directors. . . Sam Cohen, acting news director of KFAB, received the National Safety Council public interest award on behalf of his station at a ceremony here last week. . . National Assn. of tv and radio farm directors to meet here Friday (3) for three days. . . Orville Weimer show. . . W. H. Finch and R. W. Rouse have opened their 250-watt outlet network affiliation. . . American Legion taking time on John Dickson's KBON program to boost its club membership. . . Lyle DeMoss of WOW and WOW-TV elected prexy of Omaha Advertising Club, with Joseph Baker, KMTV, as new two-year director. Emory Dahlgard, KBON, named a one-year director.

Probation, Treatment For Roy K. Marshall

Philadelphia, June 1. Dr. Roy K. Marshall, scientist, network tv commentator and former education director of the WFIL stations, pleaded no defense to charges of sending obscene literature through the mails to teenage girls. Marshall was placed under five years probation by Judge Thomas J. Clary in U.S. District Court, on the condition that he enter the Norristown State Hospital for treatment.

It's Now Permanent

After one false start, ABC-TV has set permanent assignments for the commentators on its Monday night fight program from Eastern Parkway Arena. Fred Sayles, WATV, N. Y. announcer who did last week's show, has been tapped for a permanent ringside blow-by-blow, while ex-fighter Tommy Loughran is set as permanent color announcer.

Web preemed with Barney Ros and Jay Owen, who were dropped after the first fight.

FCC-Lamb

Continued from page 28

directly or indirectly identified with the Communist party. The Commission requested dismissal of Lamb's complaint on three grounds: (1) that Lamb has failed to exhaust administrative remedies through the FCC before going to Court; (2) that he has failed to show how the Commission proceeding has caused him "irreparable injury"; and (3) that even if the court action is not premature it has been filed with the wrong jurisdiction and should be with the U.S. Court of Appeals where FCC actions are handled.

The Commission had previously filed an opposition to Lamb's motion for a preliminary injunction to restrain the agency from proceeding with his case until the Court acts on the complaint. It is expected that arguments on this motion, as well as the Commission's motion to dismiss, will be held within two weeks. Former Atty. Gen. J. Howard McGrath will probably argue the case for Lamb, and Warren Baker, FCC's new general counsel, for the Commission.

NCAA Grid

Continued from page 25

sponsor, from ABC-TV for a regional package this season. But, the deal was dropped when the conference decided to go along with the NCAA one, more year. (ABC-TV subsequently grabbed off the national grid schedule).

Father Joyce also pointed to the NBC-TV pact with the Canadian pro-league for a series of Saturday games this fall, as another weakness in the NCAA approach to tv. He said the networks haven't automatically "reserved" Saturday afternoons for the NCAA's exclusive use, and that it was inevitable that the webs not participating in the college telecasts would move to program competitively. He predicted it would be only a matter of time before the American pro grid teams moved into the Saturday afternoon "vacuum," and stated, he'd heard reports that CBS-TV has plans for major Saturday p.m. programming.

The sports panel was chaired by George (Coach) Higgins, veep and general manager of KMBC, Kansas City, and chairman of the NARTB exports committee.

Seattle—Wally Nelskog, disk jockey on KJR here, has received okay from the FCC for operation of a station in Yakima at 900 kc.

Haves & Have Nots

Continued from page 25

testimony in order for resumption of the D. C. hearings. As it shapes up it looks like NBC and CBS (with their enviable V affiliations) vs. ABC and DuMont, with their big reliance on the U.S. A key CBS spokesman, deploring the fact that the present probing into the UHF debacle hasn't been channeled to the FCC, "where it belongs," rather than leaving TV's fate in the hands of a comparative unhelp group of politically-conscious senators, describes the situation as "far more critical than anyone can imagine."

If, he asserts, the Potter Committee succumbs to the blandishments of those who would "divide the spoils" and permit the "haves" to grab off the V's of the "have-nots," it's a safe bet that the tv networks as we know them today won't exist. "Why pour millions of dollars and imagination into programming, why spend millions in the public interest, only to let others grab off what you've toiled for years to accomplish?"

Just what'll happen is anybody's guess. But as long as the issue rests on Capitol Hill, the V's fear that, with elections coming up, the decision will be chiefly dictated by politics.

Elinor Lee Goes Web

Washington, June 1. Elinor Lee, veteran femme newscaster for WTOP-CBS, will be one of three special correspondents on the new Mike and Buff CBS "Mail Bag" alrer starting next Monday (7).

Miss Lee will be spelled on guest spots on alternate days by Eloise Cummer, from Chicago, and George Fisher, who will do Hollywood news.

Screwball charges can only be countered with sanity. A cracked pot cannot hold water over a long period.

A line from the script of **The Halls of Ivy** starring Ronald Colman and his wife Benita Hume—coming soon.

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VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

NEW YORK

Approx. Set Count—4,175,000

Stations—WCBS (2), WNBT (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	APRIL RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Rheingold Theatre (Dr)	WNBT	Interstate	Wed. 10:30-11:00	20.2	49	40.9	Blue Ribbon Bouts	WCBS	21.1
2. Foreign Intrigue (Dr)	WNBT	J. Walter Thompson	Thurs. 10:30-11:00	19.0	47	40.3	Sports Spot	WCBS	15.4
3. Superman (Adv)	WNBT	Leo Burnett	Mon. 6:00-6:30	17.9	52	*34.2	Place the Face	WCBS	16.2
4. I Led Three Lives (Adv)	WNBT	Ziv	Sun. 10:00-10:30	15.1	27	56.0	6 O'Clock Report	WCBS	*5.3
5. Annie Oakley (W)	WABD	CBS	Sat. 7:30-8:00	13.7	25	53.4	Early Show	WCBS	*8.3
6. Cisco Kid (W)	WNBT	Ziv	Fri. 6:00-6:30	13.7	45	*30.2	What's My Line	WCBS	36.5
7. Duffy's Tavern (Com)	WNBT	MPTV	Mon. 7:00-7:30	12.8	39	32.4	Beat the Clock	WCBS	26.3
8. Range Rider (W)	WNBT	CBS	Sat. 6:30-7:00	12.8	51	25.0	6 O'Clock Report	WCBS	*5.3
9. Favorite Story (Dr)	WNBT	Ziv	Mon. 10:30-11:00	11.3	25	45.6	Early Show	WCBS	*8.3
10. Mr. District Attorney (Myst)	WCBS	Ziv	Sat. 7:00-7:30	10.2	29	34.9	Early Show	WCBS	12.2
							Captain Midnight	WOR	3.1
							Studio One	WCBS	24.3
							Man Against Crime	WNBT	14.2

* Weekly average rating.

DETROIT

Approx. Set Count—1,150,000

Stations—WJBK (2), WWJ (4), WXYZ (7)

1. Range Rider (W)	WXYZ	CBS	Fri. 7:00-7:30	31.0	81	38.4	Life With Father	WJBK	5.8
2. Badge 714 (Myst)	WWJ	NBC	Sun. 7:00-7:30	30.6	55	55.9	You Asked for It	WXYZ	24.7
3. Dangerous Assignment (Adv)	WWJ	NBC	Sun. 6:00-6:30	27.9	84	33.2	George Jessel	WXYZ	3.5
4. Cisco Kid (W)	WXYZ	Ziv	Thurs. 7:00-7:30	27.7	55	50.6	Liberace	WWJ	14.1
5. Ramar of the Jungle (Adv)	WXYZ	TPA	Fri. 6:30-7:00	26.8	91	29.5	Time Off for Sports	WWJ	2.6
6. Victory at Sea (Docum)	WWJ	NBC	Sun. 6:30-7:00	21.9	50	44.0	Man About Town	WWJ	1.6
7. Death Valley Days (W)	WJBK	McCann-Erickson	Tues. 8:30-9:00	21.6	35	61.5	Boston Blackie	WXYZ	16.1
8. Wild Bill Hickock (W)	WXYZ	Leo Burnett	Mon. 6:30-7:00	21.0	87	24.2	Milton Berle	WWJ	35.7
9. Superman (Adv)	WXYZ	Leo Burnett	Wed. 6:30-7:00	18.7	84	22.3	Telenews Ace	WJBK	2.3
10. Mr. District Attorney (Myst)	WWJ	Ziv	Wed. 10:30-11:00	17.9	39	46.0	Weather	WJBK	1.9
							Telenews Ace	WJBK	1.0
							Weather	WJBK	2.6
							Blue Ribbon Bouts	WJBK	28.1
							Greatest Fights	WJBK	16.8

CLEVELAND

Approx. Set Count—1,100,000

Stations—WNBK (4), WEWS (5), WXEL (9)

1. Liberace (Mus)	WEWS	Guild	Wed 9:00-9:30	32.5	45	72.0	Kraft TV Theatre	WNBK	28.4
2. Annie Oakley (W)	WNBK	CBS	Sat. 6:30-7:00	28.9	79	36.5	Rocky King	WXEL	3.9
3. Range Rider (W)	WEWS	CBS	Sun. 7:00-7:30	26.6	50	53.0	You Asked for It	WXEL	16.0
4. Cisco Kid (W)	WNBK	Ziv	Sat. 6:00-6:30	24.2	64	37.9	Beat the Clock	WEWS	13.1
5. Superman (Adv)	WNBK	Leo Burnett	Mon. 6:00-6:30	23.8	84	28.4	Movie Matinee	WEWS	1.9
6. China Smith (Adv)	WNBK	NTA	Sat. 7:00-7:30	22.5	70	32.0	Wings to Haly	WEWS	5.4
7. Foreign Intrigue (Dr)	WEWS	J. Walter Thompson	Sun. 10:00-10:30	20.6	40	51.1	Loretta Young	WNBK	21.8
8. Ramar of the Jungle (Adv)	WEWS	TPA	Sat. 5:00-5:30	20.0	58	35.5	Bowler's Jackpot	WEWS	20.0
9. Kit Carson (W)	WNBK	MCA	Thurs. 6:00-6:30	18.2	67	27.2	H-Bomb Film	WEWS	7.2
10. I Led Three Lives (Adv)	WEWS	Ziv	Fri. 10:30-11:00	16.9	26	64.3	Cavalcade of Sports	WNBK	43.2

ST. LOUIS

Approx. Set Count—565,000

Stations—KSD (5), WTVI (54)

1. Favorite Story (Dr)	KSD	Ziv	Tues. 9:30-10:00	49.0	93	52.8	See It Now	WTVI	1.7
2. Waterfront (Dr)	KSD	UTP	Fri. 10:00-10:30	37.9	98	38.7	Movie Showcase	WTVI	0.3
3. I Led Three Lives (Adv)	KSD	Ziv	Wed. 10:00-10:30	36.9	96	38.3	Movie Showcase	WTVI	0.7
4. Victory at Sea (Docum)	KSD	NBC	Thurs. 9:30-10:00	35.9	93	38.6	Wrestling	WTVI	1.7
5. Crown Theatre (Dr)	KSD	CBS	Tues. 10:00-10:30	34.8	92	37.9	Stars on Parade	WTVI	0.3
6. Superman (Adv)	KSD	Leo Burnett	Sat. 5:30-6:00	33.6	98	34.2	Feature Films	WTVI	0.3
7. Liberace (Mus)	KSD	Guild	Sun. 3:30-3:30	30.2	89	34.1	Faith for Today	WTVI	0.3
8. Cisco Kid (W)	KSD	Ziv	Sat. 4:00-4:30	30.0	100	30.0	None		
9. Wild Bill Hickock (W)	KSD	Leo Burnett	Sat. 12:00-12:30	27.2	100	27.2	None		
10. Cowboy G-Men (W)	KSD	Flamingo	Sat. 12:30-1:00	26.2	100	26.2	None		

CINCINNATI

Approx. Set Count—440,000

Stations—WLW-T (5), WCPO (9), WKRC (12)

1. I Led Three Lives (Adv)	WLW-T	Ziv	Thurs. 8:30-9:00	41.8	64	65.1	Four Star Playhouse	WKRC	17.1
2. Cisco Kid (W)	WCPO	Ziv	Sun. 6:00-6:30	29.5	74	40.2	Meet the Press	WLW-T	8.6
3. City Detective (Myst)	WKRC	MCA	Mon. 9:30-10:00	25.5	41	62.8	Rt. Montgomery Presents	WLW-T	20.2
4. Liberace (Mus)	WKRC	Guild	Sat. 7:00-7:30	20.9	38	54.6	Midwestern Hayride	WKRC	20.9
5. Heart of the City	WKRC	UTP	Wed. 9:00-9:30	20.2	32	63.7	Kraft TV Theatre	WLW-T	28.2
6. Cowboy G-Men (W)	WCPO	Flamingo	Sun. 1:30-2:00	18.0	78	23.1	Sunday Matinee	WLW-T	3.3
7. Captain Midnight (W)	WCPO	Tatham-Laird	Sun. 1:00-1:30	17.8	83	21.6	Sunday Matinee	WLW-T	3.6
8. Kent Theatre (Dr)	WLW-T	Ziv	Wed. 10:30-11:00	13.1	34	38.8	Blue Ribbon Bouts	WKRC	22.9
9. Wild Bill Hickock (W)	WLW-T	Leo Burnett	Sun. 6:30-7:00	12.9	28	45.1	Ringside Roundup	WKRC	16.0
10. Mr. District Attorney (Myst)	WLW-T	Ziv	Tues. 10:30-11:00	10.2	26	39.7	You Are There	WCPO	13.1
							Name's the Same	WCPO	19.3

KANSAS CITY

Approx. Set Count—360,000

Stations—WDAF (4), KCMO (5), KMBC (9), WHB (9)

1. I Led Three Lives (Adv)	WDAF	Ziv	Wed 9:30-10:00	24.7	42	58.4	Blue Ribbon Bouts	WHB	25.7
2. Boston Blackie (Myst)	WDAF	Ziv	Thurs. 9:30-10:00	23.9	50	48.0	Sports Spot	WHB	21.6
3. Victory at Sea (Docum)	WDAF	NBC	Sun. 5:30-6:00	18.7	60	28.9	Place the Face	WHB	13.9
4. Wild Bill Hickock (W)	WDAF	Leo Burnett	Wed. 5:00-5:30	16.5	64	26.1	George Jessel	KCMO	9.4
5. Cisco Kid (W)	WDAF	Ziv	Sun. 5:00-5:30	15.9	53	30.2	Frontier Theatre	KCMO	9.2
6. Superman (Adv)	WDAF	Leo Burnett	Mon. 5:00-5:30	15.5	77	20.7	Annie Oakley	KCMO	13.1
7. Cowboy G-Men (W)	KCMO	Flamingo	Sun. 3:30-4:00	15.3	61	23.1	Frontier Theatre	KCMO	4.7
8. Annie Oakley (W)	KCMO	CBS	Sun. 5:00-5:30	13.1	43	30.2	Zoo Parade	WDAF	9.0
9. Favorite Story (Dr)	KCMO	Ziv	Tues. 10:00-10:30	12.7	40	31.9	Cisco Kid	WDAF	15.9
10. Badge 714 (Myst)	KMBC	NBC	Thurs. 10:30-11:00	11.4	64	17.9	Man Against Crime	WDAF	12.7
							Life of Riley	WDAF	6.5
							Sports Club	KCMO	1.6

VIDPIX SING SEPTEMBER SONG

Looks Like a Long Haul on Finalizing Standard Contract Form For Vidpix

There appears to be a wide area of misunderstanding between station execs on the NARTB film committee and distributors over just how a final agreement between the two groups on a standard exhibition contract will be reached. The NARTB committee apparently expects distributors to unite to present their side of the case, but from all indications, no solid distributor front will be represented in talks over provisions of the contract.

NARTB film committee chairman Harold P. See of KRON-TV, San Francisco, announced at the television film workshop session last week at the NARTB convention in Chicago that the committee had completed a rough draft of a standard exhibition contract. He added that the committee would confer with distributor groups on their suggestions for the contract, and that by fall, a final draft would be presented to stations and distributors.

Asked after the session just how the distributors would be contacted, See replied that several he had spoken to indicated they would confer as a group and would draw up a draft of their own. The committee would then compare the distributor draft and its own and draw up a final contract form agreeable to both parties.

But two of the distributors mentioned by See emphatically de-

'Public Defender' As 'Lucy' Summer Sub

Hollywood, June 1.

Summer replacement for "I Love Lucy," which bows off CBS-TV on June 28, is "Public Defender," Hal Roach Jr.-Carroll Case production starring Reed Hadley. It takes over the first Monday in July for the Lucille Ball-Desi Arnaz star.

Philip Morris bankrolls both "Lucy" and "Defender." The summer replacement is currently seen on the same network Thursday nights.

NBC Film Grants WOR-TV Summer 'Hiatus' on Vidpix

NBC Film Division has taken the unusual step of granting WOR-TV, N. Y., a 13-week summer "hiatus" on playdates and payment for some five half-hour telepix series it's sold the station. Move came after months of negotiation between station and distributor on the station's plea to NBC to allow it to cancel the vidpix contracts.

Instead, NBC Film is allowing the station to hold off for 13 weeks, since WOR-TV finds it virtually impossible to find a sponsor for the pix during the hot days. Station will resume in the fall with the five series and will try to pick up bankrollers then. It won't have to pay NBC for the use of the pix until it resumes.

Besides having pleaded with NBC for a cancellation, the station has been conducting precontractual negotiations with other Gotham stations to unload the films to them at a discount and so get the nut off its own hands. These negotiations were cancelled last week when NBC okayed the hiatus.

Series were brought under long-term contracts last fall and winter and its understood that the WOR-TV bill from July 1 to the expiration of contracts will run the station some \$240,000. Only property for which WOR-TV has a sponsor is "Badge '74," which Chesterfield bankrolls locally.

Pix involved besides "Badge" are "Inner Sanctum," "Dangerous Assignment," "Paragon Playhouse" and "Captured." Gray has been offering the run-of-contract on the pix for a maximum of 20% discount, but that figure is understood to be too low for the stations with which he's talked. NBC Film Division has been aiding him in the negotiations as an interested party to which WOR-TV has appealed for aid in unloading the pix. NBC Film refused to terminate the contracts.

One big stumbling block is the price WOR-TV is paying for the properties. It bought "Badge" for \$2,400 a week, and picked up "Sanctum" for \$2,750. Others were less expensive, with "Captured" and "Paragon" going for \$500 a week. While stations contacted feel they can sell "Badge" at that price, "Sanctum," which has gone sustaining on WOR-TV, represents too high a program fee for a station to wrap up a bankroller with.

Blackburn to SG

Hollywood, June 1.

Norman Blackburn, former J. Walter Thompson Coast veepee and onetime NBC-TV national program director, has joined Screen Gems as executive director. He'll act as liaison between the Columbia vidpix subsid's production department and ad. agencies, networks and clients.

Blackburn recently headed his own vidfilm production outfit.

FLOCK OF MAJOR ENTRIES ON TAP

September will see the greatest deluge of new vidpix product yet unleashed on the syndicated market, with at least 20-half-hour series being readied for fall release, along with countless quarter-hour and short subject series. In addition, the fall will witness several shows hitherto confined to network or national spot (for a single sponsor in limited markets) getting to the hinterlands for local bankrollers for the first time.

While the big push is on for the fall, product for a summer start is by no means unavailable. There are some 15 new half-hour series on the market that have been made available only over the past two or three months, and telefilm programming isn't very much of a headache for the stations, however, is the fact that few of the syndicators have indicated just how their fall properties will be released. Most of them are pitching their shows at network and national and regional clients and holding back from approaching the stations with the properties. From their viewpoint, it's a necessary way of doing business—the big bankrollers are doing their fall shopping now, and if a sale is to be made, now is the time. From the station's viewpoint, however, it's also time to program for the fall, and they're liable to be hurt if the syndicators don't come through with available properties right away. With the shortage of network time, however, it's likely that most of the shows will go either syndicated or national spot.

Availabilities

Upcoming in the fall are the following properties: "Passport to Adventure" (ABC Syndication); "Florian Zabach Show" and "Frankie Laine Show" (Guild); "Paris Precinct" and "Sherlock Holmes" (MPTV Syndication); "Secret File, U. S. A." (Official); "Captain Gallant of the Foreign Legion" and "Halls of Ivy" (Television Programs of America); "You Were There" (United Television Programs); "Rin Tin Tin" and "Damon Runyon Theatre" (Screen Gems); "Rudy Vallee Show" (Minot); "Holiday" and "Errol Flynn Show" (National Telefilm Associates); an untitled dramatic anthology series and "International Police" (Flamingo); "The Whistler," "Man From the Islands" and "Sheena, Queen of the Jungle" (CBS Film Sales); "Commando Cody" (Hollywood Television Service), and several other series for which distribution hasn't been set, such as Bill Brody's Broderick Crawford star, Don Sharpe's Henry Fonda-hosted dramatic series, and the Sam Goldwyn Jr. series dealing with the supernatural.

Set to become available for un-

Campbell Soups Sets 'Ford Theatre' Summer Reruns Vice 'Soundstage'

Screen Gems has finalized a summer deal for the last of this year's "Ford Theatre" reruns, setting them with Campbell Soups for an NBC-TV ride in place of the Friday night "Campbell Soundstage." Not only does the deal put this year's "Ford" output on a network rerun basis, but it gives it a three-nights-weekly exposure on NBC-TV at 9:30.

Campbell runs the third cycle of the "Fords" for eight weeks on Friday at 9:30. Ford repeats with 13 others on Thursday at 9:30. And Helen Curtis uses still another cycle in Armstrong's Tuesday at 9:30 slot. Campbell deal is furthermore unusual in that Campbell's network does not include Los Angeles, where Screen Gems had sold the pix locally to KNBH and Regal Beer.

Reynolds In U.S. To Finalize 'Holmes,' Other Vidpix Activities

Stuart, Dorrell McGowan Form Own Prod. Outfit

Hollywood, June 1.

Stuart and Dorrell McGowan, the producing-directing brother team who've turned out "Death Valley Days" for Pacific Coast Borax for the past two years, have formed their own production outfit, McGowan Productions. They'll headquarters at the Kling Studios.

Pair will continue to produce and direct "Death Valley," which is distributed on a national spot basis through McCann-Erickson. Dorothy B. McCann of the agency continues as supervising producer on the series.

WABC-TV's 13-Wk. Cuffos as Come-on For Spot Vidpix

In its bid to bring over top national spot vidpix business on a permanent basis, WABC-TV, N. Y. flagship of ABC-TV, is offering the national spot bankrollers completely cuffos or heavily discounted time deals.

WABC-TV veep John Mitchell confirmed the report that Ballantine is getting its Wednesday night replay of "Foreign Intrigue" (following initial weekly run on WNBT on Thursdays) on a cuffo basis for 13 weeks, and added that he was offering to give Lieberman Breweries a 50% time discount for 26 weeks on its Henry Fonda telepix series if the brewery would follow that with a 52-week full-rate contract.

Mitchell implied there's some sort of commitment from Ballantine and J. Walter Thompson involved in the "Intrigue" deal, but wouldn't specify how firm a commitment it is. He said WABC-TV is cuffing the time for two reasons: (1) for the free program as a bid for local audience, and (2) in an effort to bring the Ballantine biz over to the station in August, when it's preempted from its present time on WNBT by the hour-long "Lux Video" showcase. He indicated there's a good chance the show will end on WABC-TV.

Mitchell's also hunting for other top telepix product for the station buildup, although he's not sure how he can schedule it until the ABC-TV fall schedule becomes a little more concrete. He's already

FINAL DISBURSEMENT TO BISNO CREDITORS

Final disbursement of some \$30,000 in cash and \$560,000 in notes is being made to 250 investors in the Snader-Bisno tv-film enterprises as a result of court approval of the arbitration award made in January by Judge Samuel R. Rosenbaum.

A Los Angeles court approved the award two months ago. Final judgment involves the payment of all investments by Alexander Bisno, who volunteered to refund all the coin. One group of investors will have received 40% of its \$500,000 in cash before getting the Bisno notes, while another group will have gotten 20% of its \$500,000.

Notes are payable over a 10-year period, with holders having an option to settle after nine months and before 15 months for 20% in cash. Bisno has accepted similar notes from Louis D. Snader for \$29,000 and Samuel Markovitch for \$10,250 in settlement of the awards made in his favor by the arbitrator. Bisno has lost \$88,000 of his own investment in the enterprise, in addition to the notes for \$560,000.

Sheldon Reynolds' deal with Motion Pictures for Television for distribution of his "Sherlock Holmes" telepix in the U.S. is but one phase of the producer's multi-pronged activities on the "Holmes" property. Reynolds took over all film rights to the Arthur Conan Doyle series when he made his deal with the Doyle estate, and the current production involves simultaneous tv and theatrical distribution in a number of countries.

On the telepix side, he's got U.S. distribution through MPTV syndication, along with a deal for the 39 half-hours to air in Britain via the BBC. On the theatrical side, he's already set a deal with United Artists to telescope three of the half-hours into a feature film due for delivery in mid-July and theatrical showings in the U.S. shortly thereafter. He's also set theatrical deals in France, Italy and Germany, all involving combinations of the telepix episodes. All this with only 13 pix in the can.

Reynolds disclosed the facets of his "Holmes" operation in New York last week. He's in the country in agency (J. Walter Thompson on "Foreign Intrigue") business, also for huddles with MPTV. He flew to the Coast yesterday (Tues.) to talk a feature deal (not "Holmes") and returns next Tuesday (8), after which he returns to the Continent.

Under his deal with the Doyle estate, he gets exclusive film rights (tv and theatrical) for a period of seven years after payment of his last minimum guarantee. Contract has the usual option clause which would enable him to retain the rights for many years to come. Reynolds says he swung the deal, not on the basis of cash, but on his track record with "Intrigue."

Shooting in Paris, he's already completed 13 of the pix, which star Ronald Howard (son of the late

'Ivy' As Gen. Foods Sub For Buttons?

There's reported to be more than passing interest on the part of General Foods and Benton & Bowles in the upcoming Ronald and Benita Colman "Halls of Ivy" vidfilm as a replacement for Red Buttons on CBS-TV. Buttons is definitely out for next season, and General Foods, which is holding on to the post-"Lucy" time, is castine about for a substitute show.

Television Programs of America toppers Milton Gordon and Michl Sillerman both deny that a deal for "Ivy" is in the works, though. They make the point that every telepix distrib is pitching shows at B & B and that the pilot of "Ivy" hasn't even been completed. But it's understood B & B has asked to see the pilot and whatever rushes have been finished, which isn't merely a case of a distrib pitching a show. Pilot is scheduled to be in the can by next week.

JOS. P. SMITH CLAIMS CONTRACT BREACHED

Joseph P. Smith, former general sales manager of Lippert Pictures, filed a suit in New York Supreme Court last week against Lippert, Tele-Pictures, Official Films and William F. Brody.

Charging breach of contract, Smith is asking for a total of \$92,000. Smith claims he's due a percentage of the profits of Tele-Pictures, a firm which he helped organize in 1951. Company was set up to distribute Lippert pictures to television. Smith's complaint charges Official Films and Brody with conspiring with Lippert to take over the tv distribution of Lippert pix. Smith is now sales manager of Guild Films.

HTS Series On 'Commando Cody'

With its "Stories of the Century" well under way saleswise (it's set in 41 markets, with Anheuser-Busch in as a regional sponsor), Hollywood Television Service has unveiled its second syndicated series, a half-hour science-fictioner titled "Commando Cody, Sky Marshall of the Universe." Studio City Productions, the HTS producing subsid, has completed the first 13 for fall release, and the producing company is working on two more series for release later in the year.

"Stories," the Republic telepix subsid's first syndicated effort, has been picked up by Anheuser (Budweiser) in 10 markets already, with its sights set on 20 more. Bud bought the pix in three Florida markets, in Dallas, Spokane, Seattle and Portland and in three Idaho cities, with the midwest said to be Budweiser's next target area.

"Stories" are all half-hour westerns, with varying story lines. Reason for the variation in story lines in what HTS prexy Earl Collins believes to be the Republic subsid's natural advantage over indie telepix producers—the availability of motion picture footage for insertion into the telepix. HTS has borrowed freely from the Reg vaults for scenes that would cost an indie as much to make as a half-hour telepix show.

Dine & Kalmus Set For TPA's Flackery Chores

Firm of Dine & Kalmus is taking over flackery chores for Television Programs of America, effective this week, following the resignation of Dick Miller, who's joined Ed Jaffe's flackery as exec v.p. Miller has held down the spot for the past three months, after some time as a freelancer and a turn with J. Walter Thompson.

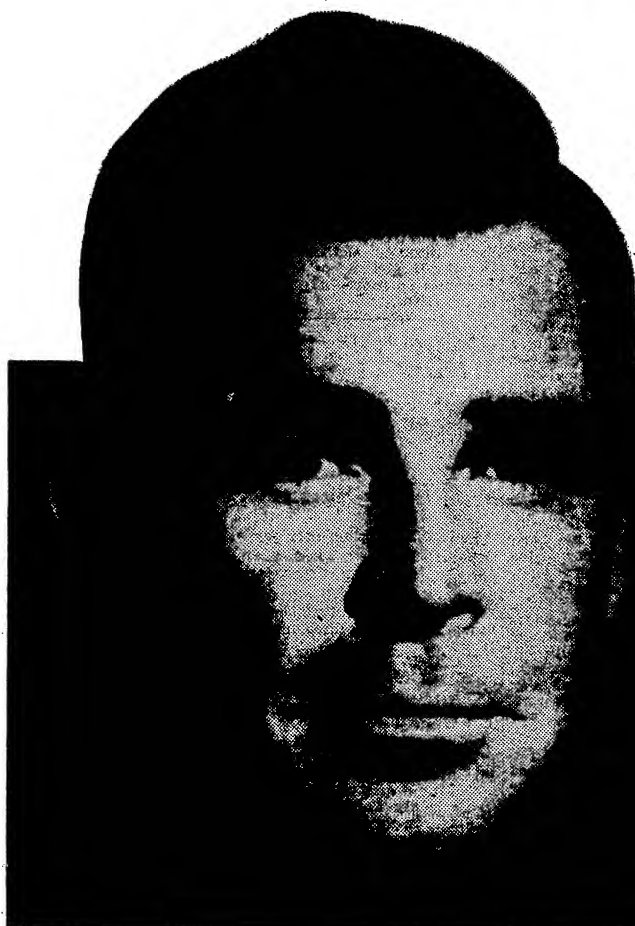
D & K will handle TPA as one of their house accounts (another is the DuMont network). Flacks formerly handled Screen for a special drive a couple of months ago. Jo Dine is an old vidpix hand, having served as Ziv-World publicity topper.

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Jocks, Jukes and Disks

By HERM ECHOENFELD

Stan Freberg: "Point Of Order"—"Person to Pearson" (Capitol). The current Army-McCarthy hearings may not result in any conclusions, but it's been a boon for comics and now is the takeoff point for a sock disk by Stan Freberg, the "Dragnet" parodist. If "Point of Order" doesn't hit, it'll only be because it strikes a more sensitive political nerve which the jockeys may want to steer clear of. In any case, Freberg has come up with a pointed, sometimes hilarious satire of the D. C. hearings and, in particular, of the junior senator from Wisconsin. If the country can still laugh about it, the U. S. is in good shape and Freberg's inquisition of a stray sheep in a "shearing," rather than a hearing, helps restore the balance. The reverse, a takeoff on Ed Murrow's CBS-TV, "Person-To-Person," is disappointingly off base, especially in view

Count Basie's to stir up some excitement. This is probably the best big band now around and these sides are typical specimens of its work. "Blues" is a restrained swing piece, with Basie's keyboard in the forefront. "Peace Pipe" is a driving number in which every section hits with perfect precision. George Shaw: "Somebody Else's Love Song"—"Wonderful" (Decca). "Love Song" is another tale of doublecrossing friends with a couple of variations. It's a good tune and George Shaw gives it a commercial ride with some neat support from a choral ensemble. Singer does another snappy job on the flip ballad, a catching folk-styled tune, but marred somewhat by an awkward lyric construction. Stewart Rose: "I Complained"—"I Want You" (Label X). Stewart Rose, an Army corporal, shows considerable promise on his wax



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Longhair Disk Reviews

Rubinstein Plays Brahms (RCA Victor; \$5.95). Pianist Artur Rubinstein is in a soft, romantic rather than turbulent, pyrotechnical mood here, though he dazzles nevertheless with artistic and virtuoso performances of some 10 Brahms rhapsodies and intermezzi. Very choice album, this.

Rachmaninoff: Concerto No. 2 in C Minor (Angel; \$4.95). A talented young Hungarian pianist, Geza Anda, in a smooth version of the familiar work, showing musical taste, firm tone and skilled technique. Philharmonic Orch assists. Anda's romantic style also suits the two added Preludes.

Franc: Symphony in D Minor (London; \$5.95). Fine performance of the masterwork by the Vienna Philharmonic under Wilhelm Furtwangler. Clean, not heavy-handed, the reading is rich tonally, bringing out the symph's spiritual beauty and brooding quality beautifully.

Brahms: Violin Concerto (Westminster; \$4.95). Solid, meaty performance, with fiddler Julian Olevsky showing a skilled bow and warm, full tone. Orch accomp of the National Symphony under Howard Mitchell is occasionally too heavy (as is in the final movement) but otherwise quite good. Wagner: Selections (Columbia; \$5.95). Choice, sonorous readings of w.k. excerpts from "Tannhauser," "Lohengrin," "Walkure" and "Meistersinger" by the accomplished Philly Orch under Eugene Ormandy.

Schumann: Symphony No. 2 (Decca; \$5.95). Fast-tempoed, driv-

ing version of this work has its excitement under Leonard Bernstein's conducting of the Stadium Concerts Orch (summer sub for N. Y. Philharmonic).

Prokofiev: Chout Suite & Falls: Three-Cornered Hat Dances (Capitol; \$5.70). The Prokofiev ballet suite is a witty, but glib, noisy score. The St. Louis Symp under Vladimir Golschmann plays it spiritedly, as it does the w.k. Falls dances on the reverse.

Prokofiev: Gambler Suite & Kabalevsky: Colas Breugnot Suite (M-G-M; \$4.85). "The Gambler" portraits are moody, brooding picture music, slow but somewhat appealing. "Colas" suite has some unfamiliar movements, with the whole affair quite choice. Philharmonia of London gives a good rendition.

Opera Preludes & Intermezzi (Cetra; \$5.70). Orchestral excerpts from Italian operas, representative and varied, and well-played here by Radio Italiana Symp. Bron.

Herbert Library at Penn U

Philadelphia, June 1. A complete collection of the published scores of all Victor Herbert operas and operettas has been announced by the University of Pennsylvania library, with the gift of the long-sought "Prince Ananias" score, by the composer's daughter, Mrs. Ella Herbert Bartlett. Mrs. Bartlett established the collection at Penn in 1951, as a memorial to her father.

Best Bets

STAN FREBERG	POINT OF ORDER
(Capitol)	Person to Person
HUGO WINTERHALTER ORCH.	THE LITTLE SHOEMAKER
(RCA Victor)	The Magic Tango
NAT (KING) COLE	MAKE HER MINE
(Capitol)	I Envy

of the clever and pointed success of the other side. Hugo Winterhalter Orch: "The Little Shoemaker" ("The Magic Tango" (RCA Victor). With an unblended assist from Eddie Fisher, who leads the choral ensemble, Hugo Winterhalter has shaped a charming side in "Shoemaker," a number with a lilting, folksy flavor. It's bright and it moves all the way. Flip is an arresting tango melody which could build into an important side. Fisher's voice is also evident on this side.

Nat (King) Cole: "Make Her Mine"—"I Envy" (Capitol). Nat Cole lends a distinctive touch even to mediocre material, but in "Make Her Mine" he has a first-rate ballad due for heavy rock and juke spins. "Envy" also has a very pretty idea which Cole handles with his usual light touch.

Joni James: "In A Garden of Roses"—"Every Day" (MGM). Joni James has fallen off her click pace on her last few releases, but she still can project a ballad with the best. "Garden of Roses" is a folk-styled item with a familiar tale, and that may be a handicap, since this yarn of the best friend marrying someone else's sweetheart has become rather worn ever since "Tennessee Waltz" again opened the floodgates for this theme. This MGM side, however, shows Miss James in her best form and could even turn into a strong contender. Reverse is good material, melodically and lyrically, and might prove to be the top side of this coupling.

Count Basie Orch: "The Blues Don't Come Back"—"Peace Pipe" (Clef). In these shaky days for the band biz, what's needed is more rock-ribbed rhythm crews like

debut. "I Complained" is a dramatic opus tailored for his big baritone pipes. It's excellent material rating jock attention. On the hot-tom deck, Rose tends to be slightly schmaltzy in his rendition of a Latin-flavored item.

Doris Day: "Someone Else's Roses"—"Kay-Muleta" (Columbia). Doris Day rates stronger fare than "Roses," a commonplace entry in the hillbilly genre. She gets the most out of it, but it's not enough to make a dent. "Muleta" is a rousing Latin novelty with some mild comedy lyrics. Miss Day belts it effectively and could stir some attention for this side.

Ames Bros.: "Let's Walk and Talk"—"Leave It To Your Heart" (Victor). "Let's Walk" is a vigorous spiritual-type entry which the Ames Bros. punch over with color and verve. Solid for jukes. "Leave" is a pleasing ballad smoothly harmonized with some excellent back-grounding by Hugo Winterhalter's Orch.

Teresa Brewer: "Skinsie Minnie"—"I Had Someone Before I Had You" (Coral). "Skinsie" is a fanciful novelty in a cute melodic frame well-suited for Teresa Brewer's brassy piping attack. "Someone" is bluesily rocked with a firm jazz beat supplied by Jack Pleis' orch for solid returns.

Four Lads: "Gilly Gilly Ossenfeffer Katzenellen Bogen By The Sea"—"I Hear It Everywhere" (Columbia). "Gilly Gilly" is a more manageable song than the title would indicate. It's a light ballad with the title phrase used effectively in the repeat chorus. Four Lads handle it nicely with a community-sing angle thrown in. Reverse is another good idea executed with a light touch by the Four Lads.

Industry Palms Ella On Her Long Show Biz Career at Basin Street

The music biz will throw a testimonial bash at the drop of a hat, a 1,000,000 disk-seller or an ann. At Ella Fitzgerald's Basin Street, New York Jazz nitery, opening last week (25) the industry had solid reasons to salute the warbler, Miss Fitzgerald was celebrating her 19th year in the biz (18 of them as Decca Records pactee) and her 22,000,000 disk-sale rackup.

An overflow crowd packed the room to o.o. and get in on the award-giving act, highlighted by a gold plaque from Decca. It was an overlong testimonial, emceed by Steve Allen, but it warmed Miss Fitzgerald's pipes. For after the telegrams were read, the flowers sniffed and the speeches made, she came on in a set that showed her off at her warbling best.

Lyric peddling is her forte and she belts like each phrase had an importance all its own. She packs plenty of emotion into a sentimental ballad and a lots of zip into a frisky rhythm number. Occasionally she gets a wry touch into her songbag, as with the Louis Armstrong and Rose Murphy carbons on "I Can't Give You Anything But Love" and it wows the crowd. Also on the agenda were such nifties as "My Heart Belongs To Daddy," "Make Love To Me," "Lover Come Back To Me" and "I Got A Crush On You." All were smash renditions.

On the same card with Miss Fitzgerald are Louis Bellson's frantic combo and Sam Butera's rhythm & blues group. The Bellson contingent features Roy Eldridge and Charlie Shavers and

(Continued on page 47)

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of May 21-27, 1954

Alone Too Long—	"By The Beautiful Sea"	Morris
Answer Me, My Love		Bourne
Back In The Old Routine		Famous
Cross Over The Bridge		Laurel
Don't Worry 'Bout Me		Mills
Dream, Dream, Dream		Feist
Green Years		Harms
Happy Wanderer		Fox
Here		H & R
Hernando's Hideaway—	"Pajama Game"	Frank
I Get So Lonely		Melrose
I Really Don't Want To Know		H & R
I Speak To The Stars—	"Lucky Me"	Witmark
If You Love Me (Really Love Me)		Duchess
Isle Of Capri		Harms
Jilted		Sheldon
Knock On Wood—	"Knock On Wood"	Famous
Little Things Mean A Lot		Feist
Lost In Loveliness—	"Girl In Pink Tights"	Chappell
Make Love To Me		Melrose
Man With The Banjo		Mellin
No One But You—	"Flesh And The Flame"	Feist
Poor Butterfly		Harms
Secret Love—	"Calamity Jane"	Remick
Steam Heat—	"Pajama Game"	Frank
Sway		Peer
Three Coins In Fountain—	"Three Coins In Fountain"	Robbins
Tomorrow I'll Dream And Remember		Bourne
Wanted		Witmark
Young At Heart		Sunbeam

Top 30 Songs on TV

(More In Case of Ties)

And This Is My Beloved	Frank
Answer Me, My Love	Bourne
Bimbo	Fairway
Cargo	Paramount
Cross Over The Bridge	Laurel
Darktown Strutters' Ball	Feist
Dream, Dream, Dream	Feist
From The Vine Came The Grape	Randy-S
Gilly Gilly Ossenfeffer Katzenellen Bogen	Beaver
Green Years	Harms
Happy Wanderer	Fox
Here	H & R
Hit And Run Affair	Duchess
Hold 'Em Joe	Folkways
I Get So Lonely	Melrose
I Speak To The Stars	Witmark
If There's Anybody Here	Promenade
Jilted	Sheldon
Johnny Guitar	Young
Little Things Mean A Lot	Feist
Make Love To Me	Melrose
Man With The Banjo	Mellin
My Friend	Paxton
Secret Love	Remick
Steam Heat	Frank
Three Coins In The Fountain	Robbins
Ve Grow Too Soon Old Un Too Late Smart	April
Wanted	Witmark
Young At Heart	Sunbeam
You're So Much A Part Of Me	Frank

† Filmmusical. • Legit musical.

VARIETY 10 Best Sellers on Coin-Machines

1. LITTLE THINGS MEAN A LOT (5)
2. WANTED (13)
3. THREE COINS IN THE FOUNTAIN (2)
4. MAN UPSTAIRS (5)
5. HAPPY WANDERER (3)
6. OH, BABY MINE (16)
7. YOUNG AT HEART (14)
8. IF YOU LOVE ME (REALLY LOVE ME) (4)
9. MAN WITH THE BANJO (2)
10. HERE (9)

Kitty Kallen	Decca
Perry Como	Victor
Four Aces	Decca
Kay Starr	Capitol
Frank Weir	London
Four Knights	Capitol
Frank Sinatra	Capitol
Kay Starr	Capitol
Ames Bros.	Victor
Tony Martin	Victor

Second Group

STEAM HEAT
CROSS OVER THE BRIDGE
I'D CRY LIKE A BABY
JILTED
ISLE OF CAPRI
HERNANDO'S HIDEAWAY
ANSWER ME, MY LOVE
MAKE LOVE TO ME
I UNDERSTAND JUST HOW YOU FEEL
THREE COINS IN THE FOUNTAIN
I REALLY DON'T WANT TO KNOW
CUDDLE ME
WEDDING BELLS
SECRET LOVE
AM I IN LOVE

Patti Page	Mercury
Patti Page	Mercury
Dean Martin	Capitol
Teresa Brewer	Coral
Gaylords	Mercury
Archie Bleyer	Cadence
Nat (King) Cole	Capitol
Jo Stafford	Columbia
Four Tunes	Jubilee
Frank Sinatra	Capitol
Les Paul-Mary Ford	Capitol
Ronnie Gaylord	Mercury
Four Aces	Decca
Doris Day	Columbia
Joni James	M-G-M

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Songsmiths Get 'Commercial' With Plug-Happy Tunes Despite D.J. Brush

Past performances are against 'em but songwriters are still latching into radio-TV jingles for adaptations into pop tunes. Latest to come up are "Heavenly Feeling," adapted from the Chock Full O' Nuts coffee jingle by Bernie Wayne with new lyrics by disk jockey Bill Silbert, and "Muriel," based on a cigar jingle originally written by Peter V. Kevson with the adaptation by Al Hoffman and Ralph Freed.

Numerous similar adaptations have been made in the past, but none has clicked as pop material. "Chiquita Banana" probably came closest to reaching click status, but it was always plugged in its original form as written for the banana growers' association.

The big hurdle against the breakthrough of the jingle adaptations has been the continuing disk jockey brushoff of such numbers. The jocks are sensitive to the original product identification, and regard the pop revisions as being a cuffo commercial even though the brand names have been dropped.

WNEW, N. Y. indie, has taken the first open steps in banning diskings of tunes with commercial plugs inserted in the lyric. Ban includes straight pop items which contain plugs in the lyrics as well as tunes stemming from commercial jingles. Current crop of pop tunes with incidental plugs include Patti Page's "Milwaukee Polka" on Mercury containing a Ronson Lighter plug, and Julius LaRosa's Cadence release of "Me Gotta Have You," which includes plugs for a flock of commercial products.

The most sought-for jingle in recent years was Lucky Strike's "Be Happy—Go Lucky" commercial. Pop tunesmiths saw it as having a \$1,000,000 potential for the juve market, but the cigaret com-

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Col's 'Star Is Born' Set May Be Biggest In Filmmusical History

Hollywood, June 1.

What may be the longest filmmusical "original cast" album ever offered the public is being put together here on "A Star Is Born," the Judy Garland starrer for Warner Brothers. Columbia Records has the disk rights.

Platter and studio execs are working on the album both here and in New York, trying to fit the available material on to a 12-inch LP album. Film, which is at the three hour and 27-minute length now with still some shooting scheduled, has seven or eight songs or production numbers. One of these runs around 20 minutes.

Final decision on material to be included on the album won't be made for another few weeks. Disk will be released slightly in advance of the film, which will probably be ready for release in October.

ASCAP To Show For Women's Club Conclave

Denver, June 1.

ASCAP is putting on the show for the General Federation of Women's Clubs of America at the annual convention here. Show will be presented in the Convention Hall Thursday (3) as a highlight of the conclave.

Song society is sending Irving Caesar, Paul Cunningham, Alec Kramer and Joan Whitney from New York, and L. Wolfe Gilbert, Jerry Livingston, Bob MacGimsey, Benny Oakland and John Gary from the Coast.

Attack of Consolitis

Honolulu, June 1.

Royal Hawaiian hotel, Walkiki's swank carriage trade haven, has moved in direction of other top-grossing cocktail lounges and installed an organ in Surf Bar.

Lee Baron, who played in Honolulu some 20 years ago, is back in town and presiding at the console. Innovation at Royal follows organist or pianist trend pioneered by Gourmet, Zebra Room, Canis Charcoal Broiler and Circo's.

Bell Sets Dick Powell For Platter Comeback

Hollywood, June 1.

After a nine-year absence, Dick Powell will be back on wax within the next few weeks, this time on the Bell label. Last time out, he etched several sides for Decca.

Deal with Bell is for two sides, both from the RKO picture "Susan Slept Here," in which he costarred with Debbie Reynolds.

Setup marks a switch in policy for Bell which usually does cover stuff only, scheduling a platter only after a tune has broken for a hit elsewhere.

MGM's '7 Brides' Soundtrack Set As Film Trailer

For the first time MGM Records will use a soundtrack album as a trailer for an upcoming filmmusical. Diskery is prepping release of its soundtrack from the Metro pic, "Seven Brides for Seven Brothers," two months ahead of the pic's release. Diskery brass decided to make the unprecedented move because of the strong selling points of the Johnny Mercer-Gene De Paul score. In the past MGM had timed its soundtrack album releases to coincide with the release of the pic.

The album, which will hit the market at the end of this month, will receive top promotion and exploitation treatment. The first 5,000 sets will be sent out with special wraparounds labelling it "a musical preview of a Metro film." A special single disk jockey platter, coupling "Sobbin' Women" and "When You're In Love," will be shipped to key disk jockeys and radio stations around the country and dealer-exhibitor contests are being set up on a national scale. The album stars Jane Powell and Howard Keel.

The Big Three's Robbins Music, which is publishing the score, ran a buffet dinner and screening for all of the diskeries' artists & repertoire men last week (25) to audition the score and set up wax assignments before the pic's release. It's due at the end of August.

CSIDA-GREEN EXPAND INTO PERSONAL MGT.

Joe Csida, who moved out of the Joy Music orbit a couple of weeks ago to head up his own ASCAP and BMI publishing operations, is expanding into the personal management field. He'll be partnered in the management firm with Charlie Green, who is vicepres of Csida's music firms, Trinity and Towne. The management operation will be tagged Csida-Green Associates.

Kathy Godfrey (Arthur's sister) is the initial pactee to the Csida-Green stable. Miss Godfrey previously had been under the management of Preferred Representatives, Eddie Joy's firm.

Bob McCluskey Joins Johnny Marks Music Co.

Bob McCluskey, formerly sales manager of country & western and rhythm & blues for RCA Victor, has joined St. Nicholas Music. Firm is headed up by Johnny Marks.

McCluskey will concentrate on the pop and country field in promoting the St. Nicholas catalog. He'll continue his personal management deal with Art Mooney.

Vince Carson to 'X'

Label X has tapped crooner Vince Carson to a longterm pact. Carson, who formerly etched for the indie Cadillac label, is set to hit the market under the X banner June 28.

When he winds his stand at the Esquire Room, Montreal, in two weeks, he'll do an extensive deejay tour to promote the X platter.

Pillow Bites Man
Los Angeles, June 1.
William Lava, composer-arranger-conductor, filed suit for \$4,025 against Hollywood Park, claiming he was injured there last Memorial Day. When he sat down, he says, he was pained to discover that the seat cushion concealed a rusty nail.
He wants \$1,000 in general damages, \$3,000 for wages lost because of the injury, and \$25 medical expenses.

Goody Sues Cap For Price Bias

Sam Goody, New York cutrate disk retailer, slapped a \$300,000 suit in N. Y. Federal Court last week against Capitol Records, its distributing company, and Sears Roebuck, charging price discrimination against his operation. Goody claims that Sears has been able to buy from Cap at a price lower than he was able to get. Alleged discrimination also pertained to discounts and rebates not granted to Goody.

Goody's brief stated that, "the effect of such discrimination has been and is substantially to lessen competition between plaintiff and said defendant Sears." Goody claims he was damaged in lost profits to the extent of \$100,000. He is asking for treble damages.

Capitol's Bob Weiss Sparks Drive Vs. Ban On Legit Score Tunes

London, June 1.

A campaign to end the embargo on European recordings of Broadway and Hollywood show tunes prior to presentation of either stage play or film, was initiated in London last week. Pioneering the move is Robert Weiss, European rep for Capitol Records, who teed off by having confabs with Cy Feuer, urging permission to wax two of the hit numbers from "Can-Can."

Under existing arrangements, publishers in each of the Continental countries have the right to veto recordings and Weiss complains that many valuable masters are lying around in cans when they could be earning big money, not only for his own company, but for others associated with the productions. In many instances, he avers, European diskeries, which have been unaware of the restrictions, have ordered matrices of restricted scores and have then been left with the platters on their hands.

Although recognizing that publishers have the right to protect their own numbers, the Capitol exec argues that, particularly in the case of Broadway shows, very few are exported to Europe other than in the West End of London. Even Paris, which is a recognized show centre, only has a Broadway

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JACK LEWIS BUILDS VICTOR JAZZ ROSTER

Jack Lewis, recently appointed head of RCA Victor's new jazz program, is continuing to expand his roster of names. Last week, he inked trumpeter Dick Collins and trombonist Milt Bernhart.

Collins, a 23-year-old sideman with Woody Herman's orch, will record with a crew drawn from the latter's band. Bernhart was formerly lead trombonist with Stan Kenton's orch and operates on the Coast.

Gene Norman Tees Off Co. With DeFranco Set

Gene Norman, Hollywood tv-radio disk jockey, will kick off his own indie disk company with an album etched by Buddy DeFranco and his Quartet. The label will be tagged "Gene Norman Presents."

DeFranco cut the sides for Norman last summer. He has since been pacted to Norman Grant's Clef and Norgran diskeries.

Charlie Walker, KMAC disk jockey in San Antonio and western vocalist, has been inked by Decca Records.

Major Cos. Set July for Switch Of Disk Jockey Cuffos to 45 RPM

Come Joins Disk Name Lineup for 'Star Night'

Chicago, June 1.

Perry Como, whose personal appearances are few, has been plucked to top line the lineup of "Star Night," package of top recording names which will tour outdoor auditoriums in Chi, Cleveland and Detroit in mid-July. Mitchell Ayres joins lineup as part of the Como deal as musical director.

Roster also lists Patti Page and Julius La Rosa. Charlie Applewhite and Fontane Sisters cancelled out of the three-day music carnival which begins July 23.

Capitol Drops Its Mgt. Office; Had One Client

Capitol Records is shelving its management program at the end of this month. The diskery stepped into the management field for the first time a couple of months ago when it tagged hillbilly comic, Andy Griffith, to a dual recording-management pact. Diskery brass now figures that Griffith has been launched successfully so they're winding up the management service to concentrate on their disking activities. Griffith will remain with Cap as a recording pactee.

Cap's management program, which was tagged Personal Service, called for the diskery to latch on to new disk artists and pay them stipulated salaries as well as guide their careers. Program was headed up by Dick Linke, who doubled as diskery's eastern publicity and promotion manager. Cap will repeat the Griffith pattern if it uncovers another new artist suitable for the dual recording-management treatment.

Griffith broke into the bigtime via his etching of "What It Was, Was Football." The William Morris Agency will continue to direct his bookings.

ANGEL, RICORDI IN WORLDWIDE PACTS

Angel Records and G. Ricordi & Co., longhair publishing firm, entered into a worldwide agreement last week. Pact allows Angel to etch and distribute recordings of the Ricordi catalog on a global basis.

Pact, which was inked by Franco Colombo, Ricordi's managing director, and Angel prexy Dario Sorio, also gives the diskery an okay to reprint the libretto of the operatic works to accompany the disk package. Ricordi publishes most of the top Italian composers. The Angel-Ricordi pact will expedite the etchings of Italian operas with the La Scala company.

Kanaga Skeds 3-Week Tour of Victor Distribris

Although Larry Kanaga officially returned to his post as RCA Victor sales chief last week after a 13-week course at Harvard U., he won't assume those duties until he returns from a three-week field trip after the company's Atlantic City conference next week. Kanaga will visit Victor distribris and generally o.o. business conditions around the country.

Bill Bullock, who pinchhit for Kanaga during the latter's schooling, will remain in the top sales spot during his chief's absence and then return to his slot as sales planning manager.

Col Tags LaDelle

Crooner Jack LaDelle was added to Columbia Records' artists' roster last week. He'll etch under the supervision of Gene Becker, head of Col's special pop department.

LaDelle made his eastern nitery debut a couple of months ago at New York's Cafe Society.

The disk industry has set July as target date for the conversion of its disk jockey service to 45 rpm platters. Each of the major companies will change over during that month and from that point on will cuffo deejay disks in the 45 rpm form exclusively, except for albums, which will be on 33 rpm. Columbia Records has fixed July 6 as its conversion date and the other majors, such as RCA Victor, Capitol, Decca, Mercury and MGM will follow suit shortly thereafter.

Although many jockeys are not warm towards the idea, the companies are switching to 45s because of the tremendous savings in packaging and mailing as against the conventional 78s. In addition, the 45s are being sold to the stations on the grounds that they are easier to catalog and store. It's believed that any resistance on the part of the jockeys will be overcome in time.

Since most stations have large libraries of 78s, it's planned to make available an adapter that will permit the same machine to play both types of records. In addition, the majors will distribute a special assortment of top hits so as to make cuing of different types of records a minimum problem during the conversion. Columbia, for instance, is planning to make additional shipments of standards and catalog selection through the balance of the year to substitute for the 78s now in use.

One of the big problems in the conversion is the cooperation needed from local distribris. Since the distribris, in many instances, service the big jockeys, they will have to hew to the 45 rpm line in order to make the conversion effective. It's feared that if a major jockey requests a 78, the distribris may give it to them and hence slow down the switch from the oldstyle disks to the slow speeds.

Kenton's 'New Talent' Chore at Cap to Build 'Kenton Presents' Label

Hollywood, June 1.

Stan Kenton will head a new jazz department at Capitol Records, concentrating on discovering and developing young, promising talent. Newcomers will be showcased on a new Capitol label, "Kenton Presents."

Artists & repertoire post for Kenton was announced by Cap's a&r vicepres Alan Livingston, who emphasized that Kenton's own orchestra would continue to record under the standard Capitol label.

First "Kenton Presents" single records will be issued by Capitol on Aug. 1 with more singles and albums to follow. In addition, Livingston declared, Capitol will continue to sign and record established jazz personalities.

Kenton currently is readying a fall concert tour of "The Festival of Modern American Jazz."

Cap Still Shuffling Distrib Branch Staffers

In a further move to bolster its distribution setup around the country, Capitol Records shifted Paul Goetz to the Cincinnati branch to the Minneapolis territory. Peter Goyak, who has been branch manager in Pittsburgh, returns to the Cincy post. The Pitt office will now be handled by Joseph Berger, who has been upped from the assistant branch manager's spot in diskery's Philadelphia office.

Cap has been shifting sales personnel and setting up new branches for the past couple of months. In recent weeks the diskery has established branches in Memphis and Jacksonville, Fla.

BBS Inks Betty Cox

Betty Cox, thrush featured on DuMont's "Broadway," to Hollywood show, has been pacted to BBS Records, indie Philadelphia diskery.

Her initial BBS release, a coupling of "Lost and Lonely" and "They Cut Down The Pine Tree," already is on release in the Philly area.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

ASCAP.

VARIETY DISK JOCKEY POLL

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* ASCAP. † BMI.

Pos.	Pos. No.	Artist	Label	Song
1	16	Perry Como	Victor	*Wanted
2	1	Kitty Kallen	Decca	*Little Things Mean a Lot
3	3	Four Aces	Decca	*Three Coins in Fountain
4	5	Frank Weir	London	*Happy Wanderer
5	8	Tony Martin	Victor	*Here
6	18	Frank Sinatra	Capitol	*Young at Heart
7	7	Kay Starr	Capitol	*If You Really Love Me
8	13	Kay Starr	Capitol	*Man Upstairs
9	23	Four Knights	Capitol	*Oh, Baby Mine
10	15	Nat (King) Cole	Capitol	*Answer Me, My Love
11	10	Ames Bros.	Victor	*Man With the Banjo
12	6	Archie Bleyer	Cadence	*Hernando's Hideaway
13	16	Pat Page	Mercury	*Cross Over the Bridge
14	15	Teresa Brewer	Coral	*Tilted
15	12	Jo Stafford	Columbia	*Make Love to Me
16	9	Betty Huggan	M-G-M	*Joey
17	27	Frank Sinatra	Capitol	*Don't Worry 'Bout Me
18	12	Eddie Fisher	Victor	*A Girl, A Girl
19	1	Eddie Fisher	Victor	*Green Years
20	24	Crew Cuts	Mercury	*Crazy 'Bout You, Baby
21	13	Ronnie Gaylord	Mercury	*Cuddle Me
22	3	Frank Sinatra	Capitol	*I Could Have Told You
23	20	Gaylords	Mercury	*Isle of Capri
24	11	Les Paul-Mary Ford	Capitol	*I Really Don't Want
25	21	June Valli	Victor	*Understand How You Feel
26	33	Don Cornell	Coral	*Believe in Me
27	4	Georgia Gibbs	Mercury	*My Sin
28	36	Bunny Paul	Essex	*Lovey Dovey
29	2	Four Tunes	Jubilee	*Sugar Lump
30	42	Frank Sinatra	Capitol	*Three Coins in Fountain
31	1	Charlie Applewhite	Decca	*No One But You
32	6	Henri Rene	Victor	*Happy Wanderer
33	17	Boris Day	Columbia	*I Speak to the Stars
34	11	Doris Day	Columbia	*Secret Love
35	28	Pat Page	Mercury	*Steam Heat
36	25	Charlie Applewhite	Decca	*This Is You
37	8	Four Aces	Decca	*Wedding Bells
38	4	Gaylords	Mercury	*Love I You
39	30	Jackie Lee	Coral	*Isle of Capri
40	27	Hilltoppers	Dot	*Poor Butterfly
41	21	Julius LaRosa	Cadence	*Three Coins in Fountain
42	2	Paul Weston	Columbia	*I Went Out of My Way
43	3	Nat (King) Cole	Capitol	*It Happens to Be Me
44	19	Four Tunes	Jubilee	*Understand How You Feel
45	4	Vera Lynn	London	*If You Really Love Me

Murray Kaufman—WMCA—New York	George LeZotte—WAVZ—New Haven	Milt Grant—WOL—Washington	Buddy Deane—WTH—Baltimore	Jackson Lowe—WUST—Bethesda	Dick Smith—WORC—Worcester	Ken Albridge—WMUR—Manchester	Alan Owen—WMID—Atlantic City	Mort Nushaum—WHAM—Hochester	Jack Bennett—WSPN—Saratoga Springs	Jerry Williams—WIP—Philadelphia	Joel Chandler—WOY—Burlington	Jack Williams—WBRC—Birmingham	Chuck Thompson—WALA—Mobile	Bob Clayton—WPIN—St. Petersburg	Herb Harris—WXIA—Atlanta	John Writley—WSAV—Savannah	Dave Walshak—KCTY—Gonzales	Mike Wolson—WNOR—Norfolk	Ray Schreiner—WRNL—Richmond	Jim Lounsbury—WGN—Chicago	Don Bell—KENT—Des Moines	Robin Seymour—WKMH—Dearborn	Don Melced—WJER—Detroit	Johnny Morris—KSTP—Minneapolis	Art Blakey—KRAM—St. Cloud	Art Roberts—KXLW—St. Louis	Johnny Pearson—KOWH—Omaha	Will Lenny—WSAI—Cincinnati	Maurice Jackson—WKLO—Columbus	Bob Benson—KELO—Sioux Falls	Bill Reynolds—WTMJ—Milwaukee	Frank Pollack—KOOL—Phoenix	Ira Cook—KABC-KMPC—Hollywood	Terry Nealer—KFSD—San Diego	Russ Collin—KROW—San Francisco	Ray Perkins—KMIN—Denver	Bill Previtt—KDEF—Albuquerque	Wayne Cady—KALT—Salt Lake City	Wally Nelaker—KJZZ—Seattle
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Perry's
new
record*
is absolutely
the
end!



PERRY COMO

***THERE NEVER WAS A NIGHT SO BEAUTIFUL
HIT AND RUN AFFAIR**

20/47-5749

a "New Orthophonic" High Fidelity Recording

RCA VICTOR
FOLLOW THE RECORDING MUSIC



Inside Stuff—Music

The diskery race to get platters out on the "High and Mighty," title song from the Warners' pic starring John Wayne, in time for its Coast premiere last week was won by MGM Records. Label rushed out LeRoy Holmes' etching of the tune so it could cash in on the world premiere of the pic in Los Angeles and San Francisco, May 27. Disk, which features whistler Fred Lowery, is set for general release July 4. The tune, penned by Dimitri Tiomkin, is played and whistled throughout the pic. Warner Bros. is publishing.

RCA Victor's hi-fi imprint, New Orthophonic, is now being extended to its pop merchandise. Tag was developed a couple of years ago for the Red Seal line as an indication that the platters were cut according to specific quality standards. The same engineering techniques has now been adopted for recordings of both pop singles and albums.

"Crazy Song of India" is the latest tune to be based on a longhair work. It's been adapted from Rimsky-Korsakov's classic by the De-John Sisters, who have recorded it for the Epic label, Columbia Records' sub-label.

Atlantic City Setting Big Cuffo Music Sked For Centennial Summer

Atlantic City, June 1. A 25-piece orchestra, composed of local musicians and directed by William Madden, leader of the Hotel Traymore orchestra for many years, will give a concert of popular music here one night each week during July and August as the city observes its Centennial year.

On the second evening of each week during the season, an outside musical organization will play a concert, following plans announced by City Commissioners here last week. The Garden pier, on the up-town boardwalk, which is being renovated at a cost of more than \$1,500,000 in luxury tax funds after having been seized for delinquent taxes, will be the locale of the concerts to be offered free to the public.

The city has already spent more than \$1,000,000 in luxury tax funds in reconvertng the pier into a civic center and contractors are presently building a bandstand, seating area and illuminated fountain where the concerts will be offered. Intention is to bring such groups as the U. S. Steel Company Band; Victor Herbert Orchestra; American Legion band; and U. S. Infan-

try Orchestra and chorus to the resort for the concerts. It is believed that this program may enable the resort to keep within an appropriation of \$8,200 now in the city's budget for music.

Meanwhile, it is doubtful if the city will come up with an \$85,000 sought by the Atlantic City Centennial group, composed of prominent resort business and hotel folk, to carry out their plans. Commissioners, in frowning on the plea, said however that some help would be forthcoming sometime before July 4th.

One promotion calls for a firework display each night and commissioners have indicated they would furnish funds to pay for this. Cost of display is figured at about \$250 per night.

New Philly Symph Sidemen

Philadelphia, June 1. Harry Zaratzian, violist of the New York Philharmonic since 1944, has been named as one of the four new members of the Philadelphia Orchestra for the coming season.

The others are Charles E. Owen, percussionist who has just completed 20 years service in the U. S. Marine Corps Band; Charles M. Morris, oboist formerly with the Kansas City Orchestra; and Samuel Gorodetzer, contrabassist lately with the National Symphony, Washington, D. C.

RETAIL SHEET BEST SELLERS

VARIETY
Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.
*ASCAP †BMI

National Rating

This Last wk. wk.

Title and Publisher

		New York—(MDS)	Boston—(Moshier Music)	Rochester—(Nelson Bros.)	Philadelphia—(Charles Dunmont)	San Antonio—(Alamo Piano)	Chicago—(Carl Fischer)	Indianapolis—(Pearson's)	Detroit—(Grinnell Bros.)	Kansas City—(Jenkins Music)	St. Louis—(St. L. Music Supply)	Minneapolis—(Schmitt Music)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music)	TOTAL POINTS
1	2	*Wanted (Witmark)	6	5	4	7	1	3	2	1	1	4	6	2	100
2	1	†Young at Heart (Sunbeam)	3	3	4	2	2	1	5	2	2	7	8	4	89
3	7	*Things Mean a Lot (Felst)	2	1	5	8	7	6	1	5	9	5	5	61	
4	4	*Oh, Baby Mine (Melrose)	5	5	4	4	2	6	4	4	4	9	1	60	
5	4	*Answer Me, Love (Bourne)	4	2	6	5	5	10	5	8	3	4	5	58	
6	9	*Coins in Fountain (Robbins)	1	3	1	6	7	3	1	1	1	9	57		
7	10	*Happy Wanderer (Fox)	7	7	2	5	5	8	1	2	10	46			
8	11	†Really Love Me (Duchess)	2	2	8	9	4	7	2	5	8	43			
9	6	*Make Love to Me (Melrose)	10	10	6	3	4	3	3	3	3	37			
10	3	*Cross Over Bridge (Laurel)	10	7	3	9	7	6	6	8	10	33			
11	8	†Man With the Banjo (Mellin)	8	7	10	10	5	7	3	27					
12	11	†Here (H&R)	6	9	6	10	7	6	22						
13A	14	†Man Upstairs (Vesta)	9	8	8	8	8	3	16						
13B	15	*Hernando's Hideaway (Frank)	5	1	1	1	1	1	16						
15		*I Understand (Jubilee)	8	3	3	3	3	3	13						

IT'S 'SWEET ADELIN' TIME IN WASHINGTON

Washington, June 1.

The 16th annual convention and contests of the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America will be held here June 9-13, with 40 quartets and 22 choruses from all parts of the nation competing. Approximately 4,000 men will take part in the singing festival.

The units competing are the survivors of regional elimination contests held earlier this spring in the U. S. and Canada. Competitions will be held in Constitution Hall.

Decca Records has scheduled recording sessions for the five quartets which reach the "Medalist" finals, and CBS plans to rebroadcast the Medalist competition Saturday, June 12.

Memphis' Peabody Hotel Books 8 Summer Bands

Memphis, June 1.

Eight name bands have been booked into Hotel Peabody's Plantation Roof here for the summer season with Art Mooney and his crew kicking off beginning last week. The Mooney outfit will sit down here for two weeks.

Buddy Morrow follows for another two-week stint beginning on June 7, with Ernie Rudi in here from the Hotel New Yorker for another two-week stanza on June 21. Jimmy Palmer is set for two weeks beginning July 4 weekend, with Henry Busse to follow on July 12. Ray Pearl and Jean Kelly, Memphis' warbler, check in for a pair of weeks on July 26, followed by Tony Pastor on Aug. 9, and Chuck Foster who will shutter the outdoor dancing season on the hotel's roof.

Best British Sheet Sellers

(Week ending May 22)

London, May 26.

Secret Love...Harms-Connelly
Happy Wanderer...Bosworth
Friends, Neighbors...Reine
Heart of My Heart...F.D.&H.
Changing Partners...Mellin
Don't Laugh At Me...Toff
Someone Else's Roses...Fields
I See the Moon...Feldman
Bimbo...Macmelodies
Cross Over Bridge...New World
Such a Night...Sterling
Bell Bottom Blues...Reine

Second 12

Make Love to Me...Morris
The Book...Kassner
Little Shoemaker...Bourne
I Get So Lonely...Maddox
Tennessee Walk...F.D.&H.
D'w'd Stage...Harms-Connelly
Shadow Waltz...Sterling
Oh My Papa...Maurice
Young at Heart...Victoria
Swedish Rhapsody...Connelly
Love Me...Wood
Dime and a Dollar...Victoria

Bob Weiss

Continued from page 43

musical at infrequent intervals. One of the last was "Annie du Far West," which was the local title for "Annie Get Your Gun." In any event, he argues, if the productions were eventually transported to the Continent, advance sales of the disks would help in preselling the shows.

In support of his argument, Weiss points out that the American Forces Network, which broadcasts to GIs in Europe, is not faced with a comparable restriction. He believes that it is right that there should be no bar on the AFN as this is a direct link with home for American servicemen, but as the programs can be readily picked up by the local citizenry, the banned show tunes are already getting across. Why then, he queries, is it necessary to maintain this artificial barrier?

Last week's talks with Feurer were of an exploratory character and the first shot in a campaign which Weiss intends to pursue during the coming months. He recognizes that any favorable decision would affect other record companies but believes it would react successfully for the industry as a whole.

No immediate decision was made on the release of the "Can-Can" score pending discussions in New York with Ernie Martin and others associated with that production.

New Dixie Label

New Orleans, June 1.

A new disk label, Southland, has been formed here by Joe Mares Jr., to feature top local Dixieland stars. Initial cuttings include Johnny Wiggs and Rhythm Boys, George Girard and Jack Delaney and his N. O. Jazz Babies.

Mares outfit has set up a studio in the French Quarter, where many of current Dixieland jazzmen are now playing in Bourbon Street bistros.

DECCA PREPS LONGHAIR BUILDUP WITH CROWLEY

Decca Records is prepping a big push for its longhair merchandise and has brought in Bill Crowley from its Albany office to handle merchandising projects for its Gold Label catalog. Crowley is a Decca sales vet and has recently been working as branch manager in Albany.

Lou Verzola, Decca salesman in Washington, fills the Albany vacancy.

Philly Quintet On GI Tour

Philadelphia, June 1.

Philadelphia Woodwind Quintet, which features first instrumentalists of the Philadelphia Orchestra, left (28) for a tour of U. S. Army installations in Iceland.

The group includes Sol Schoenbach, bassoon; Anthony Gigliotti, clarinet; John DeLancey, oboe; Mason Jones, French horn, and William Kincaid, flute.



"The finest sound on record"

PIANO AND ORGAN SALESMEN WANTED

Excellent sales positions for qualified professional musicians who can demonstrate tone and performance of either or both instruments. Choice territories, assured earnings, either working from factory or with leading dealers. Write fully, stating qualifications, present occupation and income as well as geographical preference. All information held in strictest confidence. Immediate. Baldwin Piano Company, Dept. V, Cincinnati 2, Ohio.

Sweeping the Country!

"WHEN
LIBERACE
WINKS
AT ME"

As Supg by
LIBBY MORRIS

b/w

"LET ME BE YOUR DARLIN"

COMING UP:

"THE BELLS ON SUNDAY MORNING"

Denny Vaughan

"HE GOTTA GO"

Bruce Webb

ALVINA RECORDS

Suite 1-D, 825 West End Ave., New York City
4 Collier Street, Toronto, Canada

Another BMI "Pin Up" Hit
SOMEWHERE

(There Is Someone)

RECORDS

LOU MONTE

TOMMY DORSEY

Published by SHELTON MUSIC, INC.

Fisher Hit At Carnegie Pops Heart Fund Date, But Turn Is Too Short

Eddie Fisher, RCA Victor's young singer who has been coining more money than the U.S. mint for the past couple of years, finally had his success dented at Carnegie Hall, N. Y., last Thursday night (27), when he appeared as guest artist with the N. Y. Pops Concert Orchestra in a Heart Fund Benefit. It's the first time that a pop singer teamed with a "Pops" orch at the longhair auditorium, and Fisher was not at all fazed by the surroundings.

The only thing wrong with the program was the brevity of Fisher's turn. Since he was clearly the main draw, the singer should have been given more scope. As it is, he closed the program with a rundown of some half-dozen of his disk clicks or just enough to whet the appetites of his bobbysoxer fans in the audience.

Fisher was in good voice for this date and he belted a songalog consisting of "Green Years," "O My Papa," "Lady of Spain," "A Girl, A Girl," and "My Friend," his new religious number, which made an appropriate closer. He was accompanied by Hugo Winterhalter, who also bated the symph in a couple of his own disk instrumentals, "Bahama Buggyride" and "Fandango."

First half of the program was in the standard "pops" groove with D'Artega maestraing a medley of Tchaikovsky tunes, a condensed version of Gordon Jenkins' "Manhattan Tower" and his own ballet composition, "Fire and Ice." Leopold Rybb was solo violinist in Wieniawski's Concerto No. 2, and the Emile Cote Glee Club supplied choral backgrounds for several numbers in the first half of the program in addition to lending support to Fisher.

Palm Ella

Continued from page 42

the boys whip up a rousing beat. The Eldridge-Shavers trumpets and Bellson drums are aided by a piano, bass and vibes. Standout item in the repertoire is "All God's Children Got Rhythm." Bellson paces the number with his hectic skinbeating. The group is a natural for a flood of jazz-nitery bookings.

Sam Butera's combo (piano, bass, trombone, drums and maestro on sax) are top exponents of the r&b groove. They've got the beat down pat and know how to stir up plenty of listener enthusiasm with their driving style. Butera's expert sax work sparks his sides for an overall exciting score.

Lord Buckley, intermittently spotted with a bop patter routine, could be eliminated.

I SPEAK TO THE STARS

Recorded by
DORIS DAY
Columbia 40210

M. WITMARK & SONS

Disk Companies' Best Sellers

CAPITOL	ARTIST
1. MAN UPSTAIRS	Kay Starr
2. IF YOU LOVE ME (REALLY LOVE ME)	Frank Sinatra
3. THREE COINS IN THE FOUNTAIN	RAIN
4. ANSWER ME, MY LOVE	Nat (King) Cole
5. OH, BABY MINE (I GET SO LONELY)	Four Knights
6. I COULDN'T STAY AWAY FROM YOU	Frank Sinatra
7. YOUNG AT HEART	TAKE A CHANCE
COLUMBIA	
1. SOMEDAY	Frankie Laine
2. THERE MUST BE A REASON	Jo Stafford
3. THANK YOU FOR CALLING	WHERE ARE YOU?
4. GILLY GILLY OSSENFEFFER KATZENELLER	Four Lads
5. I HEAR IT EVERYWHERE	Liberace
6. OH, PROMISE ME	I LOVE YOU TRULY
7. BUTTONS' BOUNCE	Red Buttons
8. OH! MY MOTHER-IN-LAW	
CORAL	
1. SKINNIE MINNIE	Teresa Brewer
2. I HAD SOMEONE ELSE BEFORE I HAD YOU	Jackie Lee
3. ISLE OF CAPRI	BY THE LIGHT OF THE SILVER MOON
4. JILTED	Teresa Brewer
5. LE GRAND TOUR DE L'AMOUR	GOODNIGHT, SWEETHEART, GOODNIGHT
6. HEAVENLY FEELING	McGuire Sis.
7. WHY DIDN'T YOU TELL ME	Karen Chandler
8. OUT IN THE MIDDLE OF THE NIGHT	
DECCA	
1. LITTLE THINGS MEAN A LOT	Kitty Kallen
2. I DON'T THINK YOU LOVE ME ANYMORE	THREE COINS IN THE FOUNTAIN
3. WEDDING BELLS	Bill Haley
4. ROCK AROUND THE CLOCK	THIRTEEN WOMEN
5. MY FRIEND	Red Foley
6. LADY OF GUADALUPE	GO IN AND OUT THE WINDOW
7. CARNIVAL IN VENICE	Mills Bros.
LONDON	
1. HAPPY WANDERER	Frank Weir
2. FROM YOUR LIPS	IF YOU LOVE ME (REALLY LOVE ME)
3. C'EST LA VIE	DREAM, DREAM, DREAM
4. BEWITCHED	DU BIST MEIN LIEBCHEN
5. GREATEST LOVE OF ALL	PICNIC FOR STRINGS
6. FIDDLERS' BOOGIE	Frank Chacksfield
MERCURY	
1. STEAM HEAT	LONELY DAYS
2. ISLE OF CAPRI	LOVE I YOU
3. WAIT FOR ME DARLIN'	WHISTLE AND PLY DANCE
4. CRAZY 'BOUT YOU, BABY	ANGELA MIA
5. CUDDLE ME	OH, AM I LONELY
M-G-M	
1. JOEY	AND SO I WALKED HOME
2. UNFORGETTABLE	OUT OF NOWHERE
3. THERE'LL BE NO TEARDROPS TONIGHT	MIND YOUR OWN BUSINESS
4. MAYBE NEXT TIME	AM I IN LOVE
5. SEABREEZE	NO-ONE BUT YOU
RCA VICTOR	
1. MY FRIEND	GREEN YEARS
2. THERE NEVER WAS A NIGHT SO BEAUTIFUL	HIT AND RUN AFFAIR
3. HERE	PHILOSOPHY
4. I UNDERSTAND HOW YOU FEEL	LOVE, TEARS AND KISSES
5. MAN WITH THE BANJO	MAN, MAN IS FOR THE WOMAN MADE

Liebertson's European O.O.
Goddard Liebertson, Columbia Records veepee, took off on a month's trek through Europe over the weekend.

Carlo Plans U.S.-Styled Jive Nitery for Milan

Albert Carlo, New York nitery impresario, will transfer his base of operations to Milan, Italy, in October to kick off an American-styled jazz club. Carlo is patterning the Milan room after such Gotham jazz hangouts as The Embers and Basin Street. He once was a partner in both, but sold out his interest.

Carlo expects to book top name U.S. jazz artists to front local bands. His longrange plans after the Milan debut calls for a string of similar clubs in Paris and the south of France.

Ex-Red Caps to Groove Philadelphia, June 1.

Romaine Brown and his Romaines, new combo made up of former members of the Red Caps, has been signed by RCA Victor for its Groove label.

Danny Kessler, RCA Victor A&R man, has parted the Romaines for three years.

On The Upbeat

New York

Sunny Gale's husband-manager, Jerry Field, will conduct the band backing at her Thunderbird, Las Vegas, debut July 19. Title of Perry Como's latest RCA Victor slice is "There Never Was A Night So Beautiful" not "There Never Was A Night Like This" as erratum in last week's VARIETY. BMI is publishing. Joey Stevens, BBS Records pactee, held over at the 500 Club, Atlantic City. Vocalists Alan Foster and Mona Caro, who record for BBS, now featured with the Art Mooney orch. Erroll Garner set for Basin Street, N. Y., beginning June 22. A week later he sets out on a cross-country hop. Shaw Agency is now handling his bookings. Phil Brito opens at Murry's Inn, Albany, June 16. Odette, MGM Records thrush into the Old New Orleans Club, Washington, Friday (4). Stan Freberg in town from the Coast plugging his new Capitol Records release, "Point Of Order".

London

Music-publisher David Toff in Paddington Hospital with pneumonia and pleurisy. Pat Dodd, pianist with the Skyrocks at the London Palladium, will accompany Pat Kirkwood on her U.S. tour, they leave London June 24. Derek Scott takes over the Skyrocks ivory-department during Dodd's absence. Malcolm Lockyer, pianist-composer-arranger, signed by Mercury Records to wax a minimum of 12 sides annually.

Chicago

Art Lowry orch opening the Beachwalk at Edgewater Beach Hotel on June 11. Chuck Cabot playing Schroeder Hotel, Milwaukee, June 1-13, following with two weeks at Pleasure Pier, Galveston, beginning July 9. Gay Claridge held over at Martinique Restaurant, Chi. Lionel Hampton current at Regal Theatre for one week with new UN Sextet. Russ Carlyle set for single frame at Cavalier, Virginia Beach, beginning

July 23. Frankie Masters on one-niters all summer after closing three year stay at Conrad Hilton Hotel, which closed last week for summer repairs. Harry James currently touring midwest on one-night stands. Chuck Foster current at Aragon Ballroom through July 4.

Russ Carlyle opening two weeks at Hotel Syracuse in Syracuse, June 1, following with single round at Plantation in Nashville, beginning June 22. Dan Bello winding up tour of midwestern niters on June 5 when he opens two weeks at Holiday Club, Chi, and following with fortnight at Claridge Hotel beginning June 25. Buddy Morrow to Peabody in Memphis on June 7 for two frames, with Ernie Rudy orch following in for fortnight June 21. Chuck Foster set for Aragon Ballroom here through July 8. Charlie Flske held over indefinitely at Palmer House.

Pittsburgh

Twin organists Ralph & Buddy Bonds go back into the Oakhurst Tea Room in Somerset Aug. 2 for a limited stay. Jimmy Spaniel combo into Le Barbe for a run. Jack Purcell band signed for Carnegie Tech Senior Ball June 12. Tommy Turk and Deuces Wild wind up long run at Midway Lounge tonight (Wed.) and spot will put together another local jazz combo after Daisy Mae & Her Hep Cats, who open tomorrow (Thurs.), finish up there. Del Monaco Quartet into Club 30 near Chester, W. Va., for duration of horse racing season at nearby Waterford Downs. Joey Sims orch tagged for Presbyterian Hospital nurses graduating class dance. Ipa Bates, organist, winds up run at Sheraton Hotel Lounge Saturday (5) and goes to Sheraton in Beaconfield, Mass. Frankie Barr orch renewed for another three months at Twin Coaches. Hal McIntyre band playing Vogue Terrace this week. Maurice Spitalny will be the contractor again this year for summer opera company orch and he'll also be playing in the pit under conductor Karl Kriz.



TOMMY EDWARDS

sings

THE JOKER
(IN THE CARD
GAME OF LIFE)

WITHIN
MY HEART

MGM 11718
K 11718

78 RPM
45 RPM

M-G-M RECORDS



Don Cornell-Gaylords— Jerry Fielding and Orchestra PACKAGE TOUR—CROSS COUNTRY

June 3rd, Mountain Park, Holyoke, Mass.; June 4th & 5th, Totem Pole Ballroom, Auburn, Mass.; June 6th, Lake Compounce, Bristol, Conn.; June 7th, Wharton Park, Fitchburg, Mass.; June 8th, Lincoln Park, New Bedford, Mass.; June 9th, Lakewood Park, Mahanoy City, Pa.

To Be Followed by 45 Other Dates Through Pennsylvania, Ohio, Michigan, Canada, Wisconsin, Illinois, Iowa.

ASSOCIATED BOOKING CORPORATION
OF GLASSBORO, N.J.

Paris Showcases Int'l Jump Set In Jazz Festival

Paris, June 1.

The Third International Jazz Festival is currently taking place here in the immense Salle Pleyel from today (Tues.) to June 7. Behind the obvious aim of presenting all the innovations and the most representative international exponents of jazz is a clear commercial purpose to show France in its light as a jazz connoisseur and as a manufacturer of instruments. Besides the daily concerts, films are being shown in the afternoons, featuring bands and combos, and there will be an exposition of booths all built on the style of the old jazz quarters of New Orleans.

Record companies with jazz items also have their stands. The Hot Club, Disclub and Jazz Division Club of Paris are in charge of organizing this fest. Various concerts revolve around the many celebs coming in from the U. S., such as Thelonius Monk, Jonah Jones, Gerry Mulligan Quartet, and such jazz figures now on the Parisian scene as Sidney Bechet, Mary Lou Williams, Albert Nicholas, Don Byas, Kansas Fields, Bill Coleman, Garland Wilson and others. Italy, England, Belgium and other countries will send their best representative jazz bands, and an amateur jazz contest will unroll June 5 and 6. Jazz boites around Paris will inaugurate special jazz sessions in respective spots to keep the jazzophiles occupied at night.

Plug-Happy

Continued from page 43

pany never permitted a pop adaptation.

About 10 years ago, the Mission Bell jingle, written by Austen Croom-Johnson, was adapted by Redd Evans into the pop "Just the Other Day." Evans also worked over Croom-Johnson's jingle for the Prince George Hotel, in N. Y., into "There's No One But You" around the same time. Both tunes were not hit parade factors.

More recently, Al Stillman and Roy Ross wrote "Happy Feet," based on the Miles Shoe jingle, and that also failed to make the grade. So did "The Three Bells," based on the Ballantine beer commercial by Jean Villard and Bert Reisfeld.

As a reverse twist, "Sound Off" was turned into a Chesterfield cig jingle after hitting as a pop tune. Before that, Lucky Strike cigs latched into the pop, "Happy Days Are Here Again," by Milton Ager and Jack Yellen, for its radio broadcast theme many years ago. In a similar way, Philip Morris cigs used a theme from Ferde Grofe's "Grand Canyon Suite" for its radio stanza.

Blanket Clearance

In the great majority of cases, the advertisers now own the jingles outright and give blanket clearance for their radio-TV performances. In instances where publishers have bought the copyrights, the performance payoff is a small fraction-

VARIETY
Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National
Rating
This Last
wk. wk.

Artist, Label, Title

NATIONAL RATING THIS LAST wk.			ARTIST, LABEL, TITLE																								TOTAL POINTS	
			New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mösher Music)	Albany—(Van Curler Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat. Record Mart)	Birmingham—(Loveman's Inc.)	Miami—(Florida Music Shops)	Louisville—(Variety Record Shop)	Memphis—(Ferguson's Rec. Shop)	Dallas—(Whittle Music)	San Antonio—(Alamo Piano)	Chicago—(Hudson Ross)	Indianapolis—(Ayres)	Minneapolis—(Don Leary)	Kansas City—(Jenkins Music)	St. Louis—(Ludwig Music House)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Co.)	TOTAL POINTS			
1	2	KITTY KALLEN (Decca) "Little Things Mean a Lot"	3	1	2	3	2	3	1	5	8	1	2	2	1	2	1	7	2	3	1	1	1	1	140			
2	1	PERRY COMO (Victor) "Wanted"	7	8	9	7	6	1	3	1	1	7	1	2	3	3	1	2	1	1	1	1	1	1	144			
3	3	FRANK SINATRA (Capitol) "Young at Heart"	9	2	1	2	10	3	3	6	10	8	4	9	3	4	2	5	95									
4	5	FOUR ACES (Decca) "Three Coins in the Fountain"	1	2	4	7	4	1	2	10	2	5	10	9	4	3	10	9	1	10	91							
5	4	PATTI PAGE "Cross Over the Bridge"	8	6	4	10	3	2	6	4	9	9	4	3	5	3	78											
6	7	FRANK WEIR (London) "Happy Wanderer"	4	4	3	3	9	7	3	3	1	1	9	9	9	9	74											
7	8	FOUR KNIGHTS (Capitol) "Oh, Baby Mine"	5	9	5	4	8	5	5	5	5	5	5	5	5	5	68											
8	10	KAY STARR (Capitol) "If You Really Love Me"	6	8	5	3	9	7	8	8	6	2	4	6	8	63												
9	11	AMES BROS. (Victor) "Man With the Banjo"	7	5	6	8	10	8	6	7	9	6	3	2	55													
10	13	ARCHIE BLEYER (Cadence) "Hernando's Hideaway"	2	9	1	6	2	7	9	2	7	54																
11	14	TONY MARTIN (Victor) "Here"	8	4	5	6	2	9	5	10	9	48																
12	6	JO STAFFORD (Columbia) "Make Love to Me"	8	6	6	10	8	8	4	2	7	40																
13	12	KAY STARR (Capitol) "Man Upstairs"	3	4	7	10	1	4	37																			
14	9	NAT (KING) COLE (Capitol) "Answer Me, My Love"	10	1	7	4	9	10	7	7	33																	
15	19	TERESA BREWER (Coral) "Jilted"	10	10	7	8	4	16																				
16	16	GAYLORDS (Mercury) "Isle of Capri"	5	6	8	14																						
17		BILL HALEY (Decca) "Rock Around the Clock"	1	10																								
18A	18	JACKIE LEE (Coral) "Isle of Capri"	5	8	9																							
18C	20	SLIM WHITMAN (Imperial) "Rose Marie"	9	4	9																							
21		RED FOLEY (Decca) "My Friend"	3	8																								
22	23	NAT (KING) COLE "It Happens To Be Me"	10	5	7																							
18B	21	HENRI RENE (Victor) "Happy Wanderer"	7	9																								
23A	17	EDDIE FISHER (Victor) "A Girl, A Girl"	10	7	5																							
23B	15	FOUR TUNES (Jubilee) "I Understand How You Feel"	7	10	5																							
23C		FRANK SINATRA (Capitol) "Three Coins in the Fountain"	7	10	5																							

SIX TOP ALBUMS

1	2	3	4	5	6
GLENN MILLER STORY Film Soundtrack Decca DL 5519	MUSIC FOR LOVERS ONLY Jackie Gleason Capitol H 352	GLENN MILLER MEMORIAL Glenn Miller Victor LPT 3057	SONGS FOR YOUNG LOVERS Frank Sinatra Capitol H 488	PARDON MY BLOOPER Kermit Schafer Jubilee LP 2	ROSE MARIE Film Soundtrack M-G-M E 229

AUSTRIA'S ASCAP HITS PEAK \$770,000 GROSS

Vienna, May 25.
The AKM (Austrian Society of Authors, Composers & Publishers) racked up peak revenue last year with a domestic gross of \$520,000 and foreign income of \$250,000. In addition, AKM has a credit balance of \$360,000 abroad.

AKM, being a government monopoly, has a powerful policing mechanism and gets payments from every conceivable user of music, including those in the smallest hamlets. The excellent financial status of the society has now enabled it to increase its old age pension payments.

Paul Weston, Columbia Records' musical director on the Coast, arrived in New York last week to huddle with diskery's home-based artists & repertoire staffers. The series of confabs are dealing with upcoming product especially in the album field.

Expand Cornell Package

Thrush Peggy Barrett has been added to the Don Cornell-Gaylords-Jerry Fielding package which bows tomorrow (Thurs.) at Mountain Park, Holyoke, Mass. Unit already is set for a 100-date one-night tour.

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RED FOLEY, Decca

FRED WARING, Decca

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Local 802 Hit In WOR, WINS Tiffs

Local 802, N. Y. wing of the American Federation of Musicians, was hit on two fronts last week in its battles with WOR, radio and tv, and WINS, N. Y. indie. In N. Y. Federal Court last week, Judge Edward A. Conger clipped the tooters by enjoining them from remote picketing against WINS. Local 802 had been picketing WINS' pickups of flights from the Eastern Parkway Arena in Brooklyn until the station was forced to drop the remotes. Local 802 has been on strike against WINS since March 31 when the station refused to rehire its eight staff musicians.

In a separate but related action, WOR withdrew its offer to 802 for a \$135,000 yearly allotment to music. WOR, which refused to make a deal with the union for staff musicians, originally proposed to spend \$200,000 annually for music in any way the union wanted to spread it. After this offer was not accepted, the station dropped to the \$135,000 figure. Fact that the Mutual network flagship has now indicated it will not offer anything is seen stemming from the court's action in the WINS case.

Prohibition against remote picketing destroys one of the union's most potent economic weapons. Such picketing usually hurts the gate and hence pressure is put on the station to come to terms with the musicians. The picketing around the studios is not regarded as having anything more than nuisance value.

HARRY ROY LAUNCHES BRIT. BALLROOM CHAIN

London, June 1. Bandleader Harry Roy opened up the Majestic Ballroom at Wembley, in the London suburbs last Friday (28) as part of a \$700,000 chain of dancehalls he is opening up all over the country. Business partner with him in the enterprise is tycoon Roger Walls.

After Roy and his orch have opened up each hall, a topline band is installed while the Roy combo goes on to launch another place. Walls reckons the partnership will be employing over 300 musicians within a year.

Cafe Anglais, in Leicester Square, London, is likely to figure in forthcoming developments of their nationwide scheme.

Hampton European Tour

Lionel Hampton orch has been set for a European concert tour starting Oct. 15. He'll play 60 dates, all of them on a guarantee and percentage basis.

Joe Glaser's Associated Booking Corp. set the deal.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored; two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS		ARTIST AND LABEL	TUNE
This Week	Last Week		
1	2	KITTY KALLEN (Decca)	Little Things Mean A Lot
2	1	PERRY COMO (Victor)	Wanted
3	3	KAY STARR (Capitol)	If You Really Love Me Man Upstairs
4	7	FOUR ACES (Decca)	Three Coins In The Fountain Wedding Bells
5	4	FRANK SINATRA (Capitol)	Young At Heart Three Coins In The Fountain
6	5	PATTI PAGE (Mercury)	Cross Over The Bridge Steam Heat
7	6	FOUR KNIGHTS (Capitol)	Oh, Baby Mine I Was Meant For You
8	8	FRANK WEIR (London)	Happy Wanderer
9	10	AMES BROS. (Victor)	Man With The Banjo
10	..	TONY MARTIN (Victor)	Here

TUNES (*ASCAP. †BMI)

POSITIONS		TUNE	PUBLISHER
This Week	Last Week		
1	1	*WANTED	Witmark
2	3	*LITTLE THINGS MEAN A LOT	Feist
3	2	†YOUNG AT HEART	Sunbeam
4	7	*THREE COINS IN THE FOUNTAIN	Robbins
5	4	*OH, BABY MINE	Melrose
6	6	*HAPPY WANDERER	Fox
7	10	†IF YOU LOVE ME (REALLY LOVE ME)	Duchess
8	5	*CROSS OVER THE BRIDGE	Laurel
9	..	†MAN WITH THE BANJO	Mellin
10	9	*ANSWER ME, MY LOVE	Bourne

Victor Pop Biz Up 30% in Year

RCA Victor's pop business during the past 12 months has climbed 30% over the previous year. Diskery became alive with a flock of hits last spring and ever since has been riding with numbers in the bestseller lists. Big names in the company's surge have been Eddie Fisher, Perry Como, Eartha Kitt and the Ames Bros.

Pop biz lift is coincident with Joe Carliton's takeover of the pop artists & repertoire operation May 1, 1953. Carliton was originally brought in by Manie Sacks to head up the then-projected Label X, but moved over to the pop a&r spot in place of Dave Kapp, who has since exited the company.

NEW COMPOSERS GUILD SETS TEMPORARY EXECS

Hollywood, June 1. In simultaneous New York and Hollywood elections, board members of newly formed Composers Guild of America chose national officers to serve until November elections.

From western division, Leith Stevens becomes prexy; Walter Schumann, second veepee; Mack David, secretary-treasurer. Easterners are Arthur Schwartz, Gene Von Hallberg, first and third veepees respectively, and Winston Sharples, assistant secretary-treasurer.

Dankworth to Spread Jazz Word in S. Africa

London, June 1. Bandleader and alto-saxist Johnny Dankworth flies to South Africa next week for a series of solo concerts, dances and broadcasts. This is the first time a British top instrumentalist has played over there. Johannesburg, Durban and Capetown will be visited over 12 days.

Trip is being promoted by "Jazz Parade," a non-profit making South African organization devoting itself to furthering the cause of jazz. Toddy Berman, of "Jazz Parade," is over here and clinched the deal with Dankworth and his agent, Harold Davison.

Int'l Jazz Exchange

Pax Records, N. Y., jazz label, has entered into a deal with Vogue Records of Paris for exchange of longplay masters in both countries.

French diskery has jazz sides by Buck Clayton, Mezz Mezzrow, Big Chief Moore, Kansas Fields and Gene Sedric.

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Cab Won't Return To Band Biz, Will Do Single

Columbus, June 1.

Cab Calloway has exited the band business permanently. He hasn't led a big organized group since he disbanded an aggregation he took to South America four years ago. While he was here in "Porgy and Bess" last week, Cal-

loway said, "it would be foolish to reorganize" because of high transportation costs, high salaries, and the inability to play for any great stretch of time in the big cities.

He said a topflight sideman used to command a salary of \$200 a week. Now it's \$400. He added that this isn't out of line with other soaring costs but it does make the band business almost prohibitive.

Calloway is planning a nightclub single when the present

"Porgy and Bess" tour runs out. Says he has enough material to start tomorrow and all he needs is a piano player. He will test his act in a Portland, Ore., club late this month or in early July when the Gershwin opera lays off a week.

It may be a while yet before he will have to rely on club dates. He said the "Porgy and Bess" management is strongly considering another European tour this summer.

A HIGHLIGHT FROM THE RECORD

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THINGS MEAN
A LOT

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Direction
GENERAL ARTISTS CORP.

Night Club Reviews

Hotel Plaza, N. Y.

Helen Gallagher, Joan Holloway, Ted Straeter (12) & Mark Monte (4) Orchs; \$2 and \$2.50 cover.

June brings a breath of novelty to the Plaza's Persian Room, in the first N. Y. nitery appearance of musical comedy sparkler Helen Gallagher. With pert tapster Joan Holloway as supporting act, and Ted Straeter's orch as sterling assist, Miss Gallagher seems quite at home in the dine-and-dance domain and scores handsily in her debut. The 20-minute turn runs smooth and fast.

The bubbling, vivacious dancer-turned-singer-comedienne brings a neat legit aura from her "Pal Joey" and "Hazel Flagg" Broadway appearances to her act. There's not only spirit and pacing here, but the blend of authority and easy informality that a full run as a lead in a Broadway legit will develop.

Trim and sleek in a blue-sequined, backless trouser-evening combination, and sporting a cute hair bob, femme sells a song with lots of punch and drive. Voice is strong and breezy, while still musical. A good opening number is "Fancy Free," a swing tune bouncily and vigorously done. Miss Gallagher eschews the poses and archness; the number is there and she goes into it as simply and straightforwardly as possible. Second number is sharply contrasted from the first, a "Hi, Lili" sung quietly, with no gestures, before femme takes off into a short accompanying dance. Grabbing strawhat and cane, she then varies the mood with a rakish "My Hat I Gave A Girl," and follows the song with a soft-soled sequence.

Of course her "Pal Joey" hit number, "I'm a Red-Hot Mama," is in the cards, and it's offered next, with vim and gusto. A change of style again brings the simple approach (plain but effective) to the sentimental, nostalgic ballad, "Man With A Banjo." Cute comedy patter song, "Bein' A Lady," follows. Then femme kicks off shoes, sings a Latino number, "The Spin," and is off to a barefoot dance routine that had style, swirl and grace. Whole turn is solidly satisfying without being smash, while having taste, class and sure entertainment value.

Miss Holloway, a pretty carrot-topped minx, attractively garbed in pink gown (and even more attractively set off when shed of the gown's skirt), brings a neat assortment of twirls and turns to her tapping routine to give it individuality. Nice use of hands, some neat spins and long-stemmed leaps, vary the two smooth tap offerings, with some fine turns in the windup. It's a good act.

Bron.

La Tomate, Paris

Paris, June 1.

Robert Rocca, Jean Carmet, Jacques Cathy, Andre Camonin, Francoise Luby, Michel Serrault & Jean Poirot, Jany Valieres, Daniele Rocca, Rene Berthier, Michel Mery, Paul Barre, Henri Debain, in revue in two parts, staged by Robert Rocca, written by Rocca, Cathy, music by Mery; \$2.50 cover, \$1 minimum.

Combination chansonnier-cabaret stays in the groove of topical wit and gently malicious spoofing and irreverence to keep up the high standards of this boite. Cover and minimum give patrons a three-hour yoc-laden show, that might be a bit difficult for tourists not in on the language, but is a fitting example of the chansonnier school of French show biz.

First part is a general spoofing and mood-setting series of bits on various aspects of modern life, such as the new president, advertising, acting, etc., all of which are gently raked over the coals of satire. Next up is a takeoff on the French Revolution as it would hit Paris today, then a Tomate version of the various chateau lighting shows now in vogue, to segue into the zany Jean Poirot & Michel Serrault kidding of armchair militarists. Last half is a study of sex mores as based on the latest scientific studies, which kicks around everything from Freud to Kinsey for a general boff finish. Drinks are reasonable and this little house was SRO when caught. Troupe is homogeneous and spirited, with all contributing to the fun.

Mosk.

Hotel Pierre, N. Y.

Denise Darcel, Charles Cartis; Stanley Melba and Chico Relli Orchs; \$2 and \$2.50 cover.

It's no secret that certain rooms are "right" and certain artists "fit" this or that boite. Joe E. Lewis may not be Theatre Guild, and by the same token the D'Oyly Carte

Gilbert & Sullivan Players would be a bomb in the Gops. This is a roundabout approach to Denise Darcel and the Cotillion Room of the Hotel Pierre. There have been other chantoosies here and they couldn't draw enough to meet the nut; when the French gal comes on the Gist and 5th Ave. scene it's a jackpot.

Whether it's a personal following, which is indigenous to the environment, or what, fact is that this well-upholstered mamselle has the ingredients for h.o. She'll probably wind up the season to strong returns.

She's a lusty, uninhibited performer who knows how to sell her wares to the ringsiders to best returns. Her French is now more Cole Porter's "Can-Can" (U. S. style) than native Montmartre. Fact her repertoire is leavened with the American version of the French idea more than her native style. Which is probably one reason for her general appeal. She engages in audience byplay, and if he's a personable gent and a good sport, she plays it to the hilt with "little white wine," the "Strawberry Blonde" customer vis-a-vis waltz, and the like.

Opening turn is an affable gent named Charles Cartis, whose billing tips off his card manipulation. His is a different turn, again utilizing audience-participation but this time done from the customers' sitting-down position. He identifies the sundry hands. He has a charming manner, mixing up his not-so-fractured English and his native Gallic lingo for strong appeal. He's well suited for a class room like the Cotillion.

Maestro-emcee Stanley Melba again paces the show well and supplements it with his own band's strong dancsation, alternating with the Chico Relli relievers.

Abel.

Seven Seas, Omaha

Omaha, May 28.

Ruth Wallis; no cover or minimum.

Ruth Wallis, singer of saucy songs, is an unusual booking here as she is just ahead of Dwight Fiske, her male counterpart, who is due in at boniface Don Hammond's spot June 4.

Eye-catching blonde, wearing a skin-tight black gown, has clever repartee and works hard in selling songs from her comedy albums, "Cafe Party," "Latin Party," "Rhythms," and "Holiday Party." Her best offering at show caught was "My Old Soldier Isn't Fading Away."

Biz just fairish Thursday (27) night. Perhaps the sophisticates are awaiting the heavily-plugged Fiske.



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La Vie en Rose, N. Y.

Eartha Kitt, Lancers (4), Will Jordan, June Taylor Line (6) with Doug Rogers, Van Smith Trio; \$5 minimum.

According to Monte Proser, La Vie's host, Eartha Kitt's salary this stand is about 10 times more than she got when she debuted her here two-and-a-half years ago. The gal is worth it. Aside from building a hefty following via a couple of RCA Victor disclicks and a flashy assignment in "New Faces" (both legit and pic versions), the thrush has developed a song-selling savvy that's tailor-made for nitery work. She's got a femme fatalism that knocks 'em over. And it's not done with mirrors, either. She gets her message across with a sexy warbling inflection and a supple, feline manner.

She gets to the point at the outset with a nifty rendition of "I Wanna Be Evil." From then on

(Continued on page 52)



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BURLEY AS TV TALENT CRADLE?

Ballroom Field Probed As Act Outlet; One-Nite Route With Bands Favored

Talent agencies are probing the ballroom field more deeply than ever before as an outlet for acts. Agencies, virtually admitting the paucity of dates at top money for record singers, are relying more heavily on packaging them with bands for work on the one-nighter route.

The singer-band packages have been doing well wherever tried. For example, Joe Glaser's Associated Booking Corp. bought Don Cornell from the William Morris Agency, and combined him with the Gaylords and the Jerry Fielding Orch. The same agency has packaged Kitty Kallen with Larry Fotine. Sunny Gale is also heading a package with a band and Joni James has been racking up some phenomenal grosses along the ballroom route.

In most cases, singers are at the top of the package and more frequently hire the band on a straight salary. As far as the talent offices are concerned, it's an excellent way of giving various dance promoters a chance to get ahead financially, and at the same time move bands into situations where they wouldn't be booked ordinarily.

The talent agencies feel that by this method ballrooms as well as auditoriums may be able to take advantage of disk-jockey and record promotion. The platter pilots, they say, are mainly responsible for the weakness of bands because of the fact that they generally plug singers. Consequently, with a record singer, they can take advantage of the radio exploitation.

Publicity Angle

Another factor that makes the singer-band packages easier to sell lies in the fact that the operator is more readily able to get wide publicity and exploitation. Unit, generally, has its own advance and publicity man. In addition, the record companies back up the tour with some expensive promotion.

The date-diggers say that singers come out with more money than they could in cafes and vaudeurs, when playing the one night field. Prices range anywhere from \$1,500 for singer and band and up. Usually, percentages are involved.

The combination of singer and orchestra has resulted in increased prosperity for ballroom operators. With so few bands able to draw, and none coming up, the inclusion of a singer has brought many out of the doldrums. The offices are plotting all sorts of packages now. Because of the life of a top-selling disk is comparatively short, the percentage feels that they've got to get as much money as possible in a short space of time. Since cafes will not buy on a one-night basis, the ballrooms will. So terperies get the preference.

SULLIVAN, ROGERS TO SPARK PORT. ROSE FEST

Portland, Ore., June 1.

Final details have been completed for the 1954 annual Rose Festival to be held here June 9-13. In addition to a number of local events, such as parades, rose show, queen selections, ski tourney, etc., a plush musical, tabbed "Starlight Serenade," will be presented outdoors in the civic stadium June 10-11.

Gordon MacRae will headline. Ed Sullivan will emcee the June 10 show. Homer Welch, NBC producer in Hollywood, is returning home to direct the show. Tex Ritter and his western band will also be featured. David Rose has been set to conduct the Portland Symphony for the two nights. Paramount starlet Gloria Greenwood also returns home to take a spot.

Roy Rogers, accompanied by Dale Evans and their horses, Trigger & Buttermilk, will serve as grand marshal... of... the... Floral Parade.

USO Prepping Two Units For Overseas Tours

USO-Camp Shows is prepping two units for overseas tours. One, to play Korea and the Far East, goes out from the Coast June 7 for 16 weeks. Other package will leave New York June 12 for a jaunt in the Northeast Command.

Unit to play Korea includes Paddy Beach, Vicki Lee, Bob & Debby Rooney, Michael Somogyi, Kerry Jarto, Charles Lunard & Helen Lewis, Dudley Ross and Suzan Wallace. Other collection comprises Roy Douglas, Layne Sisters, Randy Phillips & Arthur Craig, Geraldine Probst and the Herbie Cowens Quartet.

Two Niterly Folds Point Up Pitt's Lean Cafe Status

Pittsburgh, June 1.

State of cafe business here has been pointed up again by the simultaneous disappearance from the Golden Triangle of two rooms which have long been regarded as downtown top niteries, Carousel and Monte Carlo. As of last weekend, they are no longer in the nightclub category.

Carousel, owned and operated for the last seven years by entertainer Jackie Heller and his brothers, Bill and Sol Heller, was a big winner until early in 1953, but of late has fallen on lean deals. As a consequence, the Hellers have shut it down for three or four weeks for a complete remodeling job and will reopen it late this month strictly as a tavern, looking for volume trade. There will be no music or shows, and food is to be limited to just a few staple items.

Jackie Heller, with the drastic change in policy, is leaving town and will resume his singing career on the road. Although he's never entirely quit this phase of it, Heller has spent most of his time in Pittsburgh, hosting and entertaining at the Carousel since it was first launched. Under the new setup, spot will be looked after by the other Heller brothers and Monty Jacobson, a cousin and also a partner.

Same fate has befallen the Monte Carlo, room which was built at a cost of around \$250,000 by Alan Clark, of the candy family and formerly with the Clark Bros. firm. Unlike Carousel, however, Monte Carlo has been practically a loser right from the start, and Clark has merely been hanging on until he could find a buyer.

Shuttering of Carousel and Monte Carlo gives downtown Pittsburgh only one niterly with shows and dancing, Lenny Litman's Copa, right across the street from the Hellers' room. Most of the night-life locally has shifted out of the crowded Golden Triangle into the outskirts, to places like Ankara, Twin Coaches, Vogue Terrace, Horizon Room and Colonial Manor.

WILSON, HAMMEL INTO PERSONAL MGT. SETUP

Lou Wilson has formed a personal management firm along with Lester Hammel. Both are William Morris Agency alumni, Wilson having headed the foreign business, while Hammel was engaged in handling film personalities.

Wilson, who was known as Wolsan at the Morris office, is presently handling Herb Shriner, Helen Gallagher and Ethel Smith, among others.

LEE ASKS RETURN TO 'GOLDEN DAYS'

By MIKE KAPLAN

Hollywood, June 1.

Television is devouring the talent—so it's up to television to develop new talent. And the best way, according to comic Pinky Lee, might be a return to the "golden-days of burlesque" when that form of showbusiness specialized in low, but clean, comedy.

Lee, a burlesque grad himself, currently has one of video's highest daytime ratings with his daily television show. He feels that most of his ease on his show is due to his three years in burlesque where he learned "the knack of getting sketches and bits of business down pat in one take. That experience is invaluable to me today."

But, Lee pointed out in a letter to NBC veepee John West over the weekend, there's no place where today's talent can learn. Consequently, Lee suggested, "NBC should institute an experimental theatre in which young comics could learn to work—a theatre founded up on the tradition of early burlesque which produced some of the best comedy ever seen."

Lee emphasized that he did not mean the post-depression burlesque which he entered "for the same reason Marilyn Monroe posed for that calendar—I was hungry." Rather, he told West, what's needed is a return to the family-style entertainment of the immediate post-World War I era—the medium that produced such greats as Fanny Brice, W. C. Fields, Eddie Cantor, Bobby Clark, Bert Lahr and Willie Howard. Strippers were unheard of in those days and an off-color joke rarely if ever used. The comics, Lee declared, "depended on their own originality and talent rather than 'blue' material for their success. Most of the comics in what we call burlesque today take a sad second place to the strip teasers. They use material that is hackneyed and tired." Lee added that he's proud of having been labeled "the cleanest comic in burlesque."

If NBC launches an experimental "burlesque-type" theatre to help develop talent, Lee prophesied, many of today's showbiz greats would lend their talents to help encourage new entertainers.

"I'm certain," he told West, "that many of my fellow performers, such as Milton Berle, Jack Benny, Bob Hope, Eddie Cantor and others would be glad to sit in on a periodic panel to audition such young talent, criticize them and aid their careers in whatever manner we could."

From this experimental theatre, Lee declared, television execs might see emerge the impetus for a revival of burlesque's "golden age."

Judge Nixes Hotel Claim Vs. 'Noisy' A.C. Pier

Atlantic City, June 1.

Superior Court Judge Vincent S. Haneman refused to interfere with the operation of various amusement devices on the Million Dollar Pier (28), pending a final hearing on the merits of a case presented by the Kind Co., operators of the nearby swank, Shelburne Hotel, when it was complained that guests were unable to relax and sleep because of the excessive noises coming from the spot.

Pier houses various types of amusement devices, such as a ferris wheel, carousel and shooting gallery, and is rigged with loudspeakers over which barkers constantly strive for the cash of the visitors. Max Tubis, president, and Harry Schwartz, secretary, of the Beach Amusement Co., operators of the pier, in reply said the spot is operated in an orderly, quiet manner. They declared they had invested \$250,000 on the Pier, almost razed by a fire several years ago, and now pay \$50,000 plus a percentage of gross receipts above an unnamed figure for rental.

N.Y. Bonifaces Eye Ways to Combat City Tax; Early Dining Angle Stressed

Kirkwood & Goodman Go Separate Courses

Kirkwood & Goodman, partnered as a comedy team for the past five years, have split into two singles. Lee Goodman will open solo tonight (Wednesday) at Le Ruban Bleu, N.Y., while Jimmy Kirkwood opened at One Fifth Avenue last night (Tues.).

Philly AGVA In Crackdown on Bar Overworking Acts

Philadelphia, June 1.

The Philly Branch of the American Guild of Variety Artists took its first bite with the new teeth put in its ruling against members appearing in more than three shows or four spots a night, when it cracked down on Lou's Moravian Bar and yanked the 10 entertainers out Saturday (29).

Midtown show-bar was disabled for the holiday weekend, since there was no way to rescind the ruling without a meeting of the executive board of AGVA, which couldn't possibly be called before today (1). Charles Garvey, branch manager of AGVA, sent out a letter to clubs, agents and acts following the last meeting (12), threatening to disfranchise agents, expel acts and clamp down on cafes for overwork practice. Lou's Moravian was the first violator picked up.

The entertainers will be brought up on charges tomorrow (Wed.), although it is doubtful if these first offenders will be expelled. AGVA has been conducting hearings against the booking agents at the rate of five and six a day. Out of the first 60 agents brought in for hearings, 20 were refused franchises by the variety actors union.

Garvey said AGVA won't issue a franchise to any agent until the entire screening process of agents and associates has been gone through. Union has notified about 100 agents and 125 associates to appear. There are more agents in operation, but AGVA has been unable to notify them due to the refusal of the State Dept. of Labor and Industry to cooperate, Garvey said.

If the agents not on AGVA roster refuse to come in of their own volition, disfranchisement will be automatic, he declared.

PHILLY NIXES CIRCUS BENEFIT ON SABBATH

Philadelphia, June 1.

A benefit performance by Ringling Bros.-Barnum & Bailey Circus, scheduled for Sunday (30), was cancelled on orders of Police Commissioner Thomas J. Gibbons. Circus expected to break through Pennsylvania Sabbath blue laws by staging a charity performance for the Prisoners Family Welfare Assn.

Circus had advertised the Sunday show in advance and Prisoners Welfare group had obtained a permit. Police balked, however, when it was learned the permit was expected to cover staging the entire circus. Gibbons contacted the Ringling management and they dropped Sunday show.

Aerialist Injured

Buffalo, June 1.

Jesse Cordona, 28, of Mexico City, an aerialist appearing with the Clyde Bros. indoor circus at St. Catharines, Ont., last week, missed a flying trapeze and fell about 15 feet, striking his head on a concrete floor.

New York bonifaces have begun to study means of circumventing amusement taxes in the event the N.Y. City Council passes the additional 5% levy. The niterly owners fear that they'll be taxed out of business, and as a means of self-preservation must come up with some idea of keeping costs to clientele within reasonable levels.

One idea that has been advanced is the charging of a separate admission tax, and having food remain untaxed. The operators would put a certain value on the show, and probably reduce the price of meals, so that the total bill would remain the same except that there would be no tax on the food and liquor.

It's pointed out that at show and dances given by private organizations, only that part of the ticket marked admission is subject to tax. The bonifaces are looking into the legality of different ideas being advanced.

It's a well-known fact that certain restaurants urge the patrons to order the entire meal early in the evening before the dancing starts, and then when the check is presented the bill isn't subject to tax. It's likely that this will be extended in many situations.

According to niterly men, there is little question of the legality of this move as the spot operates as a straight eatery until a specified hour. Two checks are made up, one for food consumed until the show starts, and another for that which is ordered afterward. Saving to the customer in these situations is considerable.

Later Shows

In order to adopt this plan, niterly owners would have to start their dance music and shows later than usual, in order to get as many customers in under the wire and to definitely establish its run as a straight restaurant.

Actually, the increase because of the pending 5% NYC amusement tax will mean very little increase from current niterly checks, since the present 3% city sales tax will be eliminated in situations where the 5% amusement tax applies. However, the niterly men fear that with the 20% Federal impost, a 25% tax hike over the normal bill will discourage plenty of customers in a field that has already been hit by adverse economic trends, and will be further depressed when the new impost comes along. Niteries are the only form of amusement upon which the 20% Federal levy was kept. Others have had the rap lowered to 10%.

The talent agencies are of course worried terrifically about any development that may tend to further depress the niterly business. As it is, they are already attempting to come up with ideas that will aid the boniface to operate with less expensive talent, and they are trying to help the situation by giving cafemen as many breaks as possible on price. Admittedly, it's only possible when the owner wants a fair to middling name. When the top strata of entertainer is needed, the headliner, generally, won't budge until his conditions are met.

ANNA MARIA'S SIS WILL DEBUT AT FAMILY SHOW

Hollywood, June 1.

Another member of the talented Alberghetti family makes her professional debut Aug. 12 in a family concert at Red Rock Stadium, Denver. She's Carla Alberghetti, 14-year-old sister of Anna Maria Alberghetti.

Family concert will star Anna Maria and feature Carla and brother Paul, 9-year-old baton prodigy. Father Alberghetti will conduct and Mother Alberghetti will provide piano accompaniment.

Concert is a highlight of Anna Maria Alberghetti's summer trek, which tees June 30 at the Italian Village, San Francisco, where she plays a three-week stand.

Night Club Reviews

Continued from page 50

La Vie en Rose, N.Y.

she essays the role of a free-wheeling goldigger in such tuneless and meaningful items as "Mink, Shmink," "Let's Do It," "C'est Si Bon," "Après-Moi" and the out-of-season, but still good "Santa Baby."

That she's best in the "let's go crazy" or "get me some loot" pitches becomes evident when she tackles the sweet and simple Gershwin ballad, "Looking For A Boy." It's her only slip in the long songalog because it's a pose that doesn't suit her. Her windup is the lilting calypsong, "Somebody Bad Stole De Wedding Bell" and the frantic Turkish melody, "Uskadara."

Also in the vocal groove, and just as socko, are The Lancers. It's the first date east for the foursome, who've hit the bigtime the disk way on the indie Coast label, Trend Records. They've got a topdrawer

harmony technique and know how to pace their repertoire for maximum impact. The 18-minute turn includes such knockouts as "Bye, Bye Blackbird," "Peggy O'Neill," their disclick, "Sweet Mama, Tree Top Tall," and a zingy spiritual, "So High, So Low, So Wide." Clean-cut appearance and tiptop stage demeanor are their other plusses.

Mimic Will Jordan has a bagful of hot and cold carbons. When he really lets loose, however, as with the description of a Hollywood baseball game, he hits the bulls-eye and lifts tabler spirits. His etching of Ed Sullivan also is a big laugh and mitt-grabber. Jordan's mobile face is put to work throughout and gives an uncanny look-alike effect to each act.

June Taylor's attractive pony line of six steppers helps round out a delightful layout. Doug Rogers assists the gals with some fair cooing and hoofing. The complete La Vie card owes a low bow to the Van Smith Trio's backing. Gros.

Hotel Astor, N. Y.

Sammy Kaye Orch (13), with Mary McCoy, Jeffrey Clay; Zoltan Zatany Band (4); \$1-\$1.25 cover.

Sammy Kaye's opening at the Hotel Astor last week (24) was almost a throwback to the music biz days of the 1930s. During that era it was the bands and not the disks that made songs, so when an orch came to town the Brill Bldg. publishing contingent came out in force to "contact" the maestro. It was a tribute to Kaye that he drew the biggest pub turnout for an opening in this town in some time. Could have been their longtime association with Kaye, the remotes coming from the Roof or Kaye's disclick potential that drew 'em there, but whatever the reason, it gave the band a sock sendoff for its summer-long run.

Kaye's appeal isn't only for music bizites. He continues to play the kind of stuff that draws the tēp crowd, especially the prom mob, and the room should be in gravy as soon as the undergrads start stepping out. The orch has an easy beat, listenable and danceable, with a standard book that's full of faves as well as current clicks.

Orch's four rhythm, five reed, and four bass are well-integrated and dish out the one-two beat in an arrangement pattern pegged strictly for dancing. Kaye knows what the orch is on the podium for and he keeps them at it in top style.

Mary McCoy, who recently took over the thrush's chair with the band, is a looker with a set of attractive pipes. She belts the rhythm items and caresses the ballads with equal impact. Jeffrey Clay, in the male vocalist's slot, also gets the lyrics across with appeal.

Kaye's longtime piece de resistance, "So You Want to Lead a Band," continues to tickle the crowd. It's a strong gimmick for the squares and it helps bring an okay change of pace to the musicale.

Zoltan Zatany's four-piece combo does a neat job filling the inter-mish spots. Gros.

Chez Paree, Chi

Chicago, May 28.
Nat (King) Cole Trio, Marty Allen & Mitch De Wood, Bebe Allen & Barry Ashton, Brian Farnon Orch; \$1.10 cover, \$2.50 minimum.

All prior doubts anent Nat (King) Cole's turning north and saleability at the Chez Paree, where he had never played before, were quickly erased on opening night (26) when he huffed a near-capacity house and had to plead off after 45 minutes on the floor. Popular recording artist and jazz musician, who didn't quite seem to fit the headline tradition of this room, was booked by boniface Dave Halper as an overture to the prom set, who are in season now. Cole had plenty advance publicizing and drew not only the youth element, but old-time nightclubbers as well.

Dapper and with unfeeling smile, Cole reigns through a spool of 15 songs, all faultlessly phrased in his surefire idiom with scarcely a pause for an intro. While normally it helps to space some amiable talk between tunes early in the game, Cole ingratiates by sheer vocalistics and visual charm. Repertory is neatly balanced with nostalgic tunes, his recent Capitol disclicks, and novelty ditties like strawhatted "Calypso Blues" which sell wholesale here.

Jazz ingredient is kept spare, as Cole reverts to standing pianistics with his rhythm trio for a few out-breaks on numbers like "That's My Girl," "Lover Come Back," and "Paper Moon." Rest of his output consists of sweet ballads chanted in his distinctive feather tones.

Rest of the bill is amply diverting and doesn't run overlong. Comedy team of Marty Allen and Mitch De Wood garners a fair quota of laughs via knockabout comedy and caricature impressions which sometimes border on the crude. De Wood, a boxer type, plays the straight and Allen the buffoon. For the most part, their routines begin well but fail to make a point and have to be better developed for substantial punch.

Allan & Ashton, youthful terps, lead off with appealing specialties beginning with a strut number and climaxing in mockery of "Thoughts While Dancing," done against offstage voices on record. Hard-working hoofers work in a modern vogue and are nicely received. Brian Farnon orch backs the show and plays the dance sets with the maestro on vocals. Les.

Latin Quarter, Boston

Boston, May 28.
Will Mastin Trio, featuring Sammy Davis Jr.; Morty Stevens, Phyllis Miller, Carolyn Ayres & Escorts (3), Guy Guarino, Harry DeAngelis Orch (8), Zarde Bros. Trio; \$5 minimum.

Topped by the human dynamo known as Sammy Davis Jr., the current L.Q. package stacks high on the list of entertainment values. Supporting acts, Carolyn Ayres and her Escorts and Phyllis Miller, score neatly in their respective spots but it's no trade secret that Davis Jr. could carry a complete nitery chore single-handed and the customers wouldn't feel cheated.

Flanked by his uncle, Will Mastin and his father, Davis Sr., the guy whips through the most successful, and exhausting, seth seen here in many a month. He can dance with the best of them, his vocalists is comparable to most, and better than many of the current crop of pop purveyors, and his carbons are on the beam. The accompanying chatter is slick, a parody that is usually missing in a good percentage of impressionists.

Miss Miller, an energetic chick, fares okay in her slot with a raucous vocal stint loaded with oldies. Gal has nifty sense of the ridiculous and her songs of the "Toot, Toot, Tootsie" and "Dearie" type scope nicely. At opener, gal played up to a male ringsider, luring him onstage for a bit of clowning by-play while she vocalizes. "Lonesome Gal in Town" for strong and response. Carolyn Ayres and her Escorts, two males, nab the opening and midway spot for nice interpretive terping highlighted by the gal's sexy appearance. Guy Guarino handles the emceeing nicely and Harry DeAngelis band showbacks niftily. During Mastin Trio stint, Mort Stevens batons the house band and injects a bit of clarinetting. Zarde Bros., Etie,

Viennese Lantern, N. Y.

Helene Aimee, Toba Stevens, Bela Bizonyi Orch; no cover or minimum.

Max Loew's Viennese Lantern is probably one of the more gemütlich spots in town. Continental-styled atmosphere and disuses make for pleasant relaxation amid the Alt Wein surroundings.

The Viennese Lantern takes on

added interest these days because of possibility that longterm Helene Aimee may break through. Miss Aimee is a versatile singer. Of Mex origin, she has no language specialty, inasmuch as she sings well in a variety of tongues. For added measure, she plays the guitar as an accomp for her Spanish numbers.

Tunes in French, German and English hit the jackpot for this crowd. The numbers have some depth and at times a garmin delectery. Her expansion plans include an act now being readied for her by Phil Moore, who seems to be an expert in bringing out distaff chirpers. At this spot, the posturing and attitudes generally adopted by disuses fare well, but many wouldn't go in the downtown rooms. But otherwise she can hit a wide variety of cafes.

Loew generally selects his singers with the same loving care as one would in picking casts for "The Student Prince." In point is youthful blonde looker Toba Stevens (New Acts).

Bela Bizonyi leads a crew of accomplished musicians, most of whom triple on violin, piano and accordion. They have some good showmanly routines that bring on the applause.

Although Lindyrites are strangers to these parts, that segment of Broadway will probably now be at home in this spot. The Kirsch Bros., Walter and Larry, have moved over from that eatery to preside at the Lantern's tape.

Jose.

Desert Inn, Las Vegas

Las Vegas, May 24.
Chico & Harpo Marx (with Lucille Smith), Los Chavales De Espana (11), Trini Reyes, Bobby Sargent, Donn Arden Dancers (16), Carlton Hayes Orch (11); no cover or minimum.

The Marx Freres delight with their oldtime foolishisms. Harpo scissors gown off handsome Lucille Smith as diva renders operatic aria. When he isn't blowing bubbles from a clarinet, Harpo reads it legitimately. Also a miniature harmonica. As always, Harpo's biggest moments come at the harp, on which he uncannily weaves musical patterns that arouse top response. From "Cocoanuts" Harpo and Chico resurrect a double piano solo on same keyboard that's hilarious. Orally, Harpo's diction is still confined to whistles.

Chico, still sporting his Italian dialect, gets big yocks defending the purloining habits of his brother. He is still as nimble in one-finger piano keyboarding of "Roll Out The Barrel" as he was doing it more than a decade ago. Chico plays familiar "Woodpecker Song," using an orange to roll out the high notes. Versatile brothers are a big hit in a 30-minute stand.

In closing spot, Los Chavales De Espana are show-stoppers. They double from strings to brass and blend voices well, too, in effective musical repertoire from many countries. Colorful aggregation moves about stage—unlike most groups that are stationary—and takes up many positions to excite the audience to good reaction throughout. Flamenco dancer Trini Reyes, a vivid personality, works well with group and her terps bring down the house.

Comic Bobby Sargent works a brief shift with the Marxes as a carbon of brother Groucho. Otherwise he's an okay show emcee and is well received in character bits. Bob.

Oasis, L. A.

Los Angeles, May 29.
Sugar Ray Robinson, with Joe Scott, Patti Ann; Johnny Anderson Orch (9); \$1.50 admission.

As a switch from its usual jazz policy, this Southside bolle has Sugar Ray Robinson headlining for a 10-day stand. It's the former middleweight champ boxer's local debut and the prospects are very bright for the run. He's getting \$3,500 per week, which figures to a flat \$5,000 for the run and he'll be more than worth it to the spot.

Robinson has gained poise and assurance since he launched his show biz career last year. He works more easily in some swift repartee with Joe Scott, song-dance-and-comedy man who originally provided the only professionalism in the turn. Now, the champ does some fine hoofing, sings engagingly if not overharmonically and has transferred to the repartee the sense of timing that stood him well in the ring. It's a good act.

A young-singer tagged Patti Ann has the opening spot and she evokes interest. Kap.



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* Chubby's, Camden, N. J.

* Casino Theatre, Toronto—with Vaughn Monroe

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Roosevelt Hotel, N. O.

Coming up NBC-TV, June 14-15

Suit Threat In A.C. Pageant

Atlantic City, June 1.

Pageant officials here are concerned with a squabble over selection of a beauty in Connecticut which might result in the big September show being picketed by Violet Fuchs, 23, of Middletown, Conn., who won a contest run by veteran promoter Al Patricelli, of Hamden, ousted by the resort Pageant officials in favor of the Connecticut Junior Chamber of Commerce.

Patricelli, who has sent girls here for several years, declares that he is prepared to sue the Pageant for \$500,000 if they don't recognize his girl. Meanwhile the Jaycees are preparing to select their "Miss Connecticut" at a contest which will be held early this month.

Leonora Slaughter, Pageant director, in taking away Patricelli's franchise, followed established plan of giving Jaycee organizations the right to conduct contests.

GENEVIEVE TO ST. LOUIS

French Chantoosie Gets Last Minute Visa as Mgr. Groans

Cafe talent impresario Barron Polan left N. Y. Tuesday for Montreal to pick up his new French chantoosie, Genevieve, and escort her to St. Louis. He had the usual agonies getting a visa for foreign talent because of the McCarran Act and there was only two days breather between getting the necessary stamps on the gal's passport and her scheduled opening at the new poolside showplace at the Chase Hotel, St. Louis. She makes her American bow there June 3. Another import, Quintetto Allegro, is also on the bill.

Genevieve and her accompanist Luke Poret have played the Ritz, Montreal and Chez Girard, Quebec. Plan is to keep her out of New York until the autumn. To date she's mastered three numbers in English.

DeHaven, Hope to Team For A.C. Shriners Show

Atlantic City, June 1.

Gloria DeHaven will team with Bob Hope in "Hi-Neighbor," the Shriners extravaganza, as the Imperial Council meets here June 27-July 2.

Pair will head the show in Convention Hall Tuesday, June 29, and will play before an indoor audience of more than 22,500, most of them Nobles here for the big convention. Production is one of three major events to benefit Shriners' hospitals for crippled children, the other two being big boardwalk parades which will conclude before the stands in Convention Hall.

Parks & Garrett Set For Brit. Vaude Tour; U.S. Names to Scotland

Glasgow, May 25.

Larry Parks and Betty Garrett are set to tee off a tour of key U.K. vaudeuries June 28 at the Empire here, following on to the Empire, Edinburgh, July 5, and then to dates at Newcastle, Manchester and Birmingham. Act is being handled by MCA. On their last trip here the Larry Parks were warmly received.

This booking increases the crop of U.S. artists pacted for Glasgow and Edinburgh this summer. Lena Horne is due June 7. Guy Mitchell has a July 12 week at the Empire, Edinburgh, followed by a fortnight stint at the Empire, Glasgow, and Al Martino is skedded for the Glasgow Empire July 5 and Edinburgh Glasgow in September.

State Seeks Mpls. City Aid On Nitery Op Tax Claim

Minneapolis, June 1.

City council here has been asked by the state of Minnesota for help in collecting three state income tax judgments against A. E. Holman, owner of the Saddle nitery.

Holman has sold the spot to Oscar Rubinsky, former owner of Curly's nightclub, who has applied for a transfer of the license.

Vaude, Cafe Dates

New York

Paul Winchell slated for the Chez Paree, Chicago, June 24, and the Frolics, Salsbury Beach, Mass., Aug. 1. . . . Forrest Tucker & Tony Maran pacted for the Olympia, Miami, June 16. . . . Deal now under way for a spot booking for Lionel Hampton at the Broadway Capitol, Detroit. Joe Glaser's Associated Booking Corp. working on the details. . . . Billy Sheppard, now touring the British provinces, slated to return to the U. S. late July.

Chicago

Tito Gular set for three frames at Black Orchid beginning June 22, while Burl Ives postpones a date to August to make a picture meanwhile. . . . Myron Cohen and Steve Gibson & Red Caps helming next Chez Paree show beginning June 14 for two weeks. . . . Sammy Shore playing fortnight at Seven Seas, Omaha, starting June 11. . . . Dorothy Shay and Daryas & Julia topping six-week bill at Palmer House, Chi, beginning July 1.

Atlantic City Season Off to Early Getaway In Centennial Summer

Atlantic City, June 1.

Another season, the Centennial summer, got off to a banner start here as the resort entertained hundreds of thousands over the three-day Memorial Day weekend.

Anticipating a new record in resort visitors and cash left in the city, most spots catering to the influx are getting into the swim early this year, with Steel Pier, top amusement spot, going all out; the beachfront hotels offering bills usually reserved until later in the month.

City took a hand in the Memorial Day celebration at the Centennial train which will be operated from Convention Hall to the Garden Pier and return along the boardwalk twice each day during the season had its initial run Saturday (29).

Rogers Likely To Pull Out of CNE In Union Tug-of-War; Sports as Sub?

Toronto, June 1.

Gracie Fields' Brother In London Cafe Debut

London, June 1.

Tommy Fields, brother of Gracie Fields, makes his cabaret debut at the Cafe de Paris on four-week date after the appearance of Marlene Dietrich, who is due there June 21 on four-week engagement.

Kay Thompson is also skedded to make her third appearance at the Cafe, opening Sept. 20 for one month. She will be followed by Carl Brisson.

Dance Quartet Hits AFM With \$80,000 Suit In Can. AGVA-Tooter Row

Toronto, June 1.

A second major court test involving the dispute between the American Federation of Musicians and the American Guild of Variety Artists is in the wind with the filing of an \$80,000 damage suit against Walter Murdoch, prexy of the Toronto AFM local; Samuel Hersenshorn, bandleader, and Robin Logan, former organizer with the Toronto branch of AGVA who resigned to work for AFM. Suit was filed by the Revue Dancers, a terp quartet, for whom the musicians refused to play on a recent CBC broadcast because they refused to resign AGVA and join an auxiliary set up by Murdoch for performers.

The dancers, comprising Andrew Boddy, Robert Van Norman, Babs Christie and William York, are asking \$20,000 each against the defendants. The Revue Dancers previously won a court decision restraining the AFM from breaching a contract which calls for providing musical backing to them. The present suit asks that this injunction be continued.

Roy Rogers will likely pull his troupe out of the proposed 24,000-seater grandstand show at the Canadian National Exhibition as latest development of the lengthy tug-of-war between the American Federation of Musicians and the American Guild of Variety Artists, in which both unions are fighting for the membership allegiance of scheduled vaude acts, plus 90 dancing girls and 30 boys, a 30-voice mixed chorus, together with 90 musicians.

It's revealed that, in conversations in New York last week and via telephone between Jack Arthur, producer of the CNE grandstand show, and Larry Kent, Roy Rogers' manager, that the western star wants to get off the CNE hook and amiably asks for an immediate decision from all concerned, including the conflicting unions. On the CNE grandstand date, Rogers can be booked elsewhere for the identical fortnight in his current commitment schedule. But he must know right away what procedure to follow on his CNE contract for fee and %.

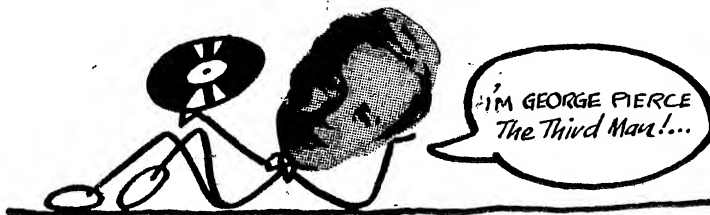
Meanwhile, board of directors of the CNE will hold a last-minute meeting this week with heads of both unions but, with little hope of mutual reconciliation, despite fact that the impasse jeopardizes the jobs of certain vaude acts, 160 members of the dance ensembles and 90 singing chorus, plus 90 musicians. The CNE grandstand show in '53 grossed \$430,000 for the 14-night performances at \$3 top.

With unions' decision still stymied, Hiram McCallum, CNE g.m., now plans to substitute a sports jamboree for the grandstand show, this to include top drivers of the Indianapolis Speedway, with reps of the latter to be in Toronto this week to consider, with CNE officials, the possibility of exhibition and trial races. Also included in this proposed daily sports schedule is exhibition football games with trans-Canada teams and imported teams from Britain.

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PAUL W. BENSON

Capitol, Wash.

Washington, May 28.
Martha Raye, with Jack Norton & Jane Dulo, *Novelties* (3); *Moroccans* (6), *Page & Bray*, Sam Jack Kaufman Orch. (19); "Siege at Red River" (20th).

Martha Raye follows on the heels of Betty Hutton in the Capitol's new policy of occasional bigname vaudeville with a two-day, pop price policy. Coming more than a month after the Blonde Bombshell, la Raye nevertheless suffers by comparison both in audience appeal and in b.o. draw.

Opening show was marked by a slow start, uneven production, and lack of timing on part of the star, comedienne didn't clear until final segment rolls. In all fairness to Martha Raye, this is her first vaude date in over 10 years, and her recent tv training showed in her failure to project past the first five rows. Being the hep trouper she is, there's little doubt that timing defects will be corrected. (A look-in at a subsequent show revealed star had recaptured her timing and feel of the large house, and was hitting on all cylinders.)

Show gets off to a slow start with la Raye coming in cold with some As it emerged, supporting acts got lion's share of the mitt action and throwaway tunes and gags, backed up by the *Novelties*, and a trio of electric guitar, bull fiddle and electric guitar. Much of the preliminary business is lost, but comedy starts clicking when she removes a long fur coat to reveal laugh-provoking tights.

There are two Raye skits, done on a raised stage over the orch pit, and giving comedienne a chance to put across her famed horseplay with customers. First of these, lifted in toto from a recent tv show, falls on its face in transference to the footlights. This is a home permanent wave routine, with assists from Jane Dulo, her tv partner, who takes a beating as the gal who gets a cake mix, complete with baking, instead of eggs. It's oldtime and grease dripping over stage, and it garners chuckles, but never the bellylaughs for which it was intended.

Headliner starts getting the show on the road, with her ribtickling version of "Come Back Little Sheba," retitled "Sheba, Come Back a Little." Jack Norton is socko in his pantomime drunk takeoff, and star milks the situation for all it's worth. With a little tightening, this shapes as topdrawer comedy.

The Martha Raye the stubbolder came to see finally comes to life in final segment of the 30-minute show (later cut to one hour). She steps forward to apron of the stage, establishes the kind of rapport with the customers that marks the professional, and lets go with a series of tunes and gabs.

Spelling the Raye efforts are a trio of strong acts, each of which clicks with customers. The *Novelties*, who assist star in her musical turns, prove to be showstoppers on their own. The boys get the most out of their instruments, and provide high comedy routines as well.

Page & Bray are a better than average terp team with dazzling adagio and acro turns. They're a graceful, eye-filling pair and make a fine impression on the audience. The six *Moroccans*, a flashy acro and balancing combo, get things rolling after the initial Raye entrance. Team walks off to hefty mitting.

Palace, N. Y.

Smith & Dale, with Gene Courtney, Lillian Roth, and Bruce Albins (2); *Four Evans*, Claude Marchant & Co. (12); *Richard Lynn*, Craig's Chimpantees; "Monte Carlo Baby" (Indie).

The Palace, Broadway's last stand in the variety field, is marking the fifth anniversary of the re-installation of vaudeville with the current bill. The house serves as a consistent reminder that variety once was the most flourishing form of entertainment for the greater part of the people, and that there's still some degree of life in vaudeville.

It's curious to note that when the Palace puts on an anniversary bill, the boxoffice returns are bigger than usual. Part of the reason lies in the fact that they spurge somewhat in trying to get a better than usual card, and then, they put over the layout with more than usual exploitation and balshoo.

he returns on this shindig indicate that it may be a sound policy to aim for a wider audience that can be attracted through the consistent use of w.k. talents. Granted they aren't around in too much profusion, but it seems that there are a lot of performers who could bring in more to the b.o. than the usual type of layout.

The current bill is topped by

Smith & Dale, vets at helping the Palace mark anniversaries, having played on previous celebration bills, and Lillian Roth, now boxoffice for several reasons. It's one of the best playing cards the theatre has had in some time. The bill has a professional tone and provides one of the best values on Broadway at the moment.

Smith & Dale, with the assistance of Gene Courtney, make the venerable and very funny Dr. Kronkhitte skit pay off in huge returns. It's the top in low comedy in the variety field. The laughs are long and frequent. Within the framework of this sketch, the participants have made some timely changes. Smith's references of point of order and his repeated "Mr. Chairman" bring laughs in spaces where none existed previously.

The co-headliner, Lillian Roth, had just completed a stand at the posh La Vie en Rose, and she's just had published her autobiographical "Til Cry Tomorrow," which she extended into a song written by her in conjunction with Dave Dreyer and Gerald Marks. But more than that she's an entertainer who delivers solidly. Her assortment of songs, most of which she helped intro in a series of films, take hold solidly. Miss Roth, as a kid performer, played this house several times and returned as an adult entertainer. She apparently knows her way around this audience.

The surrounding talent similarly hits jackpot applause in most cases. The Albins present a strong assortment of comedy ballroom terps. They comprise a funny duo. Male's face and crop of hair can be classed among the funniest props in showbiz. They've played this spot several times and per usual, hit a top response.

The two-piano recital of Felo & Bruno provide an okay musical interlude. The pair, however, err in the consistent use of the same brand of musical offering. They do fast Latin numbers throughout which make it sound like too much in the same groove. They need a change of pace for a better effect. What they do, however, is sufficient for a potent palm.

The openers are the Four Evans, comprising an elderly and a youthful couple, who go through a series of fast terps to warm up the house. It's a good act that has held up for a long time.

In the New Act dept. are Claude Marchant & Co. (12), Craig's Chimpantees and Richard Lynn. Per usual, Jo Lombardi backdrops in a bigleague manner.

Fact that the Palace vaude has carried through to its fifth year is a tribute to the vision of RKO Theatres' Percy Sol A. Schwartz; v.p. Bill Howard zone manager Mike Edelstein, booker Dan Friendley, and others who have stuck to the policy.

Under today's conditions of exhibition, this house might easily have fallen by the wayside. Dave Fines has staged and lighted the shows artistically, and Herb Bonis is responsible for a well-regulated theatre. Another nod should fall in the direction of RKO pub-ad chief Harry Mandell, Johnny Cassidy and Blanche Livingston for the extras they've put into the exploitation of this theatre.

Apollo, N. Y.

B. B. King, Mildred Jones, Earl Forrest, Bill Harvey Band (8), *Royal Rockets* (3), Barbara DeCosta, Slappy White, Guy Mosley, Lucky Millinder Orch. (14); "Man in the Dark" (Col).

All but three of the turns at the Apollo this week are new to Harlem audiences. Lucky Millinder, Barbara DeCosta and Slappy White have been at the 125th St. flag before. Neither Millinder nor Miss DeCosta has played there for some time, and White never appeared as a solo before. Yet despite the new faces, few cards have been more warmly received than this one.

Maestro Millinder threads the session with nifty rhythm and blues as well as his personable chatter. The latter role he is very helpful to the fresh talents. Three of those turns get the once-over in New Acts. They're the B. B. King troupe out of Houston, which includes Mildred Jones, Earl Forrest and Bill Harvey's combo, and Slappy White and Guy Mosley. Barbara DeCosta, slickly attired ofay thrush, spends 17 minutes demonstrating a solid set of pipes. In delivering "From This Moment On," "If I Had You," "I Believe" and "What Is This Thing?" she shows a distinctive routine and much stage presence. Elsewhere, the three oafs, the Royal Rockets, who made their bow at the N.Y. Palace only a few weeks ago, do some really rapid roller skating. Though they offer little new, the two guys and a gal spin and flip nicely to delight subholders.

Chicago, Ill.

Chicago, May 28.
Dick Contino, Blackburn Twins & Evelyn Ward, Roger Ray, Harold Barnes, Louis Basil Orch.; "Dial M For Murder" (WB).

Teenagers, if anyone, will buy this fortnight, and the opening show (28) found a goodly number of them partaking during school hours. Contino is in the current record splash with a couple new Mercury etchings, both instrumental and vocal, and apparently his pre-Armstrong difficulties have heightened public interest.

Contino has a 20-minute segment of popular acrobatics, purveying speed as much as deft instrumentalizing. Highschool element lauds his rapid rides almost as they would applaud an acrobat's stunts. Otherwise the quality of his playing is first-rate, his instrument being many-textured and with a distinctive vibrancy. Baritone pipes on "Birth of Blues" and Italo-English "Goodbye My Love" sound good enough for a lad who doesn't have to depend solely on voice, and latter tune manages to provoke a few squeals from the teenagers.

Blackburn Twins, perennial repeaters here, achieve production stature in their song and terp episodes, with comely Evelyn Ward assisting them. She's the only distaffer on the entire bill and shapes an eye-catching pivot point for the Blackburns' antics. Without Miss Ward, the Blackburns execute showmanly terp on "This Guy Reminds Me of Me," their specialty opener, and later kick in their mirror number, always a big click with good laugh values.

Roger Ray spools his gags while leaning into a mike over a marimba. While he gestures toward the instrument several times, he manages not to play it until act's windup. In low monotones he drops some lukewarm vintage gags that go over well enough with the younger generation, which may be hearing them for the first time. Best of his talk material is a nonsensical Indian yarn, and that registers as slightly too blue for the school kids. Act builds on the marimba when he vies with the orch for volume and when playing lapses deliberately offkey.

Show is teed off by Harold Barnes, who terps and performs across on a tightrope. Gangly youth struts, tangles, skips rope a ballet on a tight wire, and he clinches for a good mit with a backward flip against an anxiety-building drumroll.

Louis Basil emcees warmly and conducts the house orch in showbacking.

Finbury Park Empire, London

London, May 27.
Guy Mitchell with Joe Antman and George Mitchell Choir; *Rey & Ronji*, Suzette, Eddie Arnold, Voltaire (2), Harkford & Doyle; *Rey & Ronji*, Rita Martell; Sydney Kaplan Orch.

With the Palladium's vaude season having been curtailed to house the Norman Wisdom revue, the traditional visiting headlines are now using this nabe theatre as their main London showcase. There is only one major difference: prices of admission here are 50% under normal West End charges. In other respects there is little difference and the name of the audience, as hep and as appreciative as any ever collected at the Palladium.

Topping the layout this stanza is Guy Mitchell, with his own accompanist, Joe Antman, and vocal assist supplied by the George Mitchell choir of seven voices. Since his first entry into the Palladium two seasons back, the disk has been a solid fave here and his present countrywide tour undoubtedly will enhance his already strong reputation. He has a warm, homey personality which readily projects through this big theatre, and his unerring sense of showmanship and unmistakable desire to please, are plus factors in a routine modelled for pop consumption.

Standard hit numbers like "Trudy Fair," "There's A Pawnshop on the Corner," "Chickadee" and "One of the Roving Kiboom," set the pattern and encourage audience participation. A new number, "Bob's Your Uncle and Fanny's Your Aunt," has potent novelty appeal and "Dime and a Dollar" registers warmly. There is a slight tendency to overdo the gab and plug his film, "The Garters," but that's understandable and forgivable.

Apart from the headliner, however, the rest of the bill is mainly below-average quality. This, however, is not an uncommon practice, as the star's reputation alone is sufficient to guarantee SRO biz for the week's stint. Rey Overbury is a skilled musician and a deft hand at operating a concertina; his

comedy is mainly below par although provokes ample yucks from the audience. Eddie Arnold, a Palladium hit of the last season, scores strongly with his wide range of impressions, including a few local personalities and a whole gallery of Hollywood names.

There's an intriguing novelty angle to the Voltaires' act, in which the male partner is able to inject light into unconnected bulbs and into an electric motor. The high-spot (and the bright spot) is when he gets a powerful beam from a lighthouse lamp. Harkford & Doyle, with two spots on the bill, alternate their broad comedy spiel with musical snippets on the trombone. Strictly for the unsophisticated.

One of the brighter sparks in the bill is a youthful femme singer, Mary Martin, who act as the bill's polish and speed of an accomplished vet. Rey & Ronji, also doubling in both halves, have a standard, if unimaginative, "terp routine."

Olympia, Miami

Miami, May 28.
Harry Mimmo; *Sans Souci-Mardi Gras Revue*, with Olga Chaviano, Luis Torrens, Jori Judson & Bill Joyce, Rene & Kuki, *Sans Souci Dancers*, Les Rhode House Orch.; "Southwest Passage" (UA).

Colorful revue from Havana which makes periodic stops at this big house is back again to lure the considerable patronage which goes for Cubano ideas in song and dance. Basic ideas are unchanged but color and verve keep up interested throughout the fast pace set. Comedy, lacking in previous outings, is provided by Harry Mimmo as added attraction.

Mimmo's didoes rack him up a steady series of laughs via his agile hoofery turned to lampoonings marking an original turn that stumbler reaction builds to a wrapp.

Heading up the Latino diversion is Olga Chaviano, a dynamic torse-twister with plenty eye-appeal. She purveys songs and hip-sways in a style old and with other members of the contingent, to set a torrid tempo. There's little left to the imagination with the physical approach enhanced by her costuming.

Luis Torrens marks up a resounding reception with his full-voiced projection of vocalistics that embrace a full tour of pop and semi-classic, standouts being "Granada" and "O! Man River." Handling the Afro-Cuban routines indigenous to Havana entertainment Joyke adhere to the uninhibited whistlings and stomps called for expertly and with imagination. Mambo interps are also well handled with Rene & Kuki defining the twist on rumba ideas. Group numbers are carefully devised with standout the finale that has cast working over "Who Stole the Bell?" to a flashy fare-off well.

Adds up to a solid unit who would fit confines of the bigger cafes. Larry.

N.Y. Postmark?

Continued from page 1

got it from a letter he received from Stratford, Ont., carrying a postmark plug for the Shakespearean Festival to be held there June 28-Aug. 21. It'll be the second year for the affair.

Proposal that some sort of similar arrangement be made with the N.Y. Postmaster was made last week to Leland Hayward, president of the League of N.Y. Theatres. In Hollywood reading his independent film production of "Mister Roberts" for Warner release, Hayward enthused over the idea. He explained, however, that he cannot take any action to carry it out until the "Roberts" production is completed and he returns east. Pending that, he believes that League might get to work on the project immediately through its office in New York.

The producer figures the League board of governors might consider the proposal and perhaps get the cooperation of Actors Equity, Assn. of Theatrical Press Agents & Managers and other unions, as well as influential people like Howard S. Culnan, who have active theatre interests.

It's noted that various enterprises, both local and national, occasionally arrange for special postmarks, so it's assumed some such gimmick could be set up for legit. This, it's explained, is entirely aside from the plea of the League and the Council of the Living Theatre to arrange with the Post Office Dept. in Washington for the issuance of a special postage stamp plugging legit.

Perle Mesta

Continued from page 1

board as ambassadors dined at tables with reporters, and Supreme Court Justices and Senators stood in the buffet line with singers and actors on a first-come-first-served basis. Dignity was chased by the laughs and spirit of camaraderie.

Hillbilly singer Hank Fort, recently turned capital resident, set the pace and spelled out the no-protocol theme with "Protocol," a tune she composed for the occasion in which she ribs official precedence and uses top drawer capital names. Following were a succession of acts emceed by Phil Regan, a regular here during the days of the Demmies. Humor ran high and non-partisan as Regan introduced such Broadway scribes as Earl Wilson, Danton Walker, and Bob Considine. Capital columnists Drew Pearson and George Dixon were spotlighted; New York Daily News femme correspondent Ruth Montgomery did a Charleston routine. Martha Rountree, ex of "Meet the Press," came in for a stint, as did publisher Bill Hearst, and Hollywood columnist Hedda Hopper.

The amateur talent was spelled by such solid professionals as Celeste Holm, a close friend of the hostess, who got cheers from the assembled celebs for such tunes as "Young in Heart," the strip tease number from "Pal Joey," and a sophisticated novelty, "C'est TV." Janet Blair sang some "South Pacific" numbers; Charles Bang repeated hit tunes from his "Oklahoma" role; and Betty George recalled her "Kiss Me Kate" stint. Billie Worth, who starred in the London production of "Call Me Madam," was on hand to lend the proper touch by giving her version of the tunes said to have been inspired by Mme. Mesta, and Webb Tilton and Jeanne Bal, "South Pacific" stars current here, did their bits.

High spot of the show was a reproduction of the violin gimmick of the Paris hostelry "Monseigneur," in which two dozen fiddlers appeared on the stage then fanned through the tables playing gypsy and romantic tunes. Sidney's Mayflower Hotel orch played background and dance music for all this opulence; the maestro produced the show, various segments of which ran an aggregate of 90 minutes.

Coverage for this strictly social shindig was on a level to make any Broadway or Hollywood flock turn green with envy. Lensers were grinding out footage for NBC's "Today" and CBS' "Morning Show"; Life had reps shuffling for a "Life Goes to a Party" spread; wire service and national magazine lensers were jockeying for position as celebs let their social hair down; and every guest of honor, which included entire roster of Women's National Press Club and American Newspaper Women's Club, was taking notes for virtually every daily and trade paper in the country.

Guest list of 700 included MPAA prexy Eric Johnston, whose frau is an associate member of one of the newsgals' clubs; CBS v.p. Earl Gammons, Chief Justice Earl Warren and practically every ambassador in town plus a liberal sprinkling of Congressional and administration brass. But star of it all was the hostess herself, whose flair for showmanship made her guests regret her recent thumbs down reply to Richard Aldrich's bid for his Cape Cod straw haters.

New Acts

Continued from page 54

Fields has now started to expand his activities, and it's evident that the experience and clientele will help him over any hump when playing in metropolitan New York.

Fields has a big voice that's well developed and there's a lot of style to his work. He's a nice-looking youngster and should be able to hold his own in most situations.

At the Latin Quarter, he does a set of tunes that have been overdone. This kind of repertoire handicaps him tremendously, inasmuch as he works in too narrow a confine to show a full stylistic range. Saver lies in the fact that he gives an indication of his capabilities in the songs he essays.

Jose.

D.C. Area Silo Season Opens at Olney; Falk-Capp Exit Framingham, Mass.

Olney, Md., June 1. Strawhat season for the Baltimore-Washington area preems tomorrow night (Wed.) when Olney Theatre, located midway between the two cities, unshatters with "Cocktail Party," starring Bramwell Fletcher and Marjorie Gaten. For the second consecutive season, Players, Inc., a professional troupe made up largely of Catholic U. alumni, will operate the country theatre.

Based on the experience of last summer, when guest stars hyped the b.o. policy will be one of name leads with a resident supporting company. The accepted pattern of package shows for the citroneilla circuit is creating booking problems for the group, but several deals with guest stars are said to be in the works.

Shows will regularly preem on Wednesday, to avoid competition with intown houses, and will run for two weeks, with a Sunday matinee each stanza. The 596-seat country house will be scaled from a \$3 top, tax free, and operate for a 14-week season: Leo Brady, Catholic U. faculty staffer, and author of the bestseller, "Edge of Doom," which was later made into a film by Sam Goldwyn, will be managing director. Jim Waring, another protégé of Father Gilbert Hartke, dean of Catholic U.'s School of Speech & Drama, will be in charge of stage designing and lighting. Waring will shuttle between Washington's Carter Barron Amphitheatre, where he will be in charge of lighting for the Dept. of Interior, which operates the outdoor theatre, and Olney.

Carter Barron Amphitheatre enters the summer theatre scene June 10 with two weeks of Gilbert & Sullivan repertory by the American Savoy Co. Irv and Is Feld, brother team of Super Music, entertainment bookers, won rights to operate the 4,000-seat ozone over competitive bids.

Falk-Capp Condense

Boston, June 1.

Citing the limited supply of stars and star attractions for the silo circuit, Lee Falk revealed here that he and his associate, Al Clapp, will not operate the County Playhouse in nearby Framingham this season. Pair leased the theatre, which during the balance of the season is known as the Cinema, for the past two years, running it in conjunction with their intown spot, the Boston Summer Theatre.

Falk-Capp will, however, operate the BST, although no opening date has been announced, plus the recently-leased auditorium at Marblehead High School.

Tamarack's Legit-Pix

A dual film-stock policy will be inaugurated at the Tamarack Playhouse, Lake Pleasant, N. Y., this summer. A film house for the past several seasons, the theatre will begin a 10-week split schedule July 1, with a special invitation preview of a stage version of "Moon Is Blue."

Stock presentation, produced and directed by David Manning, will be offered Friday-Sunday nights, with the rest of the week devoted to films.

Wallingford, Conn., Tent

Tent theatre is being constructed in Wallingford, Conn., just outside of New Haven. Operation, tagged the Oakdale Musical Theatre, is scheduled to begin a 12-week season June 22. Productions will be put on in-the-round with the 1,500-seat theatre using a permanent 26-member acting company. An eight-piece pit orch will also be utilized.

Casting will be handled by the Howard Hoyt Agency.

Somerset Staff Set

Somerset, Mass., June 1. Staff for the Somerset Playhouse here has been completed with four new appointments. William Dancy, producer-director for the past two years at WBAL-TV and WAAM-TV, Baltimore, will be stage manager. Scenic designing will be handled by Emanuel Gerard, while George Snowden will serve as company's technical director. Rounding out the quartet is Herman Edel as slack.

Arthur Sierom will direct the 12-play season at the Playhouse, which has been taken over by Fred

and Martha Miller. Barn gets underway June 21 with Farley Granger in "The Hasty Heart." Granger, incidentally, will tour the rustic circuit in the play.

Bull Run Theatre

Middleburg, Va., June 1. A strawhat season will be inaugurated at the Community Center here this summer. Barn operation, which begins July 1, will be tagged the Bull Run Summer Theatre. Production schedule of eight presentations includes two musicals, which will be put on in the Center's amphitheatre. In case of rain the tapers will be moved indoors to the Center's auditorium, where the remaining productions will also be offered.

Executive director of the operation is Stanley Raiff. Tab for each of the musicals and a production of "Skin of Our Teeth" will be \$1.80, while the other offerings will go for \$1.20 each. Season tickets are being sold for \$9.60.

Corning-Arena Skeds

Corning, N.Y., June 1. Corning (N.Y.) Summer Theatre and the Arena Theatre, Rochester, both operated by producers Dorothy Chernuck and Omar K. Lerman, will begin their respective summer seasons June 21 and July 6. Opener at Corning will be Cornelia Otis Skinner in her one-woman show, "Paris '90." A 10-week season of resident stock will follow.

Arena Theatre, year-round stock operation, will offer four shows during an eight-week season. Of the quartet, three will be directed by Phillip Pruneau and one by Miss Chernuck.

Group 20 Teeoff

Boston, June 1.

Alison Ridley, managing director of Group 20 Players, has announced that the second season of Theatre on the Green at Wellesley College campus will open June 21 with "A Midsummer Night's Dream."

Followup production of the 10-week season will be a 12-night stand of "The Crucible" on June 30.

Grist Mill's 5th Season

Andover, N.J., June 1. Grist Mill Playhouse, Andover, N. J., begins its fifth season June 21 with "The Bandwagon," musical package starring Betty Kean. An 11-week season, which will include three other tuners and two tryouts, is skedded.

Staffers at the Robert E. Perry operation will be Walter Neal, stage manager; John Keck, scene designer, and Anne Warren, adpress rep.

Oval in Grove Readies

Farlington Conn., June 1. Oval in the Grove, arena theatre here, begins its fourth summer season June 11 with "The Importance of Being Earnest." Betty Kimball, of radio station WHAY, New Britain, will direct the opener. Seating capacity at the barn has been enlarged to accommodate 200. Season will run through Sept. 11. Strawhatter is managed by Connecticut Theatre, Inc. Peggy Duffy is drummer.

Triple Cities' Truman Tee

Binghamton, N.Y., June 1. Gail Hillson will open her Triple Cities Playhouse here June 28 with Margaret Truman in "Autumn Crocus." Subsequent bills will include Victor Jory in an unspecified play, Lucille Manners in "Song of Norway" and Rudy Vallee in "Jenny Kissed Me." Various directors will be engaged for different shows during the season, which will run 10 or 11 weeks.

Tom Vawter will be designer for the strawhat, and Tim Nicholson stage manager.

'Anniversary' Backers

Get Back 15G to Date

"Anniversary Waltz." Jerome Chodorov-Joseph Fields comedy costarring Macdonald Carey and Kitty Carlisle, still had \$24,238 to recoup as of May 1. For the three-week period ending that date, it grossed \$71,512 and earned \$10,184 operating profit. Thus far \$15,000 has been returned to the backers on the \$75,000 investment. The latest accounting indicates that the leads are getting a total of 10% of the gross, but doesn't show how it's split.

The Joseph M. Hyman-Bernard Hart production is currently in its ninth week at the Broadhurst, N.Y.

Lunts of the Twofers

New York.

Editor, VARIETY:

In reviewing "Good Nite, Ladies," Detroit News critic Russell McLaughlin termed the stars, the man-and-wife team of Jack Sheehan and Doris Patston, as the "Lunts of the Twofers." (He liked them.)

"Good Nite, Ladies," otherwise known as "The Pfeiffer Pollies," has been a touring boxoffice wonder for 123 consecutive weeks. That goes back to December, 1951, when Jules Pfeiffer undertook this Midas revival with Danny Goldberg, who has since departed. Pfeiffer bought him out for \$20,000, which is God's fact, if you want a true (for the first time) item from me.

Incidentally, I'm wondering which came first, two-for-ones or two-pants suits.

Your loving overset,
Joe Flynn,
(Originator of the overscale, with a slight kickback.)

Hepburn Loses Columnist Fan in Mpls.; Gripped By Her Handshake Routine

Minneapolis, June 1.

Although Audrey Hepburn did agree to "shake hands" with widely-read Minneapolis Tribune columnist Will Jones if he'd come backstage, she refused to grant him an interview. And now she has lost him as a fan, he revealed in his column. But, he insists, not mainly because of that refusal, but principally because, in his estimation, the play "Ondine" (46th St. Theatre, N. Y.), in which she's appearing, is such a "pretentious bore."

After relating his unsuccessful efforts to obtain the interview, Jones devoted a half-column to a severe panning of "Ondine."

The Tribune sent Jones to New York to interview stage, screen, tv and radio stars there and write other feature stories about Broadway shows. One of his "prime targets," he said, was Miss Hepburn, whom he was especially assigned to interview.

"Ondine's" pressagent, who was supposed to arrange the interview, explained Jones, showed him a note from the star stating she'd be "delighted to shake his hand if he comes backstage," but further conversation would be out of question because she's under doctor's orders not to overtire herself.

"The doctor's orders I don't quarrel with," wrote Jones, "but I don't mind saying that the hand-shaking business gripped me. It occurred to me that Miss Hepburn is still playing the princess from 'Roman Holiday' long after she has won the Academy award for the part."

"The thought came to me on the night she accepted the 'Oscar' that she was beginning to take the princess role seriously. And, in fact, she was overplaying."

"But I was a member of the Audrey Hepburn-Can-Do-No-Wrong club, and I shrugged it off as a piece of misjudgment on my part. However, I have just resigned from the club. The withdrawal has little to do with her refusal to grant interviews while graciously bestowing handshakes, although I can't honestly deny that's a factor. What really drove me out of the club is the pretentious bore of a show, 'Ondine,' in which Miss Hepburn is now appearing on Broadway."

Jones didn't go backstage to shake hands with Miss Hepburn and he devoted the balance of his long column, about 12 paragraphs in all, to deriding "Ondine" and the performances of Miss Hepburn and Mel Ferrer in it.

This situation recalls the incident of some years ago, when the late Alexander Woolcott, then starring in S. N. Behrman's "Wine of Choice," refused to grant an interview to Lucius Beebe, at that time a member of the drama staff of the N. Y. Herald Tribune. When Beebe wrote a column about how former critic Woolcott had gone highhat, VARIETY queried the latter, who first explained his reasons and then remarked, "Beebe? Who's Beebe? I thought he was on the bottom of the ocean."

Inside Stuff—Legit

Backers of the Frederick Brisson-Robert Griffith-Harold Prince production of "The Pajama Game," at the St. James Theatre, N.Y., include actor Jerome Cowan, \$500; stage manager John Effrat, \$1,250; stage carpenter Theodore J. Van Bommel, \$500; John Fearnley, R & H casting director, \$1,000; Carl Fisher, show's general manager, \$1,000; wardrobe mistress Claire Dixon, \$500; show's co-producer Brisson, \$1,935, and \$50,000 on behalf of a group; his actress-wife, Rosalind Russell, and their son Lance, \$1,940 and \$625, respectively; Carl Brisson, singer and father of Frederick Brisson, \$1,250; Wallace G. Garland, prexy of Broadway Angels, Inc., \$1,250; actor Jordan Bentley, \$500; Andrew Geoly, prez of Eaves Costume Co., \$2,500; Janet Cohen, author's agent with Brandt & Brandt, \$500.

Also Theresa Helburn, Theatre Guild co-director, \$1,250; Jack Small, Shubert Theatre booker in N.Y., \$1,250; Kal Efron, souvenir program agent, \$2,500; William Weintraub, ad agency owner, \$5,625; Geraldine Harris, dancer and wife of company manager Joe Harris, \$500; show's co-producer Robert E. Griffith, \$700; playwright George Axelrod, \$625; Morris M. Schrier, Music Corp. of America attorney, \$10,000; producer Sherman Ewing, \$625; Louis Lurie, San Francisco financier, \$10,000; Aaron Goldblatt, with the N. Y. Times, \$625; show's co-producer Harold S. Prince, \$700; Anthony B. Farrell, theatre owner-producer, \$10,000; actress Edith Adams, \$500; author Russell Crouse, \$500; author Rita Allen, \$5,000. Production, which cost about \$190,000, was capitalized at \$250,000, with provision for 25% overcall, and has a total of 126 backers.

Apparent click of "Pajama Game" at the St. James, N. Y., represents a successful gamble on the part of producers Frederick Brisson, Robert Griffith and Harold Prince. Trio, all making their managerial debuts, would have preferred to wait until next fall to do the musical, but co-librettist and co-director George Abbott insisted on going ahead this season, as he's committed to produce and stage a revival of the Rodgers-Hart musical, "On Your Toes," early in the fall. Rather than switch to another stage, the three producers decided to go ahead with "Pajama Game" this spring. Because of the lateness of the season, that meant opening with only a few theatre parties and a small advance sale. However, after the show's unanimously favorable reviews and the enthusiastic audience reaction, there has been heavy sale at the boxoffice and a lively broker call. In the latter case, the show has turned into a bonanza for the agencies, as they have a full supply of tickets, instead of being limited to non-theatre party nights.

"Oh Men, Oh Women," Cheryl Crawford production, in association with Anderson Lawler, of the Edward Chodorov comedy, is an established hit, not in the still-indefinite classification, as erroneously reported in last week's issue. The Franchot Tone star at the Henry Miller Theatre, N. Y., has already reprised its \$70,000 investment to the backers and is about to issue an initial profit dividend of \$14,000. The show involved about \$53,800 production cost, made a tiny tryout profit and has earned approximately \$41,000 net profit. The comedy will continue on Broadway through the summer. Addition of "Oh Men, Oh Women" brings the number of established hits to eight thus far for the 1953-54 season, leaving 10 current productions not yet paid off and thus not conclusively categorized.

Backers of the Circle in the Square (Emilie Stevens, Jose Quintero, Jason Wingreen, Theodore D. Mann) production of "The Girl on the Via Flaminia," which folded Saturday (30) at the 48th Street Theatre, N. Y., include actress Gloria Scott Backe, \$300; show's co-producer Wingreen, \$200; tv producer Max Liebman, \$500; Alice Ghostley, actress-nitery comedienne and wife of actor Felice Orlandi, who appears in the play, \$500; tv director Tad Danielewski, \$500; Julius Specter, 48th Street Theatre b.o. man, \$500; Adele LeBlang Greenbaum, Etta LeBlang Samilson and Dorothy LeBlang Koch, operators of the LeBlang ticket brokerage and the 48th Street Theatre, \$1,266.67 each. Production was capitalized at \$20,000, with provision for 20% overcall.

Los Angeles Civic Light Opera Assn. has plunged into a full-scale campaign to secure a "yes" vote in the elections next Tuesday (8) for a bond proposal designed to help build a new civic auditorium. If it fails, CLO will be without a home. Subscribers were notified by prexy Eric Scudder last week that the outfit was granted an extension of its lease at the Philharmonic Auditorium last year only on condition that the bond proposal passes. If it does, the CLO can remain at the Philharmonic, owned by the Temple Baptist Church, until the new auditorium is built. If the bond proposal fails, CLO must vacate at the end of the current season. To help insure passage of the proposal, all subscribers were asked to mail postcards to friends urging a "yes" vote.

'Okla.,' 'Aida' Set For Salt Lake Music Fest

Salt Lake City, June 1.

For their open-air music-stage festival this year, U. of Utah execs have picked "Aida" for the long-hair contrib and "Oklahoma" for their musical show. "Oklahoma" will be given for seven performances July 10-17, and "Aida" for four showings July 26, 28, 30 and 31. Performances will be in the U. of Utah Stadium with all-pro casts, as usual.

Laurel Hurley and John Tyers will head the "Okla." cast, and Beverly Sills, Gloria Lane and John Drury will take principal roles in "Aida." Dr. Lowell C. Lees of the university staff will be stage director, while Maurice Abravanel, conductor of the Utah Symphony Orchestra and former Broadway musical comedy maestro, will baton Wilhelm Christensen will be dance director.

Abravanel, who's been abroad for a six-week vacation after the symph season ended, is due here this week to start chorus rehearsals for the events.

'Rhom' Tryout

Jack Ragotz will give a summer tryout of "Rhom," a new script by Larry Ward and Gordon Russell, at his Barn Theatre in Augusta, Mich., first week in July. Ragotz will direct the play and authors will be on the scene for rehearsals and any reworking of the script.

"Rhom" is the first of two original scripts Ragotz is trying out this summer at his Equity company.

'Town's' 210G Gain On 250G Outlay

"Wonderful Town" represents a net profit of \$210,583, as of April 24, on its \$250,000 investment. The Robert Fryer production, currently in its 66th week at the Winter Garden, N. Y., has thus far distributed \$125,000 profit and has assets of \$25,000 in cash reserve, \$24,382 bonds and deposits, \$1,982 prepaid insurance, \$486 receivables and \$33,733 available for distribution.

For the six weeks ended April 24, the musical grossed \$264,595 and earned \$15,421 profit, including a loss of \$4,065 for the week ended April 10, when there were unusual expenses in connection with Carol Channing replacing Rosalind Russell as star. Additional income of \$2,816 in record royalties, souvenir program royalties, sheet music sales, etc., brought the total profit for the period to \$18,337.

As of the April 24 date, the show had grossed a total of \$3,138,135 on 478 performances.

Berks Players' 3d Season

Reading, Pa., June 1. Berks Players begin their third summer season at the Green Hills Playhouse Theatre, five miles south of here, June 14. Performing Tuesdays-Saturdays, group will offer 11 plays during a 14-week run. Mesrop Kesedkian directs the operation, while Ted Moore serves as designer.

ACTORS MAY STRIKE B'WAY MGRS

Actor Backing Keeps Yiddish Legit Going; Casts Kick In for Losses

Actor backing of their own productions is becoming the keynote to the survival of the Yiddish theatre. This past season the Hebrew Actor Union financed the production of three plays at the Parkway Theatre, Brooklyn, via a co-op venture, calling for the casts of each of the presentations to foot the bill on any losses.

Each of the plays was put on for one week. Initial production netted performers 50% of scale wages, while take for the second presentation almost hit scale. Third production suffered a loss, with cast having to kick in \$12.50 apiece. Payment of losses by cast members of individual productions is done so that those actors not employed in the various offerings aren't taxed by money lost via an HAU investment.

A similar project on a larger scale is contemplated for next season by the union, headed by Irving Grossman. Union plans on establishing four co-op companies to work a 16-week season each. Idea calls for the units to play four weeks each at four different New York outlets. Name performers would be associated with the various companies. Besides the four Gotham theatres, union hopes to reestablish houses in key U. S. and Canadian cities. Dearth of private management interest in Yiddish productions has spurred the union's entry into the sponsoring ranks.

During the past season only 20-25% of the HAU's approximate (Continued on page 59)

2 Hub Legiters Rumored To Be Razed; See Colonial Reverting to Shuberts

Boston, June 1.

Saul Kaplan, a vet of 30 years in theatre management, and for the past 13 years manager of the Marcus Heiman-operated Colonial Theatre, has resigned and is currently pinching for vacationing members of the Cinerama staff. Reason for his resignation is the currently unsettled status of the Colonial's future, for Heiman's lease expires July 31 and there's a strong possibility that the theatre may revert to the Shubert interests.

Rumor factory has it that the Shubert-owned Plymouth and Majestic Theatres may be razed to make room for a parking space, in which eventuality it's fairly certain the Shuberts would need the Colonial. Razing of the two theatres would mean a loss of nearly 2,700 seats, which would be made up in part by the Shuberts by the addition of the 1,500-seat Colonial.

'HIS AND HERS' LOSS AUDITED AT \$32,931

"His and Hers," the Albert Selden-Morton Gottlieb production of Fay and Michael Kanin's comedy, lost \$32,931 on an investment of \$60,000. The show played a 77-performance engagement at the 48th Street Theatre, N. Y., closing March 13. Revenue from stock and amateur rights is still to come, and there is possibility of a film sale.

According to the closing statement from the accountants, the Celeste Holm - Robert Preston starrer grossed \$96,051 the final six weeks of its run, the first four weeks of which earned \$8,945 operating profit and the final two weeks, after theatre party bookings were over, lost \$6,124. That brought the net operating profit for the 10-week engagement to \$10,678.

Backers of the show have already been repaid \$12,000 of their investment. Another \$14,700 is about to be returned, leaving \$369 in reserve for future contingencies. There will also be payments to the backers from the stock rights and other revenue.

Cropped Evidence

Gerry O'Connell, company manager of the touring "Time Out for Ginger," is taking no chances of the management questioning his expense vouchers. Nancy Malone, featured in the comedy, had to have her carrot-colored colt touched up, and stuck O'Connell with the tab.

With his weekly statement to the homeoffice, O'Connell included the hairdresser's bill, with a few strands of Miss Malone's tresses scotch-taped to it.

How Touring Costs Prove No Picnic

How operating costs are continuing to rise on the road is demonstrated by "Picnic," the William Inge drama currently touring on Theatre Guild-American Theatre Society subscription. At almost the same gross as for the final weeks of the New York run, the Theatre Guild-Joshua Logan production has been making only a little more than half as much profit on the road.

For the final two weeks, ending April 10 at the Music Box, N. Y., the play grossed \$46,154 and earned \$8,764 profit. On tour, for the initial two weeks ending May 1, in Washington, the show grossed \$45,939 and earned \$4,606 profit. Company expense the key factor in the situation, was \$23,544 for the two weeks in New York, and \$27,551 for the two-week period on tour. Cast payroll was higher in New York, and the author and director royalties (based on the gross) were also greater, but the travel expenses such as railroad, transfer, taking in and taking out, etc., accounted for stiff operating out of town.

As of March 27, the production had earned \$210,274 net profit on its \$90,000 investment (including \$15,000 overall). Adding the \$8,764 for the final two weeks in New York and the \$4,606 for the first two weeks on tour, plus \$1,572 advertising rebate, less \$797 expense for a second anniversary party, brought the total net profit to \$224,420, from which was deducted \$17,180 preliminary tour expense.

That left a revised net profit of \$207,240. Payment of a \$20,000 dividend brought the total distribution to date to \$170,000, leaving \$20,000 cash reserve and \$17,240 available for distribution.

Since the period, ended May 1, covered by the accountant's report, "Picnic" has played engagements in Pittsburgh, Cincinnati, Kansas City and Denver, and it opened a Coast run last night (Tues.) at the Biltmore, Los Angeles.

'Cockles' Revue Given Slim Chance in London

London, June 1.

"Cockles and Champagne," Cecil Landau's new revue, opened at the Saville Theatre Monday (31), but proved an overlong show with prolonged dull patches. Restlessly received and generally panned, it has a slender chance of survival, but might be saved by ruthless pruning. Opening had been twice delayed because of the late arrival from New York of Mildred Smith who refused to cross the Atlantic by plane.

In addition to Miss Smith, the cast includes Frances King (Mrs. Sam Coslow), Rene Houston, Patricia Burke, Pierre Dudans and Valerie French. Several musical numbers were written by Sam Coslow. Others are contributed by Paul Misraki. Pierre Dudans has done some of his own numbers.

CRISIS MOUNTS; 1ST SINCE 1919

Despite apparent willingness of both sides to make minor concessions, there's little indication of an early agreement in the negotiations between the League of N. Y. Theatres and Actors Equity. Deadline for a strike of casts of current shows is set for tomorrow night (Thurs.).

There appears little chance, at the moment, that either the producer-theatre owner group or the union is ready to abandon or even seriously modify its stand on the primary issues in negotiation. An offer from the League, previously turned down by Equity, was presented again yesterday (Tues.) and another meeting will be held today (Wed.).

Uncertain factor in the deadlock appears to be the readiness of the respective sides to face a strike. There has been no such actor walkout since 1919. On several occasions a tieup appeared imminent, but was invariably averted by a settlement. In one instance, Equity broke the producer ranks by offering to deal individually with the various managements.

There are signs that such a move may be attempted again this year. If so, the result is anyone's guess. However, it's obvious that (Continued on page 59)

Main Stem Chills Off-B'way Tries

Off-Broadway apparently isn't ready to move to greener Main Stem pastures. Off-theater entries remaining in their own backyards during the 1953-54 season generally fared better than those that relocated in the Times Square area. Three shows made the move to Broadway and of the trio, two have already folded to financial losses.

Flops, which got the nod from most of the critics when they opened in Greenwich Village showcases, were "End as a Man" and "Girl on the Via Flaminia." Former show, which bowed at the Theatre de Lys, moved to the Vanderbilt Theatre, where it ran for 103 performances and is understood to have lost its entire investment of about \$45,000. "Flaminia" moved to the 48th Street Theatre after being booted out of its original showcase, the Circle in the Square, which was shuttered because of alleged fire violations. Play called it quits last Saturday (29) after 68 performances, with an estimated loss of about \$7,000 on a \$20,000 investment.

Remaining moveover is "Golden Apple," which copped the N. Y. Critics Circle award as best musical of the season. Tuner originated as one of the stock presentations at the Phoenix Theatre. Show did sellout biz at the downtown New York outlet but grosses at its new location, the Alvin Theatre, have been far below theatre's capacity take of \$40,807.

Off-Broadway productions that stuck to home base and had successful runs include "World of Sholom Aleichem," which ran at the Barbizon-Plaza theatre, and "Bullfight" and "Threepenny Opera," both out on at the Theatre de Lys. "Threepenny" wound up its run Sunday (30).

Guild Eyes Lanchester For 'Olympus' Tryout

Hollywood, June 1. Theatre Guild is paging Elsa Lanchester to star in "Court Olympus," new play by Richard Reed, which the Guild hopes to produce on Broadway next season. Script will be tried out at the Westport (Conn.) Playhouse during the summer with a N.Y. bow slated for October.

Meanwhile, Miss Lanchester will return to the Turnabout Theatre here June 11 for a limited run.

Theatre Comes Back to Church; L.A. Group Sets Theology Circuit

By MIKE KAPLAN

Hollywood, June 1.

After more than four centuries of virtual ostracism, the theatre is returning to the church (and vice-versa), not on a spasmodic "Ladies Drama Group" basis, but with professional actors presenting professional scripts. It's a legit-theology combo to be tested this summer in a 43-city tour that may pave the way for national tours of church-sponsored dramatic groups operating under Equity contracts.

The upcoming trek of the Los Angeles Bishop's Co. has been mapped by Phyllis Benbow Beardsley, who has been working toward this goal for more than seven years. A playwright and former actress, she's the sparkplug in the campaign to bring the theatre back to the church. Seven years ago, she tied it with her own play, "If the Light Be Darkness," presented at several local churches.

Last year, she submitted a plan to church authorities in the area for a touring legit troupe, and won the approval of Methodist Bishop Gerald H. Kennedy. It was from this sanction that the group took the name The Bishop's Co. and began a trek of churches in this area, presenting Christopher Fry's "A Boy With a Cart."

Success of this original voyage prompted approval of a bigger tour and the company, which now includes such players as Bobby Driscoll (Continued on page 59)

'Ondine' Looks to Garner 43G Net Gain When N.Y. Run Finales on July 3

Backers of "Ondine," Playwrights Co. production at the 46th Street, N. Y., have been repaid \$42,500 on their \$102,000 (including \$17,000 overall) investment. As of May 1, the Maurice Valency adaptation of the Jean Giraudoux fantasy had \$32,911 still to be recouped.

"Ondine" is earning about \$8,500 a week operating profit, so it now stands to make about \$43,000 net profit by July 3, when the contracts of costars Audrey Hepburn and Mel Ferrer expire, and they leave for film commitments. That is, assuming the show continues to do standee business throughout that period.

For the five-week period ended May 1, the production grossed \$201,243 (with the end of theatre party bookings, receipts have recently risen about \$2,500 a week) and earned \$41,996 operating profit. Deducting \$1,974 as the show's share of expense for the installation of additional orchestra seats, that brought the total operating profit to date to \$82,101. "Ondine" cost \$110,263 to produce, less \$2,054 tryout profit and plus \$6,830 pre-opening expense, bringing the opening night cost in New York to \$115,012. After the recent \$42,500 capital return, assets included \$14,360 in bonds and deposits and \$12,228 available for cash reserve. The show is currently in its 16th week on Broadway.

With Miss Hepburn apparently unable to extend her stay in the show, the Playwrights Co. will fold the production. Tentative plans to continue through the summer and on tour in the fall perhaps with Swedish-born actress Mai Zetterling, of the British stage and films, as femme star, have been dropped.

Cadbury Vice Williams As Keith Prowse Mg. Dir.

London, June 1. Campbell Williams has exited his post as managing director of Keith Prowse, leading local ticket brokers, and will in future concentrate on the management of the Arts Theatre Club which he took over last year.

Peter Cadbury, who was named KP chairman the previous week-end, succeeds Williams as m.d. He's a lawyer and former test pilot.

Can't See Wayne

John Forsythe, costarred with David Wayne in "Tea-house of the August Moon," was reading VARIETY May 19 issue, just before the play's matinee at the Martin Beck, N. Y. He was particularly interested in the story of how Lloyd Nolan, costar of "Caine Mutiny Court Martial," had won VARIETY's annual poll of the N. Y. drama critics, as giving the season's best performance by a featured or starred actor, beating out Wayne by two votes.

"Of course, I haven't seen Wayne's performance," he remarked, "but I caught a matinee of 'Caine,' and he'd certainly have to be terrific to beat Nolan."

For Prepping English 'Lark'

London, June 1.

Christopher Fry, who adapted "Ring Around the Moon" from the French of Jean Anouilh, will make an English treatment of the same dramatist's "L'Alouette" ("The Lark") for West End production next fall by H. M. Tennent, Ltd. Peter Brook, who staged "Ring," will have a similar stint with the new piece.

Dorothy Tutin, currently starring in John van Druten's "I Am a Camera," at the New Theatre, is mentioned for the title role, played in the original Paris production by Suzanne Flon.

Broadway Version

Kermit Bloomgarden holds the U. S. rights to the Anouilh play, and Lillian Hellman is a possibility to do the adaptation. However, the latter is also collaborating with Leonard Bernstein on a musical version of Voltaire's "Candide," so the "Lark" project appears to be an uncertain prospect for Broadway production this season. Bloomgarden would like to have Mlle. Flon repeat her title characterization, if and when.

302G NET GAIN TO DATE RACKED UP BY 'CAN-CAN'

"Can-Can," the Cole Porter-Abe Burrows musical at the Shubert, N. Y., has earned \$302,184 net profit, as of May 1, on its \$300,000 original investment. For the four-week period ending May 1, the Cy Feuer-Ernest H. Martin production grossed a standee-limit \$201,600 and earned \$42,723 profit.

The show has distributed \$200,000 profit to date and has assets of \$29,030 in bonds, \$1,760 accounts receivable, \$3,815 unexpired insurance, \$25,000 cash reserve and \$42,578 balance available for distribution. It opened on Broadway, May 7, 1953.

Entratter Plans B'way Bow of Nitory Revue

Las Vegas, June 1.

Jack Entratter has Broadway plans for the new musical revue he's prepping for the Sands Hotel. For local consumption, the unit will be called "Ziegfeld Follies" and will star Frank Sinatra and feature Georgie Tapps. It opens June 9.

After the local stand, Entratter will seek to put the show in shape for a Broadway bow as a legit revue. It has sketches by Sid Kuller and music by Lyn Murray. The "Ziegfeld" tag can't be used outside of Las Vegas, and neither Sinatra nor Tapps has been set for anything beyond the local stand.

Legit Bits

Several first-string New York critics, having joined in the unanimous opening-night enthusiasm for "Pajama Game," are now writing follow-up pieces to suggest that the John Raitt, Janis Paige, Eddie Foy Jr., starrer isn't the greatest musical ever, but by general consensus merely the best of the season. Who're they disputing? ... Richard Watts Jr., critic of the N. Y. Post, argues that U. S. reviewers aren't occasionally chauvinistic, as British aisle-sitters sometimes are. So someone will have to start sending clippings of cases in point, which will of course be a matter of interpretation.

Helen Hoerie takes over as company manager of the Broadway edition of "Caine Mutiny Court Martial," succeeding Les Thomas, who transfers to the touring troupe.

Pressagent Bob Hector back from Europe. ... Monte Foster hopes to produce "Hot Rocks," a Negro musical with book and songs by Harry Nemo, on the straw hat circuit this summer and perhaps on Broadway in the fall. ... Harry Rigby Jr. and William Costin have optioned "Mister Zip," a novel by H. Allen Smith, which they hope to have adapted as a musical comedy.

Composer Arthur Schwartz plans a tour with a "musical illustrated lecture on the development of the American musical theatre from Victor Herbert to Rodgers & Hammerstein." ... Carol Haney, featured dancer who clicked in "Pajama Game," is out of the show this week with a sprained ankle. ... London producer Donald Albery returned to England last week after a visit to New York.

Legit-TV actress Cele McLaughlin sailed Saturday (29) for a vacation in Spain, Holland and Scandinavia. She's due back Aug. 2. ... James Barton is set to star on Broadway this fall in "With Drum and Colours." ... Edward de Velde plans a Broadway production this fall of "Black Cotton," a Negro musical with book by Samuel John Park, Eddie Matthews and Carlton St. Croix Beyer and songs by the latter two.

George Boroff announces plans for a fall production on Broadway of "Once Upon a Tailor," Baruch Lumet comedy he is currently presenting at his Circle Theatre. ... "A Moon for the Misbegotten," Eugene O'Neill drama tried out on the road in 1947 by the Theatre Guild, will be one of the first three plays to be presented on Broadway in repertory next fall by The Ensemble. It requires a femme lead over six feet tall.

Paul Vincent Gordon will direct and Lily Turner will be production manager for the off-Broadway production of "Major Barbara," at the Greenwich Mews (N.Y.) Theatre this month. ... Bill Blair, manager of the Nixon Theatre, Pittsburgh, for the past two years, succeeds Jack Schlissel as company manager of the Pittsburgh Civic Light Opera, which latter remaining in New York as general manager of "By the Beautiful Sea." Wolfe Kaufman will flack for the al fresco operation, succeeding Howard Newman, longtime CLO P.A., who's continuing on the road as advance agent for "My Three Angels."

Off-Broadway (N.Y.) Phoenix Theatre will inaugurate a subscription policy for next season's five-play series, which begins Oct. 5, with ensuing prems to be held on the Tuesday of every seventh week thereafter. ... Norwood Smith, male lead in "Guys and Dolls," which wound up its road tour recently, into "Can-Can" (Shubert, N.Y.) June 7. Iva Withers, who had the femme lead in the musical, will return to Florida with her husband, Kasimir Kiehl, ballet dancer-choreographer, who'll handle the dance direction at the St. Louis Municipal Opera this summer. Gretchen Wyler, another cast member, will appear with the St. Louis company this season. Joe Shea and Buddy Kusell, flack and company manager, respectively for "Dolls," are back in New York, with Shea planning a rewrite of his play, "Eight Chevaux, No Hommes." Netta Facchiano, after three years and six months with the New York company of the musical on Broadway and the road, left last week for her home in San Fernando Valley, Cal.

Staging of the Topeka (Kans.) Centennial Pageant week of May 24 took an unusual turn when Waldo Heywood, vet Topeka Civic Theatre actor, collapsed on the outdoor stage and died during rehearsal four days before opening. Heywood was not replaced, his lines being spoken by an offstage voice. Production on a 500-ft. outdoor set was under direction of

William Meader, stage manager of the Kansas City Starlight Theatre. Producer Sleg Traube in Chi last week re-signing members of the "Time Out for Ginger" cast to new pacts, in anticipation of the comedy staying in the Windy City through the summer. Melvyn Douglas continues as the star, with the only change being Les Hendrix replacing Steve McQueen, who's returning to New York.

Sammy Lewis, vet nitery proprietor-producer, will co-produce the new musical comedy, "That's Life," with Danny Dare, at Las Palmas Theatre, Hollywood, late this month. ... Anna Russell is scheduled for concert appearances in Washington with the National Symphony; at the Pacific Coast Festival in Santa Barbara; the Aspen Festival; at the Cleveland Symphony, and at Ann Arbor Festival this summer, and then will star in "Travellers Joy" at the Berkshire Playhouse, Stockbridge, Mass. Following that, she heads for Europe.

Lamar Stringfield is back in Charlotte, N. C., after a New York visit, and orchestrating the score of his musical "Carolina Charcoal," for which he penned the book, lyrics and music. ... Two short plays by T. Alexander Benn, "Answer the Sphinx" and "Love Game," will be premed at the National Arts Club, N. Y., Friday-Sunday (4-6). ... Frank Milton, legiture performer, took off to London for a prolonged stay there.

Howard Erskine and Joseph Hayes opened a production office in New York yesterday (Tues.) for their contemplated fall presentation of "The Desperate Hours," adapted by Hayes from his novel of the same name.

Harry Belafonte exited the cast of "John Murray Anderson's Almanac" Saturday (30), with Tony Bavaar taking over his songs until a replacement is set. ... Yuki Shimoda, assistant stage manager and actor in the New York company of "Teahouse of the August Moon," resumed his duties Monday (31) following his return from London, where he served as technical assistant to director Robert Lewis on the West End production of the prize-winning play.

Jeffrey Lynn will play the lead in the Omaha Centennial Historic Spectacle to be presented Aug. 23-29 under the supervision of Alfred Stern, head of ANTA's Dept. of Community and Industrial Showmanship. James Russo will direct the extravaganza, assisted by Kendrick Wilson. Script is by William Gibson, with set design by Morton Haack and choreography by Ted Cappy. Dr. Richard Duncan, director of the Omaha Symphony Orch., will serve as musical director. ... Max Tarr has succeeded Jay Blackton as baton for "By the Beautiful Sea," with latter off to Hollywood, where he'll serve as musical director for the filmization of "Oklahoma."

Ethel Reiner's production of N. Richard Nalsh's "The Rainmaker" is scheduled to go into rehearsal Sept. 13 for an Oct. 28 Broadway opening. ... Norman Rose exited the cast of "Fifth Season" Sunday night (30) after a run of 71 weeks, with David Kurian succeeding. ... Kenneth S. Lynn of Harvard U. and James W. Arnold of Stamford U. won the second Annual National Collegiate Playwriting Contest for a three-act and one-act, respectively, Lynn's "The Gay Deceivers" topped \$500, while Arnold's "The Sheriff" was awarded \$100. Competition is sponsored by Samuel French, Inc., author's agents.

Pitt Gets St. Lou's Perry To Stage 3 Al Frescoes

Pittsburgh, June 1. Robert Perry, of the St. Louis Municipal Opera Co. staff, is coming here under lend-lease to the Civic Light Opera Assn. to stage its first three under-the-stars musicals of the summer at the Pitt Stadium. He'll be filling in for the regular director, Robert H. Gordon, who won't be on hand until early in July, when he's finished directing Arabian Nights' spectacle for Guy Lombardo at Jones Beach.

Perry will handle the opener, "Show Boat," week of June 21, with Don Ameche, Colette Lyons, Jack Albertson and Edwin Steffe; "Panama Hattie," in which local girl Lisa Kirk, is coming home for the Ethel Merman role, and "The Merry Widow," for which Patrice Munsel has just been signed. Gordon will stage the remaining five shows in the series.

Scofield Buys Out Of Legiter to Debut in Pic

London, June 1.

Paul Scofield has bought himself out of the cast of "A Question of Fact," current hit at the Piccadilly Theatre, in order to make his film debut in "That Lady," an Anglo-American C'Scoper in which he will co-star with Olivia de Havilland and Gilbert Roland. Scofield is being temporarily replaced in "Fact" by Jack Merivale.

The film, which is being made by a British company, Atlanta Films, is being lensed partly on location in Spain and will be completed at the Metro British studios in Elstree. The unit left last week for Madrid for the first six weeks of filming. The production is budgeted at \$1,000,000 and will be given world release through 20th-Fox. Sy Bartlett is in charge of production.

Trim Overhead; 'Almanac' Stays

Under an arrangement of concessions from the Shuberts for the theatre rental and graduated author and director royalty waivers, John Murray Anderson's "Almanac" is continuing, despite operating losses for the last several weeks, when general business conditions on Broadway have deteriorated.

With its revised setup, the revue could probably keep going indefinitely, but in the face of the traditional boxoffice decline during June and July, it may not be able to hold on more than a few more weeks. Fact that the show is a doubtful touring prospect and a negligible bet for a film sale minimizes the chances of the management being willing to underwrite sizable losses in an attempt to span the inevitable summer slump.

As indicated, "Almanac" has been operating in the red for the last several weeks. However, for the four weeks ended May 1, the period covered by the last accounting, the Michael Grace-Stanley Gilkey-Harry Rigby, Jr., production earned \$12,269 on a gross of \$151,977. That brought the total operating profit to date to \$66,306, and left \$187,713 still to be recouped on its \$250,000 investment. The revue cost \$254,010 to bring in.

Of the \$62,287 capital available, \$41,900 is in bonds and deposits, \$7,894 is due from the authors for orchestrations, \$2,688 is still due on the overall from the limited partners, and there is \$9,806 reserve.

"Almanac" is currently in its 26th week at the Imperial Theatre, N. Y., with Hermione Gingold and Billy De Wolfe costarred.

Hurok Off to Europe To Prep N.Y. Producer Bow With New Williams Play

Impresario Sol Hurok is sailing to Europe Friday (4); where he'll spend most of the summer in England, France and Italy scouting talent and prepping fall visits here of several attractions, such as the Festival Ballet, Old Vic Co. in "Midsummer Night's Dream," and Emlyn Williams in his new play, "Someone Waiting." "Waiting" will mark Hurok's bow as a Broadway stage producer, as he'll take full responsibility for casting, decor, etc. Hurok has imported shows for brief Broadway runs and national tours, and offered Williams in readings two seasons on Broadway, but this will mark first time he actually producing a play in N.Y.

This month will witness a general exodus of Hurok staffers to Europe. Martin Feinstein, Hurok press head, leaves with his wife and assistant, Bernice tomorrow (Thurs.) for a six-week big vacation trip to England and the Continent. Mae Frohman, administrator for Hurok, goes abroad end of June for the summer. Even the secretary of the press department, Marilyn Herman, is going abroad end of June.

Israel Philharmonic Orchestra engaged American soprano Frances Yeend, lead with the N.Y. City Opera Co. as soloist for eight performances of Verdi's "Requiem," in Jerusalem, Tel-Aviv and Haifa, between June 27 and July 12.

Shows Abroad

Going to Town

London, May 22.

Tennent Productions, Ltd., production of revue in two parts. Sketches by Alan Melville; lyrics by Melville, Paul Dean, Marjorie Dunlop, music, Kenneth Leslie-Smith, James Bernard, Charles Zwart-Smith, costumes and dance arrangements by William Chapell. Stars: Hermione Baddeley, Dora Bryan with Ian Carmichael, Eric Berry, Shirley Eaton, Rachel Roberts, Leo Grier, Myles Eason, Richard Loxton, Al St. Martin's Theatre, London, May 20, '54. \$2.35 top.

The essence of revue should be snappy dialog, topical skits and sophisticated songs. In this respect, "Moving to Town" is a step back, not forward, compared with recent similar productions. It had a successful tryout at the Lyric, Hammersmith, some months back under the title "At the Lyric," but was renamed when transferred here when some changes were made.

Unless ingredients are top-grade the pot-pourri of this type of show tends to appear amateurish, and some of the early scenes in this effort fall into this category. It should attract here on the newly-awakened interest in intimate revue, and cash in on the stars' past successes. But it is definitely not for export.

Talent is mainly from the distasteful side, headed by Hermione Baddeley, who relies too industriously on freakish characterizations and waspish comments on her contemporaries. As an established favorite she gets away with much that is below standard, and registers best when partnered by Dora Bryan, a younger up-and-coming comedienne. Miss Bryan's dumb cockney type of humor fits neatly into various comedy spots. She is at her best as a patient consulting a psychiatrist blandly revealing her urge to push people over heights, then proving her point by making the medico her fourth victim as he stands by an open window.

Parodies of current Oriental plays, the tele mania and third-rate hotel habits give scope for the entire company. An interplanetary skit performed in the musical style of the 1920's makes a lively contrast. Marjorie Dunlop supplies excellent mimicry of Betty Davis, Vivien Leigh and Dorothy Tutin (star of "I Am a Camera"). The glamor is represented by Rachel Roberts and Shirley Eaton, who make intermittent appearances in song and dance.

Ian Carmichael leads the male contingent with skilled versatility. Commendable support is supplied by Leo Ciceri, Eric Berry and Myles Eason. Clem.

Volet le Jour

(Day Dawns)

Paris, May 25.

Yvonne Printemps produces "Volet le Jour" in three acts by Jean Lorrain. Stars: Pierre Fresnay and Yvonne Printemps. Sets by Pierre Kieffer. At Michodiere Theatre, Paris. \$2 top.

Yvonne Printemps and Pierre Fresnay are the Lunts of Paris. The most popular legit team in France, their following is tremendous, but even their most faithful fans will be disappointed in their new one. "Day" is shabby, preposterous meller which, though it offers them a couple of opportunities for high histrionics, is in itself old-fashioned, meandering and dull.

Script has a dusty flavor and fodder barely served as good film desert passion ruled the screen. Locale is tropical South American town during a native uprising against foreigners. It concerns the local escort officer who falls in love with a Mother Superior, who has had to flee her convent during the riot. Nun tries to persuade the officer to leave her, but for entire act he pleads his case, suggesting she break her vows and run away with him.

When young nun murders a native, the crowd demands blood and Mother Superior, emulating Sydney Carlton, sacrifices herself by taking the crime on herself and goes to her death accompanied by her would-be lover.

Printemps and Fresnay, expert and charming players, are wrong for heavy melodramatic pieces, but struggle valiantly to bring its leading characters to life. Play, too, seems out of place at Michodiere, long home of sophisticated, boulevard comedy. Even on its own terms, it is a crude piece of

dramaturgy, being the initial theatre attempt of its author, a former journalist. Direction—not credited—is probably by Fresnay and like actor's performance and that of his wife makes a brave effort to enliven long-winded script. Curt.

Legit Followup

Seven Year Itch (FULTON, N. Y.)

After several appearances in stock and on the road, film actress Sally Forrest makes her Broadway debut as the provocative dish from upstairs in the original production of George Axelrod's "Seven Year Itch," at the Fulton, N. Y. As the successor to Vanessa Brown, who withdrew for a picture stint, Miss Forrest demonstrates that this juicy ingenue role is a natural for almost any pert, competent young actress.

Miss Forrest's blonde looks and finger are okay for the part and she's believable enough, although she doesn't give the impression of thinking much about the lines, either hers or those of Tom Ewell, the star, with whom she plays all her scenes. Since the character is a chatterbox, this isn't too serious, but in a couple of scenes, notably the Noel Cowardish reverie bit, she and Ewell aren't entirely audible. Perhaps most important, Miss Forrest appears to have watched Miss Brown's performance a few times, and seems to be at least unconsciously copying some of her mannerisms.

Otherwise, "Itch" holds up surprisingly well for an 18-month runner. Ewell is again giving a standout performance as the summer bachelor with the runaway imagination and conscience. If he has inevitably grown somewhat mechanical in some respects, his playing has moments of real freshness, and he admirably combines the necessary drive and earnestness and comedy for the marathon assignment.

As before, Neva Patterson, Robert Emhardt and George Keane are excellent in the principal supporting roles and, everything considered, it's easy to see why this Courtney Burr-Elliott Nugent production continues to be a boxoffice cleanup. Hobe.

Stalag 17

(GREAT NORTHERN, CHI.)

Chicago, May 20. This tale of life in a World War II German PW camp wears fairly well despite some obvious rampings to fit it into the "popular priced" touring classification. The Leonard Altobell & Charles Harrow version, staged in a siambang fashion by Robert Shawley, makes at times an overly rough attempt to live up to its "uncut and unexpurgated" billings.

Much of the tension and drama inherent in the prison situation has been swamped for laugh treatment and "men without women" angles. With a few notable exceptions, the cast is made up of too many young men still learning their craft, an apprenticeship not much helped by Shawley's mechanical direction.

However, the Donald Revan-Edmund Trzcinski play is sturdy enough for the clientele on this go-round. George Tobias continues to give the affair its big spark as the union-suited Stosh who keeps the proceedings alive. He's aided and abetted not little by Carmen Filbi who treats the Harry Shapiro role to a rowdy whirl. Ray Stricklyn, newest addition, is just a little too prettily immodest as the barracks' baby, but the bathing bit still packs laughs.

Those with the serious parts fare worst in the farcial context. Albert Dannibal shows irregular flashes of ability as the suspected boogie, but isn't strong enough in leading off the abrupt changes in mood. Same goes for Ray Newman, who as the groggy doctor, Len Wayward lacks authority in the part of the real informer. Robert Bernard is strictly cut to pattern as Corporal Schultz. Dave.

London Legit Bits

London, May 25.

When Jack Hylton's "Wonderful Time" comes to the West End (there's a persistent rumor that it follows "Guys & Dolls" at the London Coliseum) the star in it will be Billie Houlston. ... Hans May off to the South of France on three weeks' vacation, and expects to go to Paris to close deal for the French adaptation of his hit musical, "Wedding In Paris," currently at the London Hippodrome.

'Juliet' \$40,100, 'Angels' \$17,000, Fold; 'Ginger' \$14,100; Chi List Shrinks

Chicago, June 1. With two shows folding here last week, Chi legit biz registered spurt. "Twin Beds" finding twofold response sluggish, may check out this week, leaving "Time Out for Ginger" as the sole Loop entry for the summer.

Estimates for Last Week
N. Y. C. Ballet, Civic Opera (1st wk) (\$4.80; 3,600). \$30,000 for first seven performances; opened last Wednesday (26) for two-week stay.
Twin Beds, Blackstone (1st wk) (\$3.70; 1,350). About \$6,100 on twofers.

Me and Juliet, Shubert (8th wk) (\$4.60; 2,100). Reached \$40,100; closed Saturday (29).
My 3 Angels, Selwyn (4th wk) (\$4.15; 1,000) (Walter Slezak). Got to \$17,000; closed Saturday (29).
Time Out for Ginger, Harris (20th wk) (\$4.15; 1,000) (Melvyn Douglas). Almost \$14,100.

'Pacific' \$33,100, 2d Week in D.C.

Washington, June 1. "South Pacific" pulled in \$33,100 at the National Theatre here last week.

Jeanne Bal-Webb Tilton starrer was in the second week of a summer run.

NEW BALLET, SCRIPT REVISES DUE FOR 'SEA'

Herbert and Dorothy Fields, authors of the book of "By the Beautiful Sea," are doing some rewriting of the musical and Helen Tamiris is working out a new ballet. Book changes are aimed to clear up the story a bit and the new ballet will have a Coney Island beach locale, with the girls in bathing suits.

By using a backdrop tossed out during the tryout tour, and having a dance arrangement made to the oldie, "By the Sea," already used in the show, it's figured the new material can be put into the show for only about \$1,000. "Sea" is currently in its 9th week at the Majestic, N. Y., with Shirley Booth as star.

Theatre-Church

Continued from page 57

coll. Richard Lupino and Minna Caldwell, starts July 4 on a trek that extends across country to Evanston, Ill. There, the group will face its biggest test.

The World Council of Churches is meeting in Evanston in August and the Bishop's Co. will present the Fray play for the assembled ministers—and pitch for bookings. If all goes well, the troupe expects to be touring constantly next year—with perhaps other companies being formed to expand the work.

Own Transportation

Group travels in its own bus at the moment, the company paying its own transportation out of the free will offerings made at the various churches. There is no guarantee requirement, the company getting a stipulated percentage of the offering at each performance. Cast members stay in private homes in each town.

In the U. S. alone, it's figured there are easily 100,000 churches which could serve as "theatres" for touring companies of this sort. Bishop's Co. performs in a semi-centralizing technique, using no sets and only a few simple props. In addition to "Cart," the company has "Billy Budd" as a possible vehicle and other scripts are being considered.

From a commercial theatre standpoint, the advantages of the trek are tremendous, since the company goes into towns which have never seen "round actors." The impact of the presentation, it's figured, creates a fledgling new audience for commercial legit.

Potential growth of this type of presentation appears to be virtually limitless. Meanwhile, the Bishop's Co. is sure it has the perfect formula. Members point to the fact that the Fray play is about a Catholic saint, director Hal Bokar is Jewish and the play is presented in Protestant churches. "How can we miss?", they ask.

Theatre Party Gimmick In Jones Beach Package

Theatre party gimmick will be given wide play this summer when the Guy Lombardo production of "Arabian Nights" opens at the Marine Theatre, Jones Beach, L. I. Admittance to the musical extravaganza is included in a quintet of special "packages" being made available to groups of 35 or more. Packages, which essentially offer reductions in either bus transportation charges or ticket fees to the al fresco offering, range from a high of \$6.30 to a low \$3.30.

Top tab includes dinner, and reduced ticket and round-trip transportation cost from N. Y. Minimum package takes in only ticket cost and roundtrip transportation; both at a reduced fee. Packages are being offered via an arrangement between the Jones Beach State Parkway Authority and Guy Lombardo Enterprises. In some cases train transportation is included in the packages.

Off-B'way Rentals On Four-Wall Deal Basis At \$500-\$600 Average

Theatre rentals for the major off-Broadway outlets this past season were all four-wall deals. General weekly rentals were in the \$500-\$600 category.

The Phoenix Theatre, 1,150-seater where T. Edward Hambleton and Norris Houghton are currently in the last weeks of their inaugural stock season, was leased to the producers for \$25,000 a year, which breaks down to about \$500 weekly. Theatre de Lys, which came into prominence last season via productions of "End As a Man," "Bullfight" and "Threepenny Opera," charges a weekly rental of \$500.

President Theatre, located in the Main Stem district but categorized as an off-Broadway house, was leased for \$600 to such offerings as the 10-week Gilbert & Sullivan series which wound up Sunday (30). Cherry Lane Theatre, which was taken over in April, '53, by Trio Productions on a year's lease at \$600 a month, is currently being renovated, including an air-conditioning system and new seats. An increase in rental is expected next season. Trio eventually sublet the Greenwich Village showcase to Albion Theatre following its production of "A Sound of Hunting."

Barbizon-Plaza Theatre was taken over by "The World of Sholom Aleichem" on a long-term four-wall deal. Show recently wound up a long run at the theatre, which normally rents on a one-performance basis at \$225 during the week and \$250 on Saturday and Sunday nights.

Current London Shows

London, June 1.

(Figures denote premiere dates)
Airs Shearwater, Royal Ct. (4-22-53)
Angels in Love, Savoy (2-15-54)
Annie Get Your Gun, Coliseum (5-25-53)
Bay of Wines, Wyndham's (2-15-53)
Burning Side, Apollo (2-15-54)
Cockles & Champagne, Saville (5-29-54)
Dark Light, Newtyn, Aldwych (4-20-54)
Day by Day, Haymarket (11-26-53)
Facts of Life, Duke York (4-24-54)
Follies, Adelphi, Fr. Wales (4-24-54)
For Better or Worse, Comedy (2-17-52)
Going to Town, St. Martin's (2-20-54)
Hippie Dancers, Lyric (4-24-54)
I Am a Camera, New (2-15-54)
Impressions, Arts (5-29-54)
Intimacy At 8:30, Criterion (4-29-54)
King and I, Drury Lane (10-8-53)
Love Match, Palace (10-10-53)
Major of Northstead, Duchess (4-29-54)
Moon is Blue, Vaudeville (3-5-54)
Mousetrap, Ambassadors (11-25-53)
My Darling Clementine, Fr. Wales (2-15-54)
Prisoner, Globe (4-14-54)
Question of Fact, Piccadilly (12-10-53)
Rehearsal, Arts (5-29-54)
Ring Out, Bell, Fr. Wales (11-25-53)
Sleeping Prince, Phoenix (10-5-53)
Teahouse, Fr. Wales (4-24-54)
The Boy in the Woods, Fr. Wales (2-15-54)
Wedding in Paris, Hippo (4-24-54)
With You Were Here, Casino (10-10-53)
Witches, Piccadilly, Fr. Wales (10-20-53)
You'll Be Lucky, Adelphi (2-25-54)

SCHEDULED OPENINGS

Both Ends Meet, Apollo (6-4-54)
Aunt of All, Globe (10-10-54)
Mountains of Five, Strand (6-16-54)
Never Too Late, Westminster (6-3-54)
CLOSING SCHEDULE
Cherry Lane Theatre, Fr. Wales (6-1-54)
Old Vic Repertory, Old Vic (6-1-54)

Current Road Shows (May 31-June 12)

Brigadoon—Curran, S. F. (7-12). Evening With Beatrice Lillie (Beatrice Lillie)—Her Majesty's, Montreal (31-5); Ford's, Balto (7-12).
King and I (Yul Brynner, Patricia Morison)—Philharmonic Aud., L. A. (31-12).
Picnic (Ralph Meeker)—Baltimore, L. A. (31-12).
Foray & Bess—Aud., Denver (1-5).
Seven Year Itch (Eddie Bracken)—Hanna, Clevel. (31-5); Pabst, Milwaukee (7-10); Parkway, Madison (11-12).
South Pacific (Jeanne Bal, Webb Tilton)—National, Wash. (31-12).
Time Out for Ginger (Melvyn Douglas)—Harris, Chi (31-12).
Twin Beds—Blackstone, Chi (31-12).

'King' \$53,500, L.A.; 'Dial' 29C, Folds

Los Angeles, June 1.

"Dial M for Murder" wound its road tour here over the weekend with a socko \$29,000 for its second and final week. Soaring gross proved this was still another show that could have been booked for a longer stay. It grabbed \$62,300 in its two Theatre Guild subscription weeks at the Biltmore. House re-lights tonight (Tues.) with "Picnic," in for a three-week stand.

"King and I" bounced up a notch to \$53,500 on the second frame of its eight-week stand at the 2,670-seat Philharmonic Auditorium on Civic Light Opera Assn. subscription. Previous week's gross was \$53,200.

Also opening tonight is "The Comedian," Leo Fuchs starrer at the Civic Playhouse.

Porgy' Modest \$25,100 For Week in Columbus

Columbus, June 1.

"Porgy and Bess" drew over \$25,100 at the Hartman Auditorium here last week. Take includes tax, which the non-profit show retains.

Revival is currently at the Au-

Actors Strike

Continued from page 57

managements with no current shows on the boards tend to be adamant against Equity demands, while those with current hits would be severely affected. On the other hand, it remains to be seen whether, in case of a show-down, the performers involved would actually refuse to go on.

Rumor in the trade last week that Equity plans to call "spot" strikes of different shows, either for single performances or a week each, was denied by union officials. Meanwhile, meetings of the casts of Broadway shows were said to have voted willingness to strike. The old two-year contract officially expired Monday night (31), but was extended by mutual agreement to tomorrow night.

The League offer, refused by the union, included \$5 increases in rehearsal pay, for principals and chorus on the road and for chorus in New York. The management group is apparently adamant against any concession to the union's demands for a contribution of 5% of the weekly cast payroll to the union's welfare fund, and a "closed shop" for stage managers.

Despite earnest pronouncements from leaders of both groups, there is evidently no unanimity among either League or Equity members in support of their official positions. In the case of the union, in particular, there is a feeling that certain of the demands, notably the welfare contribution and the stage manager requirement, may be excessive considering the precarious state of the theatre and the already prohibitive cost of operation.

'Itch' \$20,000, Clevel.

Cleveland, June 1.

"Seven Year Itch" grossed nearly \$20,000 at the Hanna Theatre here last week.

Eddie Bracken starrer is in its second frame at the House.

Summer Decline Deepens on B'way; City Center \$21,000, 'Town' \$30,400 'Apple' \$24,800, Jeanmaire \$31,400

Seasonal h.o. dip became more severe on Broadway last week. Substantial dents were registered by a dozen shows.

Of the 21 shows on the boards last week (excluding the City Center and the Phoenix Theatre), eight held steady in the box category. These were "Caine Mutiny," "Court Martial," "Can-Can," "Kismet," "Ondine," "Pajama Game," "Sabrina Fair," "Tea and Sympathy" and "Teahouse of the August Moon."

Sole Main Stem opener this week is "Carousel," which goes into the City Center tonight (Wed.) for two weeks as the windup production in a six-week series of operettas. Also premiering this week is "Homeward Look" at the off-Broadway Theatre de Lys tomorrow (Thurs). Only closer last week was "Girl on the Via Flaminia," which shuttered Saturday (29).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% amusement tax, but grosses are net: i.e., exclusive of tax.

Anniversary Waltz, Broadhurst (C) (8th wk; 61; \$4.40; 1,160; \$28,000) (Macdonald Carey, Kitty Carlisle). Topped \$20,600 (previous week, \$24,000).

By the Beautiful Sea, Majestic (MC) (8th wk; 60; \$6.60; 1,510; \$58,000) (Shirley Booth). Nearly \$45,400 (previous week, \$50,000).

Caine Mutiny Court Martial, Plymouth (D) (19th wk; 148; \$5.50-\$4.80; 1,062; \$33,500) (Henry Fonda, Lloyd Nolan, John Hodiak). Over \$33,700 (previous week, \$33,700; Barry Sullivan replaced Henry Fonda, Monday (31)).

Can-Can, Shubert (MC) (56th wk; 444; \$6.60; 1,361; \$50,160). Just \$50,400 (previous week, \$50,500).

Fifth Season, Cort (C) (71st wk; 563; \$4.40; 1,056; \$25,227) (Menasha Skulnik, Richard Whorf). Nearly \$14,600 (previous week, \$15,500).

Fledermaus City Center (OP) (2d wk; 16; \$3; 3,090; \$50,160). Topped \$21,000 (previous week, \$24,000); wound up a limited 16-performance run Sunday (30).

Girl in Pink Tights, Hellinger (MC) (13th wk; 99; \$6.60; 1,527; \$53,000) (Renee Jeanmaire, Charles Goldner). Over \$31,400 (previous week, \$38,500). Jeanmaire was out of the show for two performances.

Girl on the Via Flaminia, 48th St. (D) (9th wk; 68; \$4.40-\$3.30; 925; \$18,300). Nearly \$6,700 (previous week, \$6,500); closed Saturday (29) at an estimated loss of \$7,000 on its \$20,000 capitalization. Golden Apple, Alvin (MC) (6th wk; 47; \$4.40-\$3.30; 1,150; \$40,807). Almost \$24,800 (previous week, \$26,400).

John Murray Anderson's Almanac, Imperial (R) (25th wk; 196; \$6.60; 1,400; \$50,000) (Hermione Gingold, Billy DeWolfe). Nearly \$30,400 (previous week, \$31,600).

King of Hearts, Lyceum (C) (9th wk; 66; \$5.50-\$4.40; 995; \$23,389) (Donald Cook, Jackie Cooper). Nearly \$16,100 (previous week, \$18,100).

Kismet, Ziegfeld MD (26th wk; 204; \$6.60; 1,528; \$57,003) (Alfred Drake). Over \$58,000 (previous week, \$57,900).

Oh Men, Oh Women, Miller (C) (24th wk; 198; \$5.50-\$4.40; 920; \$23,248) (Franchot Tone). Over \$17,500 (previous week, \$18,100).

Ondine, 46th St. (D) (15th wk; 116; \$7.15; 1,139; \$41,644) (Audrey Hepburn, Mel Ferrer). A new straight play record, \$42,292 (previous week, \$42,280; closes July 3).

Pajama Game, St. James (MC) (3rd wk; 20; \$6.60; 1,571; \$51,717) (John Raitt, Janis Paige, Eddie Foy, Jr.). Nearly \$51,600, with take cut by theatre party commissions (previous week, \$55,000).

Rehearsal, Mr. Penny-packer, Coronet (C) (22nd wk; 173; \$7.15; 1,027; \$28,262) (Burgess Meredith, Martha Scott). Over \$16,000 (previous week, \$13,500).

Sabrina Fair, Royale (C) (28th wk; 221; \$5.50-\$4.40; 1,172; \$29,000) (Margaret Sullivan, Joseph Cotton). Nearly \$26,800 (previous week, \$26,800). Leora Dana and Tod Andrews took over for Miss Sullivan and Cotton Monday (31).

Seven Year Itch, Fulton (C) (60th wk; 637; \$5.50-\$4.40; 1,063; \$24,800) (Tom Ewell). Almost \$18,400 (previous week, \$20,200).

Solid Gold Cadillac, Music Box (C) (30th wk; 237; \$5.50-\$4.40; 1,077; Topped \$25,000 (previous week, \$26,800). Star still ill, with the understudy subbing.

Tea and Sympathy, Barrymore. (1) (35th wk; 277; \$5.50-\$4.40; 1,060; \$28,300) (Deborah Kerr). Almost \$28,700 (previous week, \$28,700). Joan Fontaine succeeded Miss Kerr as star Monday (31).

Teahouse of the August Moon, Beck (C) (33rd wk; 264; \$5.50-\$4.40; 1,214; \$31,681) (David Wayne, John Forsythe). Held at almost \$32,200.

Wonderful Town, Winter Garden (MC) (65th wk; 516; \$6.60; \$51,517) (Carol Channing). Nearly \$30,400 (previous week, \$36,400).

Miscellaneous

Sea Gull, Phoenix (D) (3rd wk; 24; \$3.30; 1,150; \$22,800). Over \$22,600, with take out by theatre party commissions (previous week, \$22,300).

Opening This Week
Carousel, City Center (MC) (\$3; 3,090; \$50,160). N. Y. City Center Light Opera Co. revival of Rodgers & Hammerstein musical; opens tonight (Wed.) and plays through June 13.

'BRIGADOON' UP TO 38C, KABUKI \$24,000, FRISCO

San Francisco, June 1. Second and final week of the Kabuki Dancers and Musicians improved, "Brigadoon" also perked last week here.

Estimates for Last Week
Brigadoon, Curran (2d wk) (\$4.75; 1,775) (Pamela Britton, William Johnson, Dorothy M. N. N.). Up to \$38,000; previous week, \$35,000.
Kabuki Dancers, Geary (2d wk) (\$4.50; 1,550). Drew \$24,000; previous week, \$19,000.

Picnic Hungry \$16,100, 7-Performance Split

Kansas City, June 1.

Late legit season was kept alive here last week with "Picnic" in for three days Monday-Wednesday (24-26) in the Music Hall. Biz was moderately good for the stand with a near \$7,500 take in four performances. It's the second legit to have played here after many dark weeks.

Ralph Meeker starrer moved on to the Auditorium, Denver, Friday-Saturday (28-29), where take for three performances was almost \$6,600. That gave the William Inge drama a total of \$16,700 for the seven-performance week.

Theatre Guild-Joshua Logan production opened last night (Mon.) in Los Angeles.

Yiddish Legit

Continued from page 57

300 members were employed in Yiddish productions. In N. Y., the longest run Yiddish-language offering was the recently-ended 30-week vaude season at the National Theatre, best in three years.

The nearby Second Avenue Theatre ran a 14-week season, pulling in a little over its original investments for two plays presented there during that period. Close to \$25,000 was lost by the Parkway during a 14-week season in which three plays were presented, other than the three HAU productions. The "off-Broadway" President Theatre was a Yiddish production outlet during 10 weeks of last season, while brief seasons were also conducted in Montreal and Chicago, with some companies visiting Boston, Toronto and Detroit.

Currently there are no Yiddish theatres in operation. Dearth of Yiddish-speaking audiences is apparently beginning to prompt English-language Yiddish-angled productions. Already skedded for next season are two such shows. Leo Fuchs will make his first appearance in an English-speaking play next October when the Henrietta Jacobson-Julius Adler production of "A Stone for Danny Fisher" opens at the National. Also slated for an October bow at the President is "Sands in the Desert," billed as the first Israeli play in English.

College Shows

Up in Lights

Syracuse, May 25.—Boar's Head, of Syracuse U., production in cooperation with class of 1954, musical revue, with book by William Dixon and William Levine, music and lyrics by Harlan O'Kun and William Angely. Directed by Gerald Lederer. Scenery-lighting, Peter Forward, Barbara Baird and James Emsay costumes, Mario Forte choreography, Anita Khanzadian. Production under supervision of Sawyer Falk. At Astor Theatre, Syracuse.

Syracuse U. has rung the bell again with "Up in Lights," its bright and bouncy annual musical show. Two-act revue satirizes college life on the Hill and comes up with some fresh spoofs and several nice tunes, notably "Stop, Look and Love Your Lady" and "I Fell in Love with You Again."

College shows always rely upon local association for their biggest laughs, but "Up in Lights" adds some good all-around pieces. There's "Party Poopers" (the life and gay times of chaperoning), and an unbelieved sneaker about a "cool" trio reading "John Brown's Body." Bill Angelos, Alfred Gross and Sam Baskin romp through another good tune, "Turn-a-Bout," and there is a zany dressing room skit about a co-ed football "dream team."

Also on the credit side are a colorful "College Hayride" production using 60 persons and black lighting, "Trial by Joey," a rib on the McCarthy hearings, and "Tip That Halo" teaming Vince Rigolosi, recruited from the college boxing team, and Bob Dishy, drama department jack-of-all-trades. Latter does the best single in the show with "The Three Eiffels," pantomimeskit with spotlights for players.

Pictures get a ribbing in "Goodbye Sam in 3-D" and Italian films similar treatment in "Scooter Thief." Best ensemble dancing is offered in "Marshall Street Mope," a sort of 1954 extension of the Charleston and Jitterbug. Hayd.

Huck Finn

Washington, May 25.—Catholic U. Speech and Drama Dept. production of musical in two acts, with book, music and lyrics by George Herman, based on stories by Samuel Clemens (Mark Twain). Directed by Leo Brady; coached by Dr. Josephine Callan; sets and lighting, James D. Waring; costumes, Joseph Lewis and Ann Tack; choreography, Jeri Nagle; musical arrangements, Joseph Jenkins. At Catholic U. Theatre, Washington.

Father Gilbert Hartke's speech and drama course comes up this year with an original musical which is strictly collegiate level on all counts. "Huck Finn" is a pleasant idea, pleasantly offered, but is many runs down the ladder from some of the originals unveiled at Catholic U. in other years.

Story, for which Mark Twain gets the credit, of course, is the best part. It'll be familiar to the readers of the Huckleberry Finn books—how Huck Finn, frightened by his no-good father, pretends to be murdered and runs off from Hannibal, Mo., with a runaway slave, how they pick up and can't get rid of two crooked actors who pose as the Lost Dauphin of France and a Duke. Then how Huck helps

to prevent this pair from fooling and making off with the money of two orphaned girls; and how they finally return to Hannibal as heroes.

George Herman has done the book, music and lyrics, a banal job which at times is broadly hammed by the cast, there being no other way to handle the situation. A few of the songs, but not enough, show promise. Best of them are "A Travelin' Show," "Saturday Night," and for topical patter, "If You Were a Tree." With all the wealth of early and mid-19th century music to draw from, Herman seems to have found all the inspiration for his songs a century later in Broadway and Hollywood.

Carole Macho, who plays Susan, the younger of the orphaned Wilks sisters, stands out in the cast as a refreshing and promising comedienne in the handling of both her spoken lines and songs. Henry Sutton, as the Dauphin, and Philip Bosco, as the Duke, also do strong jobs. Danny Ruslander is well cast as Huck Finn. Singing standout of the cast is Thomas Major, as Jim, the Negro slave.

Choreography is considerably better than usual for Catholic U. musicals. Jeri Nagle, who handled the dances, cut her numbers to fit the ability of the cast and the result is lively and colorful. Miss Nagle also dances a pas de deux near the finale with Robert Gormley. Sets are good. Loue.

Marriage Wheel

Westwood, Cal., May 25.—U. of California at Los Angeles Theatre. Accepted presentation of a thesis production in three acts by Joel Climenhaga. Directed by the author. At Theatre 3K7, UCLA, Westwood, Cal. 85c top.

As a thesis production, this script revolving around the marriage customs of the Pennsylvania religious sect in the 1800's shows promise. It's not for Broadway, but with minor revision here and there might serve for straw hat fare.

Principal impediment to any solid commercial success of "Marriage Wheel" is its lack of action. Plot revolves around the key hour in the lives of a young couple whose names have come up in the marriage lists of the God's Brethren Church. The gal's domineering older brother had rejected, on behalf of another brother, the boy's sister in a similar ceremony a few months earlier and since this rejection automatically condemns a femme to spinsterhood, the boy is out for revenge. After too much conversation, romance and a touch of independent thinking smooth out the wrinkles.

Climenhaga has pitched his entire script in a one-room set and at times all of his seven characters are crowded on stage. Such a setup makes for too much talk and too little action—and there's nothing in the basic idea of the play that permits a change. So, in its present state, "Wheel" won't turn much beyond the campus confines.

Author has directed with some degrees of tenderness and there are, considering the situation, good performances. Best is from Mary Jane Moffat, who shows promise with a sensitive portrayal of the gal whose future is at stake. Kap.

PRODUCERS DROP SUIT AGAINST SCENIC UNION

Suit instituted two years ago by the "Women of Twilight" management against the United Scenic Artists Local 829 regarding the importation of foreign scenery has been withdrawn. Dispute stemmed from the use of foreign-made scenery in the 1952 Joseph Kipness-Jack Hylton Broadway production of "Women," a British import.

Both parties have accepted the agreement between the League of N. Y. Theatres and the scenic union covering the importation of foreign scenery. Suit was filed in the U. S. District Court for the Southern District of N. Y.

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BELLAMY, REILLY SWAT N.Y.C. SHOW TAX BID

Ralph Bellamy, Actors Equity prez, and James F. Reilly, exec director of the League of N. Y. Theatres, were among the legit stage spokesmen yesterday (Tues.) as the N. Y. City Council finance committee heard testimony on the proposed 5% admissions tax.

Bellamy said Equity's records show that its members worked an average 10 weeks per year for an \$800 income. "Now is the time," he declared, "to make adjustments allowing for basic human dignity. He put the Equity membership at 9,000 and stated prevailing Broadway prices are such that people will only come to see smash hits."

'Murder' Net 410G On \$50,000 Stake

"Dial M For Murder," which folded at the Biltmore Theatre, Los Angeles, last Saturday (29), made a profit of nearly \$410,000 in 94 weeks on Broadway and the road. On the basis of the usual 50-50 split between the management and the backers, that represents a 410% profit for the latter on their \$50,000 investment. Thus far, \$322,000 has been distributed to backers of the James P. Sherwood production, leaving a balance of almost \$88,000.

Maurice Evans starrer chalked up a profit of about \$50,000 in 13 weeks on the road, following the windup of show's Broadway run, Feb. 27. Profit at the close of play's 556-performance Main Stem stand was approximately \$359,000. A second company, sent out last season to play Chicago, wound up with a \$9,000 loss.

The legit production of the Frederick Knott meller gets no revenue from the Warner film version, the screen rights having been sold prior to the original London stage presentation.

Stock Review

Bernardine

James B. McKenzie production of comedy in two acts, music and lyrics by Mary Chase. Directed by Aaron Frankel; settings, John Raymond Freimann; lighting, Willard Merrill. At Dobbs Ferry (N. Y.) Playhouse, May 13, '54.

Arthur Beaumont	John Lehne
Leonard Carney	Vivian Matalon
Morgan Oldland	Harold Rice
George Friedlander	George Zaborin
Marvin Grier	Frank Dana
Will McElroy	Peter Macdowell
Dan Gibbs	Eric Van Hesse
Helen	Alene Hatch
Butor Weldon	Johnny Stewart
Ruth Wells	Julie Christie
Vernon Kinwood	Fred Vogel
Selma Cantrick	Betty Arnold
Jean Cantrick	Raymond Currie
Fred	Willard Merrill
Woman	Georgette Selvin
Man	William Munchow
Enid Cranshaw	Barbara Torrence

This rewritten version of Mary Chase's "Bernardine" is a mirthful two-act that should register as an audience pleaser. Comedy played a two-week run recently at the Dobbs Ferry (N.Y.) Playhouse. James B. McKenzie, operator of the Playhouse, and Willard C. Merrill, business manager, hold the touring rights to the play and plan sending it out on the road next season. In its original form, "Bernardine" had a Broadway run of 157 performances during the 1952-53 season.

With emphasis on the sex angle, Miss Chase has done a credible job of presenting the humor out of the capers, discussions and desires of a group of late-teenage boys. Play is spotted with a number of funny lines and situations. Sparking most of the activity is a lad whose clumsy handling of girls has resulted in his being black-listed by the local bobbysoxers.

Johnny Stewart, repeating his Broadway role as the pivot character, registered effectively. Cast as his buddies, John Lehne, Vivian Matalon, Grandin MacFie, George Zaborin and Frank Dana turned in believable performances. Fred Vogel's characterization of a young bookworm was good for laughs. Of the femme contingent, Julie Christie was convincing as Stewart's dotting mother, while Barbara Torrence made a seductive looking divorcee.

Aaron Frankel's direction maintained a lively pace. Scenery switches conducted by cast members in full view of the audience fitted in nicely with play's frolicsome mood. Jess.

Here Come the Clowns (CHERRY LANE, N.Y.)

This Alhamb Theatre production of "Here Come the Clowns" rates a bare par as the off-Broadway best goes, but a recap of Philip Barry's mystic saga is to the good, time having treated it well.

The drama is about a child of misfortune, stagehand Dan Clancy, bent on finding the truth with a capital "T." Seer Max Pabst is ready to play guide, letting fall by the wayside those who can't stand the gaff. Luckily, these two principals are cast for strength, Edwin Gordon playing Dan with disarming gaelic goodwill, and Haskell Coffin's Max being sadistic and coolly detached.

Sara Farwell is warm as Connie, the lass Dan ought to have married, and Jo Ann Friede petulant as the girl he did. Ma Speedy, entrepreneur of the Cafe des Artistes, is played with a flair by Harry Bartton, while Leon-B. Stevens is wary and rugged as the ventriloquist. Glen Styrers makes his Major Armstrong very moving.

Larry Ward's brooding press-agent never gets far out of his cups. Charles Collins acts Nora's boy friend with vigor, but makes him seem too nice a guy to have kicked Clancy when he was down. The balance of the company react with adequate concentration.

Compounded of mysticism and bewilderment, "Here Come the Clowns" is a tough assignment. Stephen Bates' direction places the stresses where they belong, but fails to eke out a uniformly good production. It is Philip Barry who emerges the winner, however, for despite obscurities this is still a beautiful play. Geor.

The Jackal (SKYLINE THEATRE, N. Y.)

Maxwell Glanville and Ruth Jett have taken off-Broadway to Harlem, N. Y., with the production of "The Jackal," a new play by Sallie Howard and Evelyn Cornell. Prevented by licensing restrictions from opening at the Hotel Theresa, a last-minute switch was made to the Don Studios at 125th St. and Lenox Ave.

The management showed courage in chasing a tryout for its opening instead of a tested product, but "The Jackal" is minor playwriting. Illustrating the theme that environment can drive people to desperate ends, the story is diffuse and blurred.

Ed Jackson, the jackal, earns a dubious living feeding on others. Ed Harding plays him knowingly but without urgency. His mistress, Marie, is sensitively done by attractive Frances Foster. Ed preys on the family next door, ambitious Cora Taylor-Hunt and daughter Gwendolyn. Louise Stubbs is understandable as the mother whose passion for respectability and success has tragic results. Dolores Tompkin's daughter is lively and bewildered by turns.

Despite the jackal's marauding, Helen Martin's wise Aunt Reid holds the family together. Kenneth Manigault, Service Bell, producer Glanville and Freida Walker round out the cast. Miss Walker's prosthetic having real style.

Maxwell Glanville also directed. He is aware of the mainstays of action, but has been unable to control a discursive play. The Misses Howard and Cornell should settle for one topic and stick with it. The Skyline Theatre will have to try again with a sounder script. Geor.

Montserrat

(BARBIZON-PLAZA, N. Y.) This revival of "Montserrat," adapted by Lillian Hellman from the French of Emanuel Robles, probably holds the distinction of being the only play to have received a pre-off-Broadway tryout. Drama, utilizing practically the same cast as at the Barbizon-Plaza Theatre, N. Y., was given an Equity Library Theatre production this April. Play is now being offered on a commercial basis by Maurice Glazer, who directed the ELT offering. Jack and Harry M.

Gresen are associated with Glazer in the production.

When originally done on Broadway in 1949, play folded after 63 performances. It still impresses as lacking in general appeal. A period piece dealing with Bolivar's revolt against Spain, "Montserrat" tends to be weighty in its announcement of tyranny. Play, however, does have sporadic moments of dramatic impact, brought out effectively in this production via some fine performances.

Topping the acting contingent are Alfred Sander, Sy Travers, Joseph Ruskin and Fran Malls. All four register with forceful performances. Edmund Johnston does okay as the sensitive title character, while Alan Bergmann's portrayal of a flamboyant actor is good. Remainder of the cast are generally satisfactory. Glazer, repeating his ELT directorial stint, succeeds, for the most part, in keeping show well-paced despite the overall static nature of the action. Marvin Chomsky's one-scene set is commendable. Jess.

(Closed Saturday (29) after six performances).

Building Blocks (TWO-BY-FOUR, N. Y.)

Two-By-Four Productions is making its off-Broadway bow with "Building Blocks," a new drama by Eugene Feist. Described as the story of a man who comes of age through his love for a woman, the play relies on characterization rather than plot. The author has failed to explain, however, how his hero ticks, and the drama fails to get down to cases until its last 20 minutes.

Against parental wishes and the desirability of finishing college, Susan Randall marries temperamental Jeff Marlin who is shortly for the Air Force. Junoesque Joyce Miles is convincing as Susan, which is lucky, for John Brachitta's task is to make Jeff understandable, and despite sincere playing, he is pressed to provide motivations that are not in the script. Two years of Air Force and a baby are the blocks on which the pair build a life.

Fredi Nacamee is good as Joyce's mother, Harvey Mozer's corporal is sharp and Edward Ragozzino, Mary Hara and George Hatch round out an efficient cast. Jean Armstrong's polished direction is well adapted to arena staging.

Playwright Feist adds nothing new to his venerable theme, writing with a sheen that is only panache deep. His staccato dialog crackles, but is drenched with clichés that sound effective but explain nothing. It's a good trick only if you get away with it.

Two-By-Four Productions has a neat though neck-cracking theatre. If enough capital is on hand to stick around, the venture could be that will be good enough box-office to overcome geographical a going concern. A play is needed limitations. Geor.

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Literati

Ohio's Liquor Ad Dispute

Ohio's attorney general has been called in for a decision in the latest battle in the running war that has been going on since January over advertising sponsorship between the Ohio Liquor Dept. and newspapers and advertisers. On May 12, the department's advertising committee decreed that manufacturers of alcoholic beverages could not include names and addresses of any wholesale distributors in their advertising. This raised hob with ad schedules as manufacturers started canceling ads, some of which were already in the air. The liquor department is now considering an opinion on the matter, and the attorney general is expected to appear again on the subject.

On Jan. 21, the department's ad committee issued an order implying it was mandatory that all liquor, beer and wine ad copy be submitted for clearance before publication. After the obvious censorship implication was pointed out, the department changed its order to read "voluntary submission" of copy.

Later, newspaper reported ads being canceled because the committee turned down copy relating to alcoholic content in beer as misleading.

The papers and others who disfavor censorship, even the voluntary kind, insist that the state and regulations relating to advertising of alcoholic beverages be made known to all concerned and interested parties, and that no attempt should be made to approve or disapprove advertising copy by the Liquor Dept. except, possibly, at point-of-sale.

Mag Editors, Profs to Meet

Leading educators and top magazine editors meet June 14-15 at Columbia U., N. Y., for a session on aims and achievements of education and the accurate reporting of it. Meeting is jointly sponsored by National Education Assn. and the Magazine Publishers Assn.

Among magazines to be represented by top editors will be Saturday Evening Post, Look, Saturday Review, Newsweek, Coronet, Good Housekeeping, Atlantic Monthly, etc.

Headliner Winners

National Headliner Club awards to be made at Atlantic City June 19 were announced over the past weekend (29), with the Nashville Tennessean scoring for the best "exclusive major domestic news story of 1953," its yarn on wealthy Thomas C. Buntin and Betty McCuddy.

Pair vanished from Nashville 22 years ago, and a Tennessee reporter found them last November living in a small Texas town as Mr. and Mrs. Thomas D. Palmer. Seventeen other winners were announced by the Headliner judges. Seven went to newspapers, three to photographers, one to a magazine, one for a newsreel, two for television and three for radio. Show biz winners included:

Outstanding radio network news broadcasting—ABC.

Outstanding public service by a radio network—CBS for its documentary, "Feature Project Series," and director Stuart Novins of the CBS Dept. of Public Affairs.

Television network coverage of a news event—Edward R. Murrow and CBS for general excellence in presentation of "See It Now."

News reporting by a radio station—WERE, Cleveland, for general excellence in local news coverage.

Television coverage of a news event or series—WBNS-TV, Columbus, O., for general excellence in coverage, commentary and editing of local news.

Thomas' Wood

"Under Milk Wood" is title of the late Dylan Thomas' "play for voices" (New Directions; \$3). Originally presented as a reading at the YMHA in New York, with the author in several roles, this composition is less a "play" than a vigorous poetic sketch reflecting life in a Welsh seacoast village.

The sounds of voices, Thomas' rhythmic Anglo-Welsh words and phrases, and the use of special effects and songs are needed to bring this work into proper balance. However, readers will gain a vivid notion of townsfolk, their deeds and misdeeds, hopes and fears.

The short work is plotless, mainly impressionistic. A theme is indicated: "We are not wholly bad or good, who live our lives under Milk Wood," and in a passage which speaks of "greenleaved

sermon on the innocence of men." Especially well-drawn are the characters of a dead captain, the village strumpet, a preacher, and the baker's two wives. The book contains notes on pronunciation, music for the songs, a preface by Daniel Jones and a photo of Dylan Thomas by Rollie McKenna.

Down.

Weill Blog Frepped

George Davis, husband of Lotte Lenya, is doing a biography of Miss Lenya's late husband, Kurt Weill, for Harper's.

Weill, member of the Playwright Co. until his death, is composer of "Threepenny Opera," now playing off-Broadway. Miss Lenya, who was in the original production in Berlin in 1928, is in the current presentation too.

Spivak Quits Publishing

Lawrence E. Spivak, president and publisher of Mercury Publications, Inc., N. Y., has disposed of his stock interest in the corporation in order to devote full time to radio-TV, which include his "Meet the Press" and "The Big Issue" programs.

New publisher and sole owner of Mercury Publications is Joseph W. Ferman, until now vice-president and general manager of the publishing house. Publications include Ellery Queen Mystery Magazine and others.

Disk Fan Mag

A fan magazine for the record field, modeled after such film mags as Photoplay and Silver Screen, will debut nationally on Aug. 4. Monthly publication, called Recordland, will devote itself to treatment of disk artists, deejays, retail record outlets and hi-fi.

Published by DAL Publications in Chi, Recordland will be distributed nationally by Independent News Co. Editor-publisher is Lester Vihon, former publisher of TV Forecast magazine. Ex-VARIETY mags Marty O'Shaughnessy and Jack McGuire are editorial consultant and feature editor respectively.

Wilson's Play Anthology

A handful of Edmund Wilson's dramas have been collected under the title, "Five Plays" (Farrar, Straus & Young; \$6.50). Leadoff script, "Cyprian's Prayer," has not been published before, but the other offerings, "The Crime in the Whistler Room," "This Room and This Gin and These Sandwiches," "Beppo and Beth," and "The Little Blue Light," have had earlier printings.

"Whistler Room" was first acted by the Provincetown Players in 1924, with Mary Blair and Walter Abel in the cast. Together with "Beppo" and "Winter in Beach Street" (original title of "Room, Gin and Sandwiches"), the three "Wilson" plays were issued in book form by the New Republic in 1937. "Little Blue Light," initially acted during the summer of 1950 by Jessica Tandy and Hume Cronyn, reached Broadway in 1951 with Arlene Francis, Burgess Meredith and Melvyn Douglas in the cast.

"Cyprian's Prayer" develops as a fantasy with overtones linking it in some respects to the old morality plays. It is set in France in the 15th century, and Wilson, in a special foreword, credits diverse sources as Frank Stockton and Josephe Coccau as helpful in inspiring the script's creation. Down.

London Whodunit U.S. Road Co.

Ziff-Davis has inked a deal with the London Mystery Magazine to print the whodunit mag in the U.S., using the original plates. It's an unusual setup in that all the British ads will be retained, as well as the original typographical layout. It's being done for effect, according to Ziff-Davis.

Magis being issued in digest size at 35c each, with first issue on the stands last week.

'This Is The (Sutton's) Place(s)

Horace Sutton is a fast man with the footloose mot. His new travel book, "Sutton's Places" (Holt; \$3.50), may make life more difficult for Holmes and Fitzpatrick in direct ratio to the joy and instruction the volume will bring to Sutton's fans.

In this collection of articles from Saturday Review and Sutton's syndicated column, "which runs in fewer papers than Drew Pearson," the merry Baedeker presents characteristic impressions of places far and near. He also gives the wish-ful-traveler plenty of tricks in globe-trundling; useful hints on the better spots to wine and dine; prices, dodges and shares. Sutton's tome will please the

reader who avoids books that fail to deal with show-biz. There's a fine chapter on Shakespeare and his home town; a glimpse of the Danish stage; a rollicking account of "The Gay Divorcee" in Norwegian; and an assessment of Portugal's lachrymose fado singers. Nor does the latterday Horace neglect Caribbean calypso artists or the night clubs of Mexico.

Hawaii seems to be Sutton's favorite retreat, although he had a good time in Japan. In Japanese theatre, geisha girls preempt block-ticket-buying; and it is comforting to learn that there is a Nipponese show biz somewhat livelier than Kabuki.

Hollywood does not escape the author's spyglass, and "Sutton's Places" may go down in history for printing the un-sexy interview with Marilyn Monroe.

Down.

'Too Many Books'

Walter Yust, editor-in-chief of the Encyclopedia Britannica, told the ninth Annual Library Symposium at Kent State University, Kent, O., that "a very strong conviction is developing in me that there is too much writing done in the world, and there are too many books."

Emphasizing that too many of today's books seem to worth neither the writing nor the reading, Yust said, "most of my reading today is done in bed and I prefer a lightweight book, because if I go to sleep and the lightweight book falls on my chest, it doesn't wake me up. The only thing I waste is not time, but electricity."

Gassner's 'Theatre'

John Gassner's "The Theatre in Our Times" (Crown; \$5) has a comprehensive subtitle: "a survey of the men, materials and movements in the modern theatre."

If Gassner's book does not live up to this promise, it is perhaps because he is content to place between covers several of his dramatic essays and criticisms which, despite their value or lack of it as reflections of the theatre with which they deal, hardly combine to offer a real survey.

Certainly, almost every individual or group of importance in modern theatre is mentioned by him. Indeed, there is considerable repetition in some cases—particularly in the listing of titles and playwrights. But quite often, the volume lacks clarification. The arena theatre movement, for example, seems to be judged entirely on Manhattan examples of central staging; there is no "survey" of the history and growth of this form of theatre.

From the reprint of an article written several years ago, one learns of Gassner's personal tribulations as a producer with the ill-fated and Mr. Williams, but nothing in this book really tells the inspiring story of regional theatre in America apart from references to the Paul Green spectacles and the like. Nowhere in Gassner's pages can one learn about the "men and materials" that keep drama alive across this country in tent shows, aboard showboats, and in the many, small rotary stock companies which comprise theatre every bit as "alive" as Broadway.

Mr. Gassner's book suffers from careless proofreading so prevalent in theatre books. Familiar names are incorrectly entered: Laurence Olivier, Vivien Leigh, Cedric Hardwicke, Terence Rattigan, Katharine Cornell and Erich von Stroheim.

The book has a brief section about films.

Down.

Roeburt's Latest Whodunit

In "The Hollow Man" (Simon & Schuster; \$2.50), John Roeburt has written one of those detective stories with style.

There is a show biz angle in this novel by a show biz writer (Roeburt is the author of many radio and tv scripts and several screenplays). His central character, Johnny Devereaux, who appeared in one of the writer's earlier books, "Tough Cop," and who is not related to the Devereaux clan of the American theatre, is depicted in "The Hollow Man" as the star of his own tv series—a "crime-does-not-pay" show. Roeburt supplies some pungent, accurate observations on video production.

Down.

CHATTER

Angna Enters' novel, "Lucy Roussel," will be published in January by Coward-McCann, profiling Nat (King) Cole during his current stand at Chez Paree, Chicago.

Deborah Kerr bylined article in the June 5 Satevepost, as told to Pete Martin, is titled, "What Hollywood Did to Me."

Henry B. Sell, editor of Town and Country, and three staffers in Chi doing profile of Ambassador

Hotel's chieftain, Jimmy Hart, and the Pump Room.

Larry Jonas, copy chief of KOOL-TV, Phoenix, and VARIETY rep there, profiled in Phoenix Gazette by Bobbie Johnston, paper's entertainment editor.

"Not as Stranger," Morton Thompson's best-selling novel which Stanley Kramer will bring to the screen, is set for publication in Italy, France and the Netherlands.

Norman Hill promoted to director of promotion and public relations for Pines Publications. He succeeds Frank P. Luall, recently named vicepres of the Ned Pines company.

Starting in October the L. A. Examiner will amalgamate its two Sunday sections, Pictorial Review and Southland Living, into one section, Pictorial Living, with John Stingle as editor.

New, completely reset and largely rewritten edition of Grove's Dictionary of Music & Musicians will be published in America in November by St. Martin's Press, American branch of the Macmillan Co. of London.

Walter R. Schmidt, editor of True Confessions for the last five years, has been named editor of Teen Age Confessions and Intimate Love Stories, two new mags which Popular Publications is bringing out Sept. 10.

Lester Markel, N. Y. Times Sunday reporter, returned from Europe yesterday (Tues.) on the Queen Elizabeth. Harold Callender, Times' Paris correspondent, sails today (Wed.) on the same ship for his post in the French capital.

Janet Flanner, the New Yorker's Paris correspondent, returned to the French capital Saturday (29) from N.Y. on the Liberte. Also sailing were Edward H. Butler, publisher-editor of the Buffalo Evening News, and Howard Baldwin, the New Yorker's ad manager.

Parade Publications, in Philadelphia, filed suit last Wednesday (26) for injunction in Common Pleas Court No. 2 against picketing by striking members of the International Assn. of Machinists (AFL). The mag publishers claimed the union signed a new contract last month and then failed to live up to it.

Strike of 129 inside workers at Central News Co., in Philly, has virtually removed copies of Time, Life, Newsweek, New Yorker, Colliers, N. S. News World Report, Vogue and others from 1,500 newsstands in the city. Newsstand operators, also unionized, are refusing to handle mags distributed by Central.

Copyright Society of the U.S.A., which publishes the Copyright Bibliographical Bulletin, has re-elected Samuel W. Tannenbaum president. Other officers elected are Louis E. Swartz, Joseph A. Macdonald, vice-presidex; Theodore R. Kupferman, secretary; Charles B. Seton, assistant secretary; Paul J. Sherman, treasurer, and Theodore R. Jackson, assistant treasurer.

Reynolds

Continued from page 39

Leslie Howard) as Holmes and H. Marion Crawford as Watson. Another 13 will be completed by the end of July, and the remaining 13 in September, following a layoff in August. Mme. Nicole Milinaire, who designed the costumes, is also associate producer on the series. Jack Gage (who megged the first "Janet Dean" pic for MPTV) directed the first four, with Reynolds directing the remainder. "Intrigue" director Steve Previn will direct the next cycle. French composer Claude Durand did the score, while Michael Weight designed the sets.

On the scripting side, several American scenarists are involved, with Lou Moreheim, Harold Jack Bloom, Henry Sandoz and Charles Early writing some of the screenplays with Reynolds doing others. Reynolds, incidentally, has no hide-bound rule about Americans in his productions, except that the technical crews must be all European. Some of the Americans involved in "Holmes" and "Intrigue," he says, are already in Europe and want to stay awhile. Others come over and decide to raise some extra coin by working in their own field.

Production of "Holmes" puts Reynolds in business 52 weeks a year now, with 78 half-hour shows to film annually. "Holmes" is on a 98-a-year schedule, as is "Intrigue." All the Holmes pic will be shot in Paris, and this involves a slight overlap with "Intrigue," which is lensed both in Paris and Copenhagen. Reynolds doesn't eye the abundance of work as a problem, though.

Standard Contract

Continued from page 39

clared there would be no meeting of the minds of distribs and that any consultation the committee does will have to be done on an individual basis. ABC Syndication prexy George Shupert said no provisions had been made for a distributor meeting and he indicated he wouldn't participate in any such meeting. He said he's been working with the committee and would be available for consultation. Shupert favors a standard contract as long as it doesn't have provisions "we can't live with."

Other distribs named by See, Flamingo Films' Sy Weintraub, concurred, pointing out it would be virtually impossible to get distribs together. "People in this business are individualists, like talent," Weintraub said. He said Flamingo, which has been using the National Television Film Council's standard contract, would be happy to consult with the committee and go along with its standard contract if its features are workable, but emphasized that it would be on an individual basis.

Referring to the NTFC contract at the workshop session, See explained that the committee had no fault to find with the NTFC contract except that conditions had changed greatly since its inception some years ago. NTFC prexy Mel Gold had blasted the NARTB for its attempt to draft a new standard contract several weeks ago, after the committee's work was disclosed by VARIETY. See said the NTFC contract was "excellent" and has been of great value to the industry, but that changing conditions in the industry had made many of its provisions obsolete. He said the committee would include many of its provisions in the new standard contract form.

Vidpix Sing

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limited markets are "Foreign Intrigue," the "Four-Star Playhouse" reruns, and the new dramatic anthology series being readied by MCA for Heinz. Already available in unlimited markets are "Superman" and "Wild Bill Hickok," both previously restricted to Kellogg markets. Also in the works for the fall are the first two quarter-hour five-a-week filmed soaps, TPA-Bernie Procter's "Family Nest Door" and MPTV's "Heart of Juliet Jones."

Already in release and on sale on a syndicated basis are the following: "Stories of the Century" (Hollywood Television Service); "Town & Country Time" and "Colonel March" (Official); "The Falcon" (NBC); "Inspector Fabian" (Telefilm Enterprises); "Lone Wolf" (United Television Programs); "Signet Circle Theatre" (Guild); "Tales of Tomorrow" (Teve); "Royal Canadian Mounted Police" and "New Orleans Police" (Minot); "Beulah" (Flamingo); and "Varsity, U. S. A." (CBS Film).

Rerun packages just out include Flamingo's package of "Jeweler's Showcase" shows; TPA's "Your Star Showcase" series; UTP's package of John Steinbeck stories, "Lux Video" filmed episodes and "GE Theatre," under the heading of "Curtain Call."

WABC-TV's Cuffo

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bought "Victory at Sea" and the hour-long "Hopalong Cassidy" series from NBC Film Division, and expects to start them in August, with "Hoppy" to run cross-the-board at 4 p.m. but no time slot set for "Victory." He's looking for at least three more top syndicated series.

Mitchell makes no bones about the rate-cutting deals, stating that he'd do pretty much the same for any top national spot show in return for a 52-week contract for the station. He views the WABC-TV programming problem as a long-range one, and feels that if the station can get the top-rated shows away from WNET and WCBS-TV, it stands a good chance of breaking their rating monopoly in the New York market.

Broadway

Ava Gardner back after a six-month stay in Europe. Metro production chief Dore Schary due in from the Coast Monday (7).

Raymond Massey left for the Coast to report to Warner Bros. for a role in "East of Eden."

Barney Balaban, president of Paramount, elected a director of Manufacturers Trust Co. O. Bottorff, co-owner of National Concert & Artists Corp., left Friday (28) to scout European music centres for talent.

Charles Steinberg, Warner Bros. assistant publicity manager, back from Washington where he arranged educational tieups on upcoming ptx.

On the Liberte for Europe May 29: Rudolf Bing, general manager of the Met; Marks Levine, prez of National Concert & Artists Corp.; actress Joan Greenwood; director Tay Garnett.

Norman Luboff signed to make the vocal arrangement of the sea chanty, "A Whale of a Tale," which Kirk Douglas will sing in Walt Disney's "20,000 Leagues Under the Sea."

Broadway stage designer Donald Oenslager, artist in residence this season at the Rome Academy of Art, flew back to Italy last Thursday (27) after a short visit here on family matters.

The Howard Dietzes hosting the wedding reception dinner-dance, June 13, at their Sands Point, L.I., home, for his longtime collaborator, songsmith Arthur Schwartz, and Miss Mary Scott.

Anna Russell, Burl Ives and Paul Tripp (Mr. I. Magination) will be guest narrators for the 1954 season of the N.Y. Philharmonic-Symphony Young People's Concerts at Town Hall.

Alfred Muenchhausen who has been with the Rogowski Press as a linotype operator and proofreader for 49 years, retired June 1. Rogowski's is VARIETY's printer.

On behalf of Warner Bros., Phil Silvers accepted a Father's Day National Committee award for the Warner short, "Declaration of Independence," at a luncheon at the Waldorf-Astoria Thursday (27).

Atlantic City

By Joe W. Walker

Punchinello into Shelburne Hotel's Boardwalk lounge.

Warwick featuring Neil Lewis band in Bambo Lounge.

Toni Bari into 500 Club for Memorial day weekend.

Brighton featured Bob Barrett orch in its Punch Bowl as new season started.

Hialeah has George Geraty, Johnny Hartman, the Victors, and Raye & Shaye.

Dude Ranch unshuttered with Larry Swain, Ben Cotey, Virginia Swain, Eileen Ryan.

Bruce (Bubbles) Becker into Steel Pier ballroom June 5-6 while Jo Ann Tolley stars in stage show.

Jackie Davis Trio and Dorothy Donegan at the Harlem. Spot has changed policy for new season, and operates without big sepia shows.

Washington

By Florence S. Lowe

Shoreham Hotel's outdoor Terrace supper club opened for season last Thursday (27).

Arena Stage, town's theatre-in-the-round, teed off run of Arthur Miller's "All My Sons" last week.

"It's Everybody's Business," 16m animated short "explaining the American business system," to be unveiled Thursday (3) by Chamber of Commerce of U. S.

Patrice Munsel highlighted the White House dinner given by President and Mrs. Eisenhower in honor of Ethiopia's Emperor Haile Selassie with after-dinner singing.

Screen star George Murphy one of 11 men to receive the Award of the Silver Buffalo from National Council of Boy Scouts of America for "distinguished service to boyhood." This was in recognition of his work as producer of last summer's Scout Jamboree tinter.

Paris

First French 3-D pic, "Paris Nights" preems this week.

Marcel Marceau and Co. into Renaissance for summer stint.

Robert Dhery preparing a new comic revue, "Heads Up," for the Theatre Des Varietes.

O'Connell's 100-year-old meller, "Two Orphans," being scripted for a pic by Yves Mirande.

Rick Hudson here prior to location shooting in Ireland on Universal's "Capt. Lightfoot."

Claude Autant Lara getting the

Grand Prize of the French Cinema for his filmization of the Colette novel, "Flowering Wheat."

Borrah Minevitch: completing renovations on his Ile St. Louis, after hours club, which will be opened this week.

Maurice Chevalier starts a pic here this week. Titled "I Had Seven Daughters," it will be directed by Jean Boyer.

Jean-Pierre Aumont set for lead in Jean-Bernard Luc's new comedy, "Carlos and Marguerite," which goes into the Madeleine in September.

Corinne Calvet, here for "Catch a Thief" film, inked for two other ptx. First is to be Henri Decoin pic, "Good to Kill," with Danielle Darrieux and Jean-Claude Pascal, and second is the Madame Recamier role in Sacha Guitry's "Napoleon."

Charles Trenet takes over the stage of the European Theatre as head of a vaude revue as Suzy Delair leaves for her vacation and closes down the hit operetta, "Moulette." Theatre will be a Music Hall again this summer for the first time in four years.

Berlin

By Hans Hoehn

Japan is showing "Ikuru" at Berlin Film Festival.

Europa Film will hold its annual meeting here this month.

Charlotte Thiele, German film star until 1944, returned from Argentina.

"Dial M for Murder" is next preem at Komodele with Viktor de Kowa starred.

RKO and United Artists plan to release German films during the forthcoming season.

Ivan Desny to play the lead in two German ptx, "Unter vier Augen" and "Geliebte Feindin."

"Arizona Lady," Emmerich Kalman's last operetta, will have its German preem in Augsburg Oct. 26.

Apollo has started "Annen von Tharau" in Berlin-Tempelhof with Ilse Werner, Wolfgang Schleich is directing.

"The Ambassador," Hawaiian show featuring hula dancers and Hawaiian musical quartet, being presented at local GI clubs.

CCC studios at Berlin-Spandau enlarged by addition of two more stages which are supposed to become the biggest, most modern ones in Germany.

Several West German film associations have decided to hold their 1954 meetings here during the forthcoming Film Festival, including the SPIO (top organization of West German film industry), Assn. of West German Film Producers and Assn. of West German Film Authors.

Copenhagen

A.B.C.-records, specialist in Danish recordings, now distributing through Philips diskery.

After flop of "Taming of the Shrew," the Frederiksberg Theatre again is showing "White Horse Inn."

Danish actress Ernie Arneson, who has been in real estate biz in Hollywood since 1949, guest-starring in this summer's Cirkus Revue.

French and Italian ptx gaining foothold in Denmark. Palads played "Lucretia Borgia" (Asa) for six weeks and "The Price of Fear" (FCP) was a hit at World Cinema.

The Kongelige Teater played "Hamlet" this season to good box-office. Richard Burton and Claire Bloom coming in July to play "Hamlet" (in English) at old Kronborg Castle in Elsinore.

Minneapolis

By Les Rees

Rose Murphy into St. Paul Flame Room.

Hotel Radisson Flame Room has singer Jimmy Carroll.

Edyth Bush Little Theatre presented "Love of Four Colonels." Ralph Flanagan's orchestra played two-night From Ballroom date.

Charlie Washburn in ahead of "The Seven Year Itch," Lyceum underline.

Minneapolis Symphony orch's 1954-55 season \$265,000 guaranty fund drive passed \$100,000 mark.

In chalking up \$94,568 for four performances here, Metropolitan Opera played to 18,368 patrons as compared to \$93,112 and 18,302 last season.

Jess Meltzer, vet Minneapolis Symphony orch celloist, named organization's personnel manager, succeeding John G. McKay, who resigned to become associated with business enterprise.

London

Luke Wan T'ho, big Singapore circuit owner, in town with his wife.

Larry Adler entertained 300 convicts at a London prison with harmonica recital.

Anthony Howard, former scripter and free lance journalist, named press officer of Associated British-Pathe.

Sid Phillips is to represent British light music at British festival week at Maastrich (Holland) opening June 13.

Phyllis Kirk conducted the draw of Variety Club's annual derby sweepstake, which raised nearly \$20,000 for charity.

Sir Philip Warter, chairman of Associated British Picture Corp., sailed for N.Y. on the Flandre last week for confabs with WB executives.

Beverly Dennis, currently topping the show at the Colony restaurant, celebrated her birthday last Saturday (29) by being featured in "In Town Tonight," Britain's only simulcast.

Henry Cornelius, director of "Genevieve," planned to Hollywood last Thursday (27) for confabs with Christopher Isherwood on script of "I Am A Camera," which he is to meg for Romulus.

Harry Mandell, chief barker elect of the Toronto tent, guest at Variety Club luncheon which feted Group Captain Douglas Bader, Lord Douglas of Kirtleside, and Jack Nener, Daily Mirror editor.

Passengers on the Elizabeth which sailed for New York last Thursday (27) included Milton H. Biow, Maurice B. Mitchell, and Joseph M. Allen, director radio-tv activities of Assn. of National Advertisers.

Pittsburgh

By Hal V. Cohen

Johnny Kirby flew in from Hollywood to spend week with his family.

Wayne Hecht named house manager for Little Lake Theatre this season.

Ralph Buring, Par exploiter in this area, to Florida for two-week vacation.

Bob Nellis, former Playhouse actor, will direct strawhat season at Foxburg Playhouse.

Stan Watt, who was a soldier in "Home of Brave" at Community Theatre, into the Army.

Dick Fortune, WDTV publicity director and former drama critic, and wife observed first wedding annl.

John Bracchia, drama student at Tech, awarded Fulbright Scholarship to Royal Academy of Dramatic Art in London.

Jack DeLeon, who played the Penn with Vaughan Monroe and Sauter-Finegan band Easter Week, at Twin Coaches with Tony Martin.

Trudi Scott's health forced her to withdraw from Charlie Gaynor revue, "Between Friends," at Playhouse; Janice Norris took her place.

Memphis

By Matty Brescia

Johnny Eaton now running Normal nabe house here.

Early Maxwell, Memphis promoter, back from trip to Hollywood.

Louis Jordan set for Handy Theatre in September by Chalmers Cullins.

Cliff Miller skipping the swank Flamingo Room in the Improvement Club.

"King and I" penciled in here for one week at the Ellis Auditorium South Hall this fall.

Ted Mack on Beale Street here lining up Negro talent for future showing on his Amateur Hour shows.

Chalmers Cullins, vet Memphis showman, back from Chicago and Cincinnati, to set Negro talent for his Handy Theatre next fall.

Philadelphia

By Jerry Gaghan

Palumbo's to break long-established policy by remaining open this summer.

The Troc, local Hirst Circuit house, ended burley bills for summer last week.

George Tunall, former band vocalist, known as Bon Bon, suffered broken leg in a fall.

Eddie Suez, local booker, opened his Club Avalon, Wildwood, N. J. showplace, over holiday weekend. Sherman Frank, local pianist, goes to Kansas City for his third summer to maestro Starlight Opera Series.

Lexington Casino, operated by Tony and Arthur Phillips, booking agents, celebrates its eighth annl June 3.

Robert de Paquale, violinist, will get out of the Navy this sum-

mer and join the Boston Symphony in the fall.

Ringling Bros. and Barnum & Bailey Circus in a week's stand starting May 24 at its new location in North Philly.

Eddie Fishly will be a repeat star at the annual Philadelphia Inquirer Music Festival in Municipal Stadium June 11.

Tune penned by local songwriter Bix Reichner, "If You Know the Lord," is being plugged by Rev. Billy Graham at revival meetings in London.

Liberace

Continued from page 1

ages adopted in an effort to attract Liberace's personal attention while he was on the platform. Even in the far reaches of the Madison Sq. galleries femmes seemed intent upon drawing in their direction a lift of Liberace's melting brown eyes, or a flash of his swoonable smile.

Some on the ground floor were a little bolder. Two threw flowers at him, hundreds photographed him in every pose. Liberace seemed more than an entertainer that night. He was the leader of a movement — a movement that would have on its banner a gleaming set of choppers and a candelabra.

It's readily seen that he is all things to all women. It's conceivable that the elderly dames might recall a lad in the living room playing a piano. Others, viewing the distinguished thatch of hair might see an old beau, and still others may have some other reasons. Anyhow, this guy has insinuated himself via television and Columbia waxings into the favor of a horde of women.

Certainly, there are more accomplished pianists either in the classical or pop vein. As a matter of fact, Liberace digs into an ancient bag of show biz tricks—some of them so elementary as to cause showmen to wonder that these hackneyed bits of business could ever hold up. For example, following a Chopin medley, he urged that the applause be directed to his mother in the audience. In a split second the spotlight picked up the ample, beaming and orchid-bedecked Madame Liberace, who acknowledged the hearty applause with several bows.

Such elementary tricks couldn't very well be used upon sophisticates. Liberace could only develop so tremendous a hold on these femmes in an era when to be accused of having some intellect is tantamount to vilification.

While Rudolph Valentino remains par for the course and hardly anybody now remembers that Rudy Vallee, now a character actor, was once a feminine butterfly darling, the cases of Frank Sinatra, Johnnie Ray and Carl Brisson come to mind. Each induced strange behavior in grown females. If the menfolk won't take the gals to Liberace's concerts, one thing is for sure, the gals will go on their own.

Undoubtedly, Liberace is of the top level of current-day showmen. He has carried his talent a long way. He gives the impression of enjoying his work, and his small-time helps. As a matter of fact, he's presold to his audiences. His vid-pix show (in N. Y. over WPIX) has built him up to one of the heaviest boxoffices in the U. S.

He emphasized his hold on the people by citing the fact that he filled the Garden even though critics lambasted him, mentioning the Herald Trib's John Crosby, and the Journal-American's columnist, Dorothy Kilgallen. He seemed to have warm support from the crowd on the Crosby deprecations, but there were audible hisses when he mentioned Miss Kilgallen. Apparently, she's a familiar name to this crowd. Anyway, after one mention, Liberace refrained from further mention of Miss Kilgallen, although he continued taking pot shots at Crosby.

His music is of a good commercial brand, loud and without any tremendous depth. From pops to Chopin and "Cornish Rhapsody," he and his maestro brother George, heading a 50-piece crew, went through hillbilly and circus routines, and a wide variety of tunes which, according to musical standards, represents a good brand of parlor music.

Liberace is a modern-day box-office phenomenon, much as is Victor Borge. He's at his peak, and it looks like he'll be on that level until the fickle femmes latch onto another symbol.

Hollywood

Paul Kohner returns next month from European jaunt.

Cesar Romero back from 10 weeks in Mexico City.

Milt Stein returns to Columbia after three-week illness.

Karen Sharpe hops to Frisco today to join Robert Stack.

Charlton Heston motored in from Chicago for confabs with C. B. DeMille.

S. Z. Sakall, vet thesp, entered Cedars of Lebanon Hospital for checkup.

Frederick Brisson returned from two months of launching Broadway "Pajama Game."

Herbert J. Yates back from N.Y. along with Mercedes McCambridge and Scott Brady.

Richard Widmark to London to prep co-star role in Warnick's "Prize of Gold."

Milton Spertling succeeds Dore Schary as Board of Overseers chairman of the U. of Judaism.

Dividend of \$20,000 being distributed by Universal to employees on company's group insurance plan.

Mitzi Gaynor collapsed with high fever on 20th-Fox's "There's No Business Like Show Business" set; ordered to bed.

Jesse L. Lasky succeeds William H. Wright as chairman of Screen Producers Guild membership committee for coming year.

Chicago

Lenaud Sisters, Evelyn and Hazel, held over at Sheraton Hotel lounge.

Karen Ford, local warbler, signed with St. Louis Municipal Opera.

Mercury Records held two-day sales meet for managers and field reps here last week.

Film actor Jay Robinson in town doing scenes from "The Robe" before high school audiences.

Chez Paree availing special rate for prom dates after midnight on weekends \$3.95 for dinner and entertainment.

Jack Palance here for two weeks in "Dark of the Moon" at Salt Creek Summer Theatre which kicked off season May 31.

Marion Davies here over last weekend as cocktail party hostess to launch Arthur Lake's new tv series, "Meet the Family."

Irving Green, Mercury Records prez, left on weekend for 10-day visit to Japan, where he will set up new branch for the diskery.

Janet Brace playing current one-week at Cloister Inn, sharing bill with Lurlene Hunter. Cloister boniface Pat Fontecchie now in N.Y. seeking new recording acts.

Ed. Murrow and Elmer Davis honored with citations by Roosevelt College last week, with Murrow speaking before school's ninth annual banquet, Davis cancelled appearance because of illness.

Cleveland

By Glenn C. Pullen

Ward March, vet film critic for Plain Dealer, in Hollywood for three weeks.

Wally Griffin returned to Vogue Room May 31 with Dorothy Collins due June 21 and Don Cherry on July 8.

Meyer B. Fine, of Associated Theatres, reported to be dickering with Stanley Warner for two of its nabe houses.

Norman Knuth orch, Starliners of WGAR, replacing Sammy Watkins' crew at Statler Terrace Room this week when Watkins goes touring.

Manny Stutz, operator of Circle, installed new policy of country and western acts in stage revues for double performances every Saturday.

Rosemary Kuhlman inked to warble in "New Moon" for Musical carnival rawwater week of July 6; also for "Shogun" for two weeks starting Aug. 3.

Louise Hoff and Randi Sabatini topping Alpine Village show, while Carmen Mirandi checked into Skyway Club Friday (28). Jovita, dancing Zeas and Stella Gil teamed in Vogue Room's new Latin package.

Istanbul

Cemal Resir Rey, conductor of the Istanbul Philharmonic, back in town from his annual European concert tour.

Mucap Ofli, legit actor, inked by Michel Vitold for role in the French actor-director's film, "Star of the Orient."

Maiden Dermen, legit star of "Dial M for Murder" set for the title role in Turkish-Italian coproduction, "The Young Sultan."

Muammer Karaca, Turkish comedian, back from Athens; goes to Ankara to join his company of "Cibali Karakolu" on tour.

OBITUARIES

HARRY ROBINSON

Harry Robinson, 68, vaude performer, songwriter and for past 18 years an employee of Balaban & Katz, died May 22 after being struck by a streetcar in Chicago. Early in the century, Robinson and partner Will Harris, now a Chicago theatrical agent, organized school acts in Peoria, Ill., and later did likewise in Chicago. An accomplished musician, Robinson at various times played mandolin, banjo, and piano onstage.

Collaborating on songs in the 1920's, Robinson scored music to Harris' lyrics, and the team produced over 300 tunes together. Best known was "Games of Childhood Days," a sheet music best-seller. Belle Baker debuted one of their ditties entitled, "Let's Make Love While the Moon Shines."

In 1935, Robinson joined the staff at Balaban & Katz as paid secretary of the B&K employees club and as secretary to district managers. He was retired on pension from the organization for last six months and had been in poor health for past several years.

Robinson never married. A brother survives.

S. L. OAKLEY

S. L. Oakley, 49, vice-president and general manager of Jefferson Amusement Co. and veepee and general manager of East Texas Theatres Inc., died May 27 in Beaumont, Tex. He began his career with Jefferson Amusement in 1927 as a theatre manager in Beaumont and later served as city manager for the chain in Nacogdoches, Marshall and Jacksonville, all in Texas.

Oakley was then promoted to district manager of East Texas Theatres Inc., with headquarters in Nacogdoches. Later he was transferred to Dallas and served as head of the booking department for the two circuits. He became veepee and general manager in 1945.

Wife, a daughter and a son survive.

IRVING M. DOGOLE

Irving M. Dogole, 64, longtime executive with the old Stanley Co. of America whose theatres are now operated by Stanley Warner Corp.,

In Memory of My Beloved Husband

HAROLD RODNER

HUMANITARIAN—June 3, 1952

Betty Rodner

died in Philadelphia May 24. He started his theatrical career at the age of 16 as a songplugger at Coney Island.

A close friend of the late George M. Cohan, Dogole was a member of the chorus in several Cohan musicals. He later founded and was head of a detective agency.

His wife, a son and two daughters survive.

PAUL DIAMOND

Paul Diamond, 38, eastern division manager of Unity Television Corp. of N. Y., died May 28 of a heart attack in his room in the Palmer House, Chicago. He had been in the city attending the National Assn. of Radio and Television Broadcasters convention, which ended May 27.

Diamond was formerly an exec with Paramount Pictures' tv department. He was the son of the late Louis S. Diamond, former proxy of Famous Music Corp. and Paramount Music Corp.

Wife and two daughters survive.

MRS. SANDRA BERLE

Mrs. Sandra Berle, 77, mother of comedian Milton Berle, died May 31 in New York, after suffering a cerebral hemorrhage. Active in furthering her son's career, she had appeared with him on tv and was frequently brought into the comic's act.

When Berle was employed as a youth by the old Biograph film studios, his mother occasionally worked there as an extra.

Also surviving are three other sons and a sister.

HANS JANOWITZ

Hans Janowitz, 63, former screen writer, died May 25 in New York after a long illness. Born in Czechoslovakia, he went to Germany after World War I and became a film scripter.

His scenarios included the 1919 production of "The Cabinet of Dr. Caligari," written in collaboration with Carl Mayer. He came to the

U. S. in 1939 and until last year operated the Jan Villon Perfume Co.

Wife and a brother survive.

RICHARD LAMBERT

Richard Lambert ("Dick") Lambert, 88, former press agent and theatrical manager, died May 26 in Philadelphia. For a number of years in the 1920's he served as both publicist and manager for Harry Frazee productions including the hit musical, "No, No, Nanette." Lambert later acted as booking manager for several seasons of "Tobacco Road."

A widower, he is survived by a nephew.

HARRY E. WOODFORD

Harry E. Woodford, 76, former vaudevillian, died May 26 in Woodhaven, N. Y., after a two-month illness. He was Jarvis of the dance team of Jarvis & Harrison. Act, which played the Palace and the top vaude circuits such as Pantages and Keith-Orpheum, retired 15 years ago.

Wife, a son and a daughter, Mrs. Georgia Ayres, wife of bandleader Mitchell Ayers, survive.

SHELLA TRENT

Sheila Trent, 46, legit actress, was found dead in her New York apartment May 26. Police attributed death to natural causes. She made her stage bow at the age of 18 in "Mister Romeo" and appeared with Mae West in revivals of "Diamond Lil" from 1949-51. Miss Trent also appeared on Broadway in such plays as "Dead End" and "My Sister Eileen."

EDWARD B. ROSTERMUNDT

Edward B. Rostermundt, 69, vet of the midwest film industry, died May 22 in Omaha after an illness of several years. A film salesman 30 years before retiring in 1951, he was with United Artists for 21 years.

Surviving are his wife, mother and brother.

BENJAMIN GILMAN

Benjamin Gilman, 65, Yiddish legit pressagent for 40 years; died May 28 in New York. Born in Ukraine, Russia, he came to the U. S. in 1903.

Brother and two sisters survive.

Jean Evans, 37, former circus aerial artist, hanged herself May 24 in the Los Angeles city jail, where she was awaiting sentence on a minor charge. She retired in 1950 due to a broken back sustained when a trapeze gave way. She was a sister-in-law of Clyde Beatty.

Henry (Hi) Jensen, 70, former vaude performer, died in Galveston, Tex., May 29. As one of the "Four Newsboys," he toured the nation in the early part of the century, working for the Schuster Circuit, among other loops.

Samuel Weissberg, 61, with National Screen Service for 20 years, and later general manager of American Display Co., an NSS subsid, died in New York, May 30.

Edwin J. Strong, 59, Sunday editor of the Los Angeles Times and well known in motion picture circles, died May 22 in that city, following a heart attack. Surviving are his wife and two daughters.

James Martin, 70, manager of Columbia Sunset studios for nearly 12 years, died May 26 in Hollywood after a two weeks' illness. His wife, son and three daughters survive.

Emil Mamelock, 72, German actor and producer, who took up residence in Switzerland when Hitler rose to power, died recently in Lucerne, Switzerland.

Len Shaw, 81, drama and film critic of The Detroit Free Press from 1919 to 1947, died in Detroit May 27.

Father, 82, of Andre Kostelanetz, orchestra leader, died May 25 in New York. Another son and two daughters survive.

John Edward Griffith, 54, motion picture grip for 25 years, died May 25 in Hollywood. His wife and daughter survive.

Father, of actor Hurd Hatfield, died May 25 in New York. Wife survives besides his son.

Kathleen Earl, 41, character actress on stage and screen; died May 21 in Hollywood.

Wife, 31, of Bill Arthurs, news

director of WRFD, Columbus, died May 21 in that city.

Father, 70, of Barnett Shapiro, film industry attorney, died May 21 in Culver City, Cal.

MARRIAGES

Ruth Giry Hagy to Albert T. Brod, Philadelphia, May 29. Bride is moderator of ABC-TV's "Junior Press Conference," and a women's page editor of the Philadelphia Evening Bulletin.

Ruth Manning to Howard Hirsch, New York, May 27. Bride is a legit and tv actress.

Betty Griffen to Tye Morrow, New York, May 28. Bride is a dancer; he's an actor.

Bernice Ochs to Tommy Reynolds, Boerne, Tex., May 23. He's an emcee on KGBS-TV, San Antonio.

Jo Ann Gibbs to Sonny Burns, Houston, May 21. He's a vocalist on KNUZ in that city.

Sheila Cowan to John Cairney, Glasgow, May 27. He's an actor with the Glasgow Citizens' Theatre.

Roslyn Biel to Seymour Simon, Cleveland, May 26. He is a film attorney in Chicago.

Marion Machno to Robert Merrill, New York, May 30. He's an opera singer.

Blanche Larson to Jasper Russell, Laguna Beach, Cal., May 29. He's assistant casting director at Metro.

Anne Buydens to Kirk Douglas, Las Vegas, May 29. Bride is a film publicist; he's an actor.

Edith Tanzer to Martin Luray, Plainfield, N. J., May 30. He's night news editor with United Press Movietone Television Syndicate.

Jean Peters to Stuart Craher III, Washington, May 29. Bride is film actress under contract to 20th.

Dr. Helen M. Harrelson to William Lally, Greenwich, Conn., May 28. He's an actor.

Ruth Elliot to Aaron Frankel, Philadelphia, May 30. Bride is an actress; he's a legit director.

BIRTHS

Mr. and Mrs. Pat Bishop, son, Los Angeles, May 22. Father is a newscaster on KFI.

Mr. and Mrs. Jan Rubes, son, New York, May 25. Mother is radio actress Susan Douglas; father is a concert and radio singer.

Mr. and Mrs. William Koblenzer, daughter, New York, May 26. Father is Eastern sales manager for the DuMont network.

Mr. and Mrs. Jack Shaffer, daughter, Chicago, May 15. Father is assistant manager of State-Lake Theatre in Chi.

Mr. and Mrs. Rouen Westcott, son, Glendale, Cal., May 25. Father is on the KNBH sales staff.

Mr. and Mrs. Robert Hockenberry, son, Pittsburgh, May 20. Father's a scenic designer at WDTV.

Mr. and Mrs. Frank Palumbo, son, Philadelphia, May 27. Mother is Kippie Valez, film actress and dancer; father is a cafe operator.

Mr. and Mrs. Sid Zins, son, Washington, D.C., April 28. Father is D.C. publicity rep for Columbia pictures.

Mr. and Mrs. Herb Bachman, son, May 24, Marin County, Cal. Father is promotion-publicity director of KPIX, San Francisco.

Mr. and Mrs. Jay Michael, daughter, May 28. He's a disk jockey on WCAE, Pittsburgh.

Mr. and Mrs. John Kerr, twin daughters, New York, May 29. Father is an actor.

Orsonize Soviets

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rupt this program to bring you a news bulletin." Then he went on to say Soviet troops were invading the West.

Despite the fact that the introduction concluded with "This sort of thing could happen, but it hasn't," and several statements of "Don't You Believe It," before the program switched to its routine training message, some people were apparently alarmed, according to reports reaching this country.

The Pentagon had a tape recording of the show flown from Germany to study.

Army officials said the show originated in Heidelberg and was carried on several stations. They insisted there had been no adverse reaction in Germany, but that one Army officer there did protest. They added that it would hardly fool anyone who spoke good English but might confuse a person with a limited command of English. Nevertheless, the introduction was described as "poor judgment."

Lessons of Joe Julian Case

Continued from page 2

defender of civil liberties issues. Testimony established that from an "average yearly pre-'Channels' income of \$18,000 Julian had slumped to \$1,600 in 1953.

Because of the continuing interest in the Julian decision, and the untold cases of Selena Royle, Pert Kelton and Ralph Bell VARIETY excerpts at some length from the decision of Justice Saypol. Action itself is described in the following language: "The plaintiff is an actor, mainly on radio, who alleges that he was libeled by the defendants' publication of a pamphlet, luridly emblazoned on the cover with a radio microphone resting on a red hand, over which is printed in bold red letters, 'Red Channels,' and immediately beneath, in smaller black print, 'The report of Communist Influence in Radio and Television,' in which he was listed (at page 90) as a participant at two public meetings, in 1942 as a speaker and in 1949 as a spectator, under the auspices of groups which have been found according to various legislative findings in evidence to have been Communist connected.

"The pamphlet opens with introductory matter divided into three parts, Part I, denominated, 'Introduction.' This relates substantially a description of that part of the Soviet-Russian Communist conspiracy, quoting J. Edgar Hoover, Director of the Federal Bureau of Investigation, that is directed towards the ultimate appropriation of the media of communication of news and views by radio and television, utilizing immediately by siren-like appeal the talents of entertainers, the end objective being the reaching of the masses so that they may be infected with the zeal to seize and overthrow the government by force and violence.

"This pertinent qualifying and controlling language is to be found at pages six and seven of the introduction: 'The Counterattack.' Perhaps better than any other recent pronouncement, an editorial in Broadcasting Magazine (August 15, 1949) sums up the answer: 'Where there's red smoke there's usually Communist fire. That applies to the creative and artistic end of radio as it does to the other arts and professions. Therefore, efforts to gloss over talk of possible Communist infiltration of radio is dangerous * * *. Communist and Communist sympathizers have no place on our air. It is the duty of the station licensee (and the network to which a portion of that responsibility necessarily is delegated) to ascertain that those who harbor views contrary to our form of government be denied access to our microphones. * * *. Can you conceive of anyone more potent when an emergency strikes than the man at the mike—the network mike? That should be sufficient to guide broadcast management in the screening of personnel.'

Never Went to Jury

An intimation of the reasoning of the presiding justice (who never allowed the case to go to the jury) is contained in this section of the decision as handed down: "At this point in the trial, viewed in the light most favorable to the plaintiff, the plaintiff's argument for consideration may be stated as follows: The temper of the times, transitory as that may be, permits a construction of the branding of the plaintiff as a Communist on a bare examination of the form and content of the cover and title and sub-title and the text listing plaintiff's physical relation to activities reasonably to be deemed Communist but ignoring the other contents of the book including the introduction and explanation. That argument is graphically reflected in the testimony of plaintiff's witnesses Martin and Francis of their incomplete knowledge of the contents, the latter having admitted that in ignorance of the contents of the pamphlet he had wrongfully anathematized the plaintiff a Communist. He acknowledged his grievous error from the witness stand. In his answer to the question of whether he had so branded his friend, without justification, he answered 'I plead guilty.'

Another related section of Justice Saypol's decision (which some in the trade interpret, together with other comments, as infer-

tially a criticism of the way Julian's case was handled in court) runs as follows: "Promotion of earnings from radio and television does not alone establish the cause on an inference to be drawn from the acknowledged, truthful reference to him in Red Channels. If the argument be that in context and in manner of distribution of the publication he has been wronged his evidence is self contradicting and the other way. In any event, his own witnesses have a continuing high opinion of his talents as an actor and his qualities as a citizen. So that there is nothing from which a jury could with credible support reflecting the current public attitude (Mencher v. Chesley, supra), find that defendants had falsely branded the plaintiff as alleged in the plaintiff's complaint, in paragraphs 14 and 15, in any of the categories which he lists (and as to some of which, to say the least, without definition there is a failure of proof) and that he has been thereby held up to public ridicule, contempt, infamy and reproach."

Should He Blame TV?

Justice Saypol gave considerable weight to the factor of television having perhaps weakened the market for Joe Julian's services as actor and narrator, he having been chiefly identified with radio. His own witnesses save for two of them offered no direct evidence of any planned exclusion of Julian from employment. Saypol also noted that those who expressed sympathy for Julian had themselves only hearsay acquaintance with either Red Channels or any consequences thereof.

This, too, is a prominent argument in the jurists' rationale: "Reading Red Channels without the introduction and explanation heading the list which contains the plaintiff's name is less than that fair reading which the law requires as an ingredient in a determination of whether or not there is defamation. The plaintiff has chosen to do that in jumping from the cover to the listing of his name at page 90. His witnesses, Martin and Francis, in their testimony demonstrate the inadequacy of plaintiff's proof and consequently of the lack of a case. Not only didn't they read the book, they abruptly grasped at their conclusion and on the witness stand confessed their lack of the required fair reading, Francis changing his opinion on knowing all the contents emphasized the point.

Segregated Theatres

Continued from page 1

is being prepared in Baltimore. There, a hotel which accepted reservations for Negroes for a convention, barred them when they claimed their reservations. In one case, a man got his room, then found himself locked out of it by the hotel.

"If this case is won," said an NAACP spokesman, "the result would require all public places which require municipal or state licenses—hotels, restaurants, theatres, night clubs, etc." The Baltimore hotel case is expected to wind up in the Supreme Court in the next year or two.

Theatre men in the South are sitting tight for the time being. In most states, segregation is decreed by state law. Should exhibitors terminate it, they would be subject to prosecution under these statutes. Therefore, they are going along with the state laws until such time as the Supreme Court knocks them out, it was explained.

Clerks Invade Europe

Continued from page 1

and another 10,437 said they were clerks and secretaries. Only 10,605 of the total were "executives."

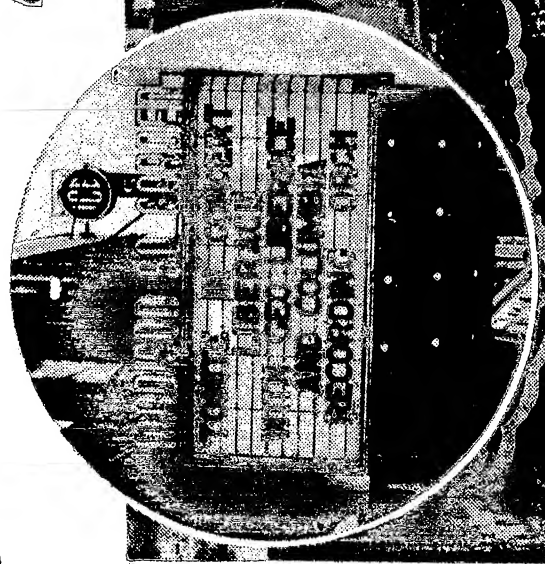
List includes 4,604 common laborers; 6,419 skilled laborers; 6,501 retired persons; 6,507 students; 859 barbers and beauticians; 205 druggists; 1,798 farmers and ranchers; 4,688 teachers; 4,959 engineers, 2,609 tradesmen, etc.

Of course, these figures do not include travel to such places as Canada, Bermuda, Hawaii, etc., for which no passports are required.

"LIBERACE WOWS 17,000 IN GARDEN SHOW"

By ROBERT COLEMAN
(New York Daily Mirror)

A bundle of dynamite exploded last night at Madison Square Garden before an audience of more than 17,000 people! The name of the dynamite is Liberace, a phenomenon of modern show business. Men, women and children literally fought their way into the huge arena to cheer their hero. They even came in wheel chairs and on crutches.



MEMO TO LIBERACE: The SHOWBUSINESS HISTORY created by your concert Wednesday, May 26th at Madison Square Garden, which was a complete sellout, will probably never be paralleled in this country or in the world. May I congratulate you and your brother George on the fabulous success you have achieved.

Sincerely, NED IRISH, Executive Vice President, Madison Sq. Garden, New York

VARIETY

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CONEY'S COMING CLASSY CAPERS

Hollywood Letters of Introduction Puzzle and Pain Europe's Filmites

A season not generally accepted with glee by the foreign representatives of American film companies is the upcoming tourist trek abroad. In recent years, due to the hefty visitation abroad of industryites, including exhibitors, company personnel and Hollywood luminaries, the foreign reps—both American and natives—have been carrying an increased work load in efforts to entertain the visiting firemen.

Complaints from abroad are beginning to sift back to the home-office international toppers relating to the number of visitors arriving in foreign countries armed with letters of introduction from New York or Hollywood executives. The foreign reps have no beefs anent according the VIP treatment to legitimate visitors, such as newspapermen, company staffers, exhibitors and Hollywood performers. The complaints stem from the increasing number of fringe people and individuals not connected with the industry who come supplied with the letters of introductions. It is difficult to ascertain, according to the foreign reps, who is or who is not deserving of attention since the industryites abroad are not always fully aware of the importance of an individual in the United States. Hence, anyone with a letter from a U.-S. film exec is usually

(Continued on page 63)

N. Y. Philharmonic Opener Newest Culture Item Up For Theatre Television

Theatre tv, heretofore dominated by sports as a boxoffice attraction, appears set for a whirl of long-hair fare come this fall. In addition to the presentation of the opening night of the Metropolitan Opera under the auspices of Nate Halpern's Theatre Network Television, theatres with closed-circuit installations will be offered the opening performance of the New York Philharmonic direct from Carnegie Hall, N. Y. Promoter of this event is Stadium Network Television, headed by Ed Dorfman, former executive of United World Films.

Dorfman is pitching his attraction for Oct. 7 while the Halpern offering is set for Nov. 8. Dorfman, who has been working on his long-hair project for a year, appears set to roll this fall. He has completed his arrangements with the Philharmonic and also has working arrangements with Philadelphia and Boston orchestras. Promoter is currently attempting to work up terms for presentation to exhibitors.

Halpern has the opera sewed up for three years and is working in conjunction with the Metropolitan Opera Guild, which will sponsor the event in a tie-up with a local charity. Local groups are working

(Continued on page 63)

Civic Distinction

Superior, Wis., June 8. Certain cities of yore boasted they were "good show towns," in that the people were spenders for tickets and applauded appreciatively. This burg now asserts a special claim to civic distinction: it is America's best theatre-popcorn town. Other towns sell two bags of popcorn per five admissions but Superior has statistics proving an average of four-five bags per five filmgoers.

One house, the Tower, flatly states it's kept open only because of popcorn profits and would otherwise close.

'Eurovision' Bows, Ushering in Era

London, June 8.

First Eurovision programs were received in London Sunday (6) with outstanding clarity, heralding an era of international television. Afternoon transmission from Montreux featured the Narcissus Festival, and evening program from Rome included a Vatican tour and an address by the Pope in four languages, concluding with an apostolic blessing.

Despite BBC warning Saturday that test transmissions were unsatisfactory and the experiment may have to be abandoned, definition frequently approached the quality of local telecasts, although there was occasional instability in reception and a short picture breakdown from Montreux.

Vatican transmission spanned 1,000 miles but picture quality was adequate, revealing in detail St. Peter's murals. The Pope described the event as a symbol and promise, adding that barriers and prejudice

(Continued on page 63)

Broadway Stage Angel Set as Pennys Censor

Pittsburgh, June 8.

Mrs. Jewel Frank, Pittsburgh social and civic leader and also a songwriter who turned out "Go GOP" which was sung extensively at Republican convention in Chicago two years ago, has been appointed by Governor John S. Fine to the Pennsylvania Board of Censors. She replaces John Fisher, of Sharon, whose term expired a short time ago.

Post pays \$5,000 a year. Mrs. Frank has also bought shares in many Broadway shows in association with H. Hirsch, Pittsburgh lawyer. Hirsch is a power behind the throne in the Fine administration.

BROOKLYN CURE FOR INFERIORITY

By JO RANSON

Brooklyn, itself suffering an inferiority complex because nobody goes there nowadays except to see the Dodgers or relatives, has dreams of a "classed up" Coney Island in the next two or three years. Park Commissioner Robert Moses has started throwing his weight (never to be underestimated) against the inhumanly congested beach which makes sanitation not a problem but a nightmare. Meanwhile Coney has a \$3,000,000 sewer system under way and also plans to cage the rowdies who have driven away the better middle class elements.

As for the 1954 season now under way, Coney is marked by (a) a lady whale that's fragrant (2) a new game, "One Ring Over" in which customers throw wooden rings over Coca Cola bottles and collect not coke but parakeets and (3) an extensive waxworks display of attempted assassinations of American statesmen by Puerto Rican terrorists.

The Coca Cola bottles (Pepsi Cola, in this instance, doesn't hit the spot) are part of a so-called game of skill which has swept the seaside amusement center. More than 35 game operators are snaring nickels, and dimes and quarters from the perspiring pilgrims. Lucky peasants are paid off in parakeets or stuffed dolls. (Cans of coffee remain the choice prizes at the numerous roll-down game parlors dotting the alleys and other crannies of the spa.)

The whale, known as Mrs. Haroy, who is a modest 75-foot long but smells to the stratosphere, is housed at Stillwell Avenue between Surf Avenue and the Bowers. She's getting a whale of a play at two-bits

(Continued on page 22)

Posters, Anyone

Since the release of the Judy Holiday film starrer, "It Should Happen to You," which treated of a dame who exploited herself via billboards, some individuals and firms seem to have taken that form of personal advertising seriously.

Latest manifestation appeared last week on Broadway, with a personal message to Lee Sharon, who strip-teases at the nearby Latin Quarter. Billboard read "Lee Sharon—I dig you the most" and was signed D. C.

Recently, on another Broadway corner, a large sign proclaimed the virtues of David Levy, "America's Number One Salesman," for a midwest mill. However, few have gone so far as Al Bernie a few years ago, when prior to his going into a vaudeau at the Roky, he bought time on WMCA to plug himself.

Pajama' Success Story of Season For Musicals; 2d 10% Paid to Backers

•By ARTHUR BRONSON

'Pass Book' Hits Germany

Berlin, June 8.

Big stir currently in Germany is a stunt called "Tag der Offenen Tuer" (Day of the Open Door). This is apparently a delayed German version of the American radio dodge known as the "Pass Book" which was heavily exploited in the U.S.; charge was usually \$1 for the book of coupons, as against two marks (50c) locally.

Here, as in the States, the Passbook purports to admit bearer free to all sorts of theatrical, sports and eating places.

The '53-'54 legit season's sockeroo has been the musical, "Pajama Game," which came into N. Y. at the tail end of the season, on May 13. In only its fourth week now, this musical is a sure bet to recoup, and before the autumn. Of the four or five musical plays this season, it probably will be the only one to pay off. And it will pay handsomely.

Returns on it will be unusually quick. Show opened on a Thursday, and on the following Monday the first 10% return was mailed to investors. A second 10% was sent out last Thursday (3). Assuming that it will run at its present capacity pace—a safe bet—show should pay off by its 18th week, which will be mid-September. It can make between \$12,000 and \$13,000 a week.

Reason for the show's solid coin position and celerity of returns is fairly simple. Show was budgeted at \$250,000, with 20% overcall, and came in for a little over \$180,000. It played a nine-show tryout week in New Haven, and three more in Boston, to capacity, and instead of the usual road tryout losses, made about \$6,500 profit. Management is taking the bows on this.

Producers are Frederick Brisson, Robert E. Griffith and Harold S. Prince. Brisson, Rosalind Russell's husband, is from the Coast, and raised about two-thirds of the financing there. The other two raised the balance from small

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All Jungle Trails Lead to Boxoffice

The film camera continues to replace the gun as the prime weapon of "hunters" who wander into remote jungles of the world. Hollywood's desire for authentic action footage as well as the search of indie filmmakers for pictures with exploitation value has led to unusual explorations. In addition to the professionals on the hunt for "different" background footage, there is a growing army of amateurs who are returning from remote regions with documentary footage.

The camera is no longer unknown and film-men who venture into faraway places are no longer surprised when backwoods tribes offer to sell their services as extras. In India recently, for example, associate producer Frank Ferrin found the people of Mysore, a fairly remote region, anxious to follow in the footsteps of an illustrious countryman, Sabu. The visit to Mysore resulted in "Sabaka," a full-length feature which will be released by United Artists in August.

Ferrin, associated with the Frank (Continued on page 10)

NBC Sets Sights On

Mecca Pilgrimage Pix

NBC is going to try for something no one (from the Western world) has yet been able to accomplish—photograph a pilgrimage to Mecca.

The network's public affairs division has assigned its stringer in Kurachi, Z. D. Barni, himself a Moslem, to join a pilgrimage, armed with camera and to get pictures of the Tomb of Mohammed and the Kaaba Sanctuary. Only a few from the West, including Lawrence of Arabia, have ever seen them.

NBC isn't quite sure Barni will be able to get away with it.

People Want Solace And Escape, Not Realistic Films Against Reds—Johnson

World conditions and tension today are shaping audience tastes, says Nunnally Johnson, 20th director-writer, who graduated into the mugging field with "Night People." Discussing the latter film in N. Y. prior to leaving for the Coast yesterday (Tues.), Johnson expressed disappointment over the reception of "Night People." "It certainly isn't the success it ought to be," he commented. "I guess people just want escapist entertainment. They don't want to hear anything about the political situation that stares them in the face day-after-day out of the headlines."

And he added with disgust: "I don't even want to hear of a picture again that has anything to do with Communism. I suppose the answer is religious films with a message of solace and hope for the future."

Johnson has been in the East locating for "Black Widow," a murder mystery with Ginger Rogers, Gene Tierney, Van Heflin, George Raft and Peggy Ann Garner. He

(Continued on page 58)

Lung Gone, Man Sues Cig. Cos. For Advertising Smoking as Harmless

By ROBERT J. LANDRY

Another round in the fight against cigaret advertising on the air is coming up. The tipoff has been passed along to temperance, church, medical and other sources which are alarmed by the increase of lung cancer. The tipoff is this: a precedent case will soon come to trial in the midwest. Ira C. Howe of Festus, Mo., has sued four cigaret companies and a national chain of grocery stores charging that he contracted cancer of the lung, and lost one lung surgically, as the result of claims made in advertising that smoking is harmless. Howe is demanding \$250,000 damages.

That full propaganda use will be made of the Howe case is clear from the prominence given it in the initial newsletter on "Smoking and Health" produced by publicist Roy Norr, who has been the obvious brains behind most of the attacks in the past two years against cigarets. Norr argues that the cigaret companies' defense that "no conclusive proof" has been established cannot, by itself, stop the Howe case from going to a decision. Chimneysweep's cancer, which dates from Sir Percival Pott's dictum of 1775, could be the legal precedent. Norr suggests that the tobacco lawyers know this, and are worried, along with the networks which, having been obliged to pass up whiskey advertising, don't like the implied possibility that

(Continued on page 30)

WHEN 'UNITS' UNNERVED BRITISH MUSIC HALLS

By JESSE FREEMAN

Alfred Zeitlin, whose rather skimpily detailed obituary appeared recently in VARIETY, was a pioneer in producing and traveling American revue-type units in the British music halls. The current generation has hardly any notion of the impact of such "innovations" at a time when vaudeville was intensely personal and any change of business methods which threatened or increased the probability of more acts working more dates, or less, was immediate in its emotional reaction.

It was around 1913 when Zeitlin, an agent for music halls, started the vogue for units. This was in collaboration with Con Conrad and Ned Wayburn. Dyed-in-the-wool oldtimers raised a big holler in the London of that day. They contended, and they were right, that units would be at the expense of bookings for individual turns. The units had a considerable fad both in London halls and in the provinces while worried performers stood by and sweated it out.

In a year or two World War I came along and then there were never enough acts to go around.

Robert Taylor's Oil Well

Omaha, June 8.

An oil drilling firm in which Robert Taylor is associated has brought in its first well at Newcastle, Wyo., in the state's eastern sector.

C. B. Simmons, affiliated with the film star in a 10-well drilling program, said the Dupler-Yates Robert Taylor No. 1 has been set with pipe.

THOSE EXPANDING PARKS

Pacific Chain Opens 25th Drive-In — Starts 26th

Los Angeles, June 8. Pacific Drive-In Theatres will open its 25th ozoner, the Rosecrans, next week and will then start construction on its 26th, to be known as the Covina.

Each of the new theatres represents an outlay of \$300,000, exclusive of the land, and will have a capacity of 1,500 cars.

Behind-Scenes-And-Necks View Wins Respect For McCarthy Video Experts

By FLORENCE LOWE

Washington, June 8.

The person with a tv screen has a front row seat to the country's current number one attraction—the McCarthy-Army hearings. But, as in all top show biz productions, there's a behind-the-scenes operation that not even the front pew stub holders can see. And in this one respect, even the most humble spectator, jam-packed in the aisles of the 200 seat Senate Caucus room, has an advantage over the comfortably-seated living room viewer.

The hustle-and-bustle of the hearing room is necessarily lost as the strategically placed cameras concentrate on the stars of the performance, training the sharp eyes of tv on such principals as Senator Joseph McCarthy, the committee members, counsel for the various sides, the witness of the day. The

(Continued on page 13)

STEIFEL 'CAN'T BELIEVE' BOXER BRIBE CHARGE

Philadelphia, June 8. A Heavyweight Clarence Henry's arrest in New York on charges of trying to "fix" the fight between middleweights Bobby Jones and Joey Giardello at Madison Square Garden, Friday night (11) had repercussions in the local film colony.

Sam Steifel, former Hollywood producer and Philly theatre-man, took Henry out of amateur competition in Los Angeles in 1948 and financed the first years of his career as heavyweight contender. Steifel said he was shocked by the report, and "I wouldn't believe it unless Henry told me himself."

Steifel said Henry, an amateur sensation in Hollywood in 1948, was brought to him by Johnny Indriano, former Boston fighter and a Hollywood consultant on boxing, who was working at the time on Steifel's production "The Big Wheel."

The producer bought Henry's contract outright and put the fighter, his manager and trainer on personal payroll. At the end of the summer of 1951, Steifel turned the heavyweight over to Frank (Blinky) Palermo, Philadelphia fight manager. Steifel said the fighter cost him about \$15,000, "for which I never cut him a dime."

"Now that he's in this trouble, I sincerely hope it turns out to be a mistake. I just can't believe Clarence would do any such thing,"



HORACE HEIDT

Currently On Tour
Under Personal Management
WALTER PLANT

"REALISM"

By

HAL BLOCK

Now I am a kid who likes realism. All I say is just don't carry it too far.

Now take "Dragnet" on tv, for instance. This is a brand new departure in private eye stuff, and stresses realism. To them it wasn't real for cops to be screeching all the time, so they decided to tone down. This did so well that each player decided to underplay the other one. If the program gets two decibels softer, this may turn out to be television's only weekly offering of "Silent Night." Another place we've decided to go in for realism is in toys, especially dolls. Now, the way I look at it, a doll is supposed to make a child get to like little children, in the hope that one day they will be pleased to have a child of their own. In our day and our grandparents' day, a doll was a nice, mute thing that a child could tuck into bed, unmindful of the actual problems of parenthood.

But that doesn't go for today. Realism set in! First of all, the dolls are getting to be so big the child can't bring 'em in for half-fare at a movie house. Next the dolls started walking. As if this wasn't enough, they started talking, and yelling "Mama!"

Now, that wasn't too bad, but when they suddenly have the doll crying, sneezing, wetting its pants, and regurgitating, I say that is going to far. It's enough to have to burp your kid at five in the morning, without having to diaper her doll!

Now we come to the movies: The movies used to be a wonderful place to relax. When the movies got so bad that they had to put chlorophyll in the popcorn, the

(Continued on page 10)

Hot Weather Joe E.

Al Bernie goes into the Copacabana, N. Y., July 22, for three weeks. This is Bernie's third summer engagement at the Copa. Impresario Jules Podell has dubbed him "the hot-weather Joe E. Lewis."

Bernie has just finished six months on the Kate Smith tv show, averaging one appearance weekly.

'Like Shooting in the Sun'

Baldies Pose a Television Problem, But Wig Biz Is Overcoming Sensitivities

OBOLER USES OWN DOUGH

His 'Bwana Devil' Profits Behind Spear

Hollywood, June 8.

Arch Oboler's next 3-D production, "Spear in the Sand," will be made without partners and without outside financial backing. It will be bankrolled by his profits on "Bwana Devil."

Picture, currently in the writing mill, is slated for a September start at the Palladium studios, in Copenhagen, with finishing touches to be made in Hollywood.

Minevitch Sets Parisian Record Revamping Inn; Town's Smartest Looker

By GENE MOSKOWITZ

Paris, June 8.

Borrah Minevitch probably set a record in his tour-de-force of completely redoing a centuries-old cafe on the Ile St. Louis in a week. Long shifts rapidly shaped this into a refurbished, but still possessing its archaic charm, upstairs club, plus an immensely domed cave for the more cabaret aspects of the club. No. 1 Quai De Bourbon was inaugurated last Tuesday (1).

Reps from all walks of show biz flocked to the colorful isle which, up to now, possessed no gathering place. Crowds filled both sections of the club and overflowed into the street at intervals. Outside, the curious islanders gathered to watch the outlanders who had made the first beachhead in centuries on this tight little island. The St. Louisans are a clanish lot, and many rarely make the trip abroad, which they consider is crossing the Seine into Paris. A bit frustrated, inbred and suspicious of the new, they have a society, Society Des Amis De L'Ile St. Louis, for the preservation of the historical and spiritual maintenance of the island.

Minevitch shrewdly had a Beaux Arts rep on hand to inspect and make sure that the original con-

(Continued on page 61)

LOUISVILLE SHOW TRAIN BRINGS QUICK REPRISE

Large response to last month's Louisville-to-New York show train has prompted a second Broadway playgoing jaunt from that southern locale. Boyd Martin, drama editor of The Courier-Journal, Louisville, who arranged for the initial legitgoing trek, has set up a repeat trip for the latter part of this month. Martin had to turn down about 65 bids for the May visit.

Second Louisville Legit Train will accommodate 100 persons, shelling out \$87.50 apiece for transportation, hotel quarters and tix to "Sabrina Fair," "Ondine," "Solid Gold Cadillac," "Oh Men, Oh Women," "Tea and Sympathy" and "Wonderful Town." Plays are the same as were covered by the first Louisville contingent. Second string of theatregoers will leave Louisville June 28 and return July 4.

Hollywood, June 8.

Much has been said and written about bald-headed men; that they're romantic... Industrious ("grass doesn't grow on a racetrack") and have a certain gentle charm.

This much can be said against them: they're not for television. The shining pate, the glisten of an unthatched scalp and the luxuriant lack of a vegetated skull have made these slick-domed and now hapless mortals the anathema of cameramen ("it's like shooting into the sun").

Out of which has thrived a new industry, a byproduct of the electronic age. It used to be that futile calls were made on beauty shops for a hair dye, a facial or other artifices to rout those tell-tale evidences of advancing years. What has long been the silent prayer of the actor, "God save my hair," has assumed even greater importance now that the actor is the guest in a million living rooms.

No longer does the un-hirsuted thesp sneak into Max Factor's, Perc Westmore's or a dozen other emporiums of the ersatz-hair-do for a "fitting." Hair has become standard equipment and the baldies recede from recognition at the casting offices in conformity with their hair line. When the sebaceous glands become dormant and there sprouts not a jot or tittle of filament, the actor knows full well

(Continued on page 61)

ETHEL MERMAN'S 100G CBS-TV CONTRACT

Hollywood, June 8.

Ethel Merman's contract with CBS-TV was completed last week. Web will get her exclusive services from September of this year to the following June during which span she will do four one-hour shows with no less than two to emanate from the Coast.

Pact calls for Miss Merman to get \$100,000, with payments starting in October at the rate of \$10,000 monthly. She'll also have the right to approve the rest of the show.

NBC said in New York that Miss Merman is scheduled to head up one of Leland Hayward's Monday night spectaculars next season, but no date was given. Broadway singer made a January and February appearance on the web's Colgate "Comedy Hour" at a reported \$50,000 for the pair of dates.

EDDY DUCHIN BIOPIC

But Lawyer Says Metro Jumped Gun on Publicity

Metro claims to have purchased the life story of Eddy Duchin for production next year. Film will be based on an original by Leo Katcher and will star Edmund Purdom in role of the late pianist-leader.

Studio's purchase announcement, however, was refuted in New York by attorney Sol Rosenblatt, executive director of the Duchin estate. Rosenblatt declared that while Metro's purchase price had been agreed upon, there were yet many other details to be settled before the purchase could be finalized.

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154 West 46th Street

New York 36, N. Y.

Charity's Unsweet Telethons

Telethons continue in bad odor, the latest infraction coming from Providence, R.I., where razzle-dazzle promotion laid an egg. The snapper on the fiasco was provided by the Providence Bulletin: "In other words, it cost nearly five times as much to make a net of about \$500 below last year's net."

As usual, the cause was worthy. As usual, the buildup was high-powered. As usual, the disappointments were many. Angry local newspapers attempted to pin the blame on some person or persons. They made much of a New York firm of charity consultants getting a fee of \$3,500 for talent contacts, in the light of the failure of the promised stars to make an appearance. The New York charity expert denied it was anybody's fault, and perhaps he is right in the sense that it's the whole telethon way of life which is guilty.

What came out in Providence is a carbon copy of disclosures following earlier telethons in other burghs. The costs are abnormally high and make

mockery of the "sweet charity" involved. It goes like this: \$3,500 (or 10%) for New York advice, 10% for Theatre Authority permission, \$3,500 for the tv station, \$900 for rental of auditorium, \$600 for special telephones, \$300 for pledge cards. This spells complication and hazard to any local charity committee committing itself to an all-night grind.

Presumably more telethons will have to burn the breeches of more charity auspices before the illusion is abandoned that this is a surefire method for raising funds. Meantime natives will be shocked when they learn (invariably after, not before the event) that those dynamic all-night emcees get \$1,000 and expenses minimum and that everybody else gets paid, and well paid.

The Manhattan charity consultant not only has an unpleasant incident against him but asserts that he, too, is in the red. Maybe that's the final answer to telethons, when the promoters also complain of losses, the stupidest local auspices must tumble to the unreliability of telethons.

20TH PRODUCING 8 IN ENGLAND

Turnstile In, Lie Detector Out

When a theatre installs a turnstile to save money, there's bound to be some question as to whether the guy who goes back to the b.o., maintaining he saw the picture is telling the truth.

To solve this problem, the Pix and other Brandt theatres in the mid-Manhattan area, put up signs saying "Positively No Refunds" shortly after conversion to turnstiles. But since signs don't mean a thing, management is still straining its judgment deciding who's being honest and who isn't in demanding refunds.

Said a wag: "They got a turnstile going in; they oughta have a lie-detector coming out."

'GWTW' in King Size & Stereo Sound Cues Film Classics Updating Trend

Modernization of film classics to meet the demands of the wide-screen and stereophonic sound era may become commonplace. Retread treatment apparently will be reserved for the "great" pictures of yesteryear and not accorded to just any reissue. An example of the pictures selected for the up-dating are "Gone With the Wind" and "The Jolson Story."

Combined with the original ingredients of the pictures, the new look is proving a boxoffice plus. On the basis of early experience on modernization, film companies are combing their vaults in search of product suitable for re-working. During the early stages of the switch to widescreen, the major distributors re-released a raft of spectacle films which they hoped would be satisfactory for widescreen viewing. However, with the addition of stereophonic sound, more careful consideration is given to the films selected, since the re-recording of the sound is a relatively costly operation.

Columbia added a magnetic sound track to "The Jolson Story" while Metro provided a Perspecta sound track for "GWTW." Original (Continued on page 18)

Quantity Not Foe Of Quality—TOA

Theatre Owners of America leaders, at the special summer meeting of the executive committee and the board in Los Angeles June 17-19, plan to sit down with the production heads of the major companies and of independent companies to seek some solution to the current product shortage. Walter Reade Jr., TOA prexy, termed the upcoming session as perhaps "the most important in the history of TOA."

"Certainly we recognize," said Reade, "the fact that new processes as well as an increased number of epic pictures have caused a decrease in the number of pictures produced—and, just as certainly, we are not pleading for quantity rather than quality. But we feel that there are practical answers if we have cooperation and understanding." (Continued on page 16)

McCoy Backgrounds Pay Off When Foreign Story Gets Back to Foreigners

From the standpoint of international relations and in helping our Government combat Communism abroad, the best thing our industry is doing is making pictures which require foreign backgrounds in the countries that are depicted. That's the view of Edward Lachman, former prexy of Allied Theatre Owners of New Jersey. Pictures made in Hollywood with foreign backgrounds, Lachman said, are bound to misrepresent small details and it is these minute defections which the Communist press picks up and make a big to-do about.

Lachman recently returned from a six-week trip abroad and surveyed the film situation both as an exhibitor and as an equipment distributor. He's head of Lorraine Carbons, an outfit which has the west- (Continued on page 18)

PAPAL HONOR

Ed Dowden of Loew's Made Knight of St. Gregory

Knighthood in the Order of St. Gregory, a high honor of the Roman Catholic papacy, has been bestowed upon Edward C. Dowden, a Loew veteran of over 25 years and assistant director of its Publicity-Advertising Department in N. Y.

Award was conveyed by Archbishop Thomas E. Mulloy of the Brooklyn diocese on advice from the Papal Secretary of State in Rome on a citation of an "edifying life of practical Catholicity."

Dowden is active in various Catholic good works organizations in Brooklyn.

\$8,500,000 Into Disney Product

Walt Disney product set for completion by the end of this year represents an investment of \$8,500,000, believed to be the highest amount of coin tied up for a like period in recent Disney history.

Major portion of the budget has been allotted to "20,000 Leagues Under the Sea," live action CinemaScope version of the Jules Verne classic. This is slated for release at Christmas. Also on the new program for the balance of 1954 are "The Vanishing Prairie," as a follow-up to "Living Desert" in the True Life Adventure feature series; "The Littlest Outlaw," feature live actioner being produced in Mexico, and two two-reelers in the People and Places series and seven cartoon shorts. Both "Prairie" and "Outlaw" are skedded for distribution in the fall. As is Disney's custom, all product will be in Technicolor.

Included on the producer's 1955 (Continued on page 10)

Strike Hits Radio In Argentine; Film Distribs, Exhibs Under Threat

Buenos Aires, June 8, 1954. Strikes, which have been fairly general in Argentine industries for more or less 40 days, have now spread to the entertainment fields, and whereas so far the Press has not been allowed to mention this situation, the spread to radio is bringing the whole mess right out in the open.

Although the motion picture industry so far is not on strike, agitation has been intense for some time, and today film-theatre operators are threatening to go out either tomorrow, or over this weekend.

Distribution office personnel have been hassling with management for the better part of six weeks, without reaching any settlement. Yesterday the American distributors submitted their absolute maximum offers to the union, which nixed them outright and countered by repeating demands which management had rejected from the start of negotiations. The union has served an ultimatum on distributors, giving them up to (Continued on page 18)

MEANTIME ENDS TIES WITH RANK

Production of from seven to eight "quota" films a year in Britain is planned by 20th-Fox, Company prexy Spyros P. Skouras disclosed last week. Discussions with a number of British producers are currently going on, he said.

Discussing his recent trip to London, Skouras also reported that 20th relations with J. Arthur Rank had been "completely severed" but that it had been done "in the friendliest way." This apparently completes the break originally caused by stereophonic sound and Rank's refusal to give CinemaScope extended playing time on his circuits.

Asked what would happen to the 75 Rank houses that had been completely equipped for C'Scope and stereo sound, Skouras replied that 20th product could not play them "since we are playing the opposition." 20th CinemaScopers have gone to first-run indies in Britain with good success. Also, 20th has leased two showcases in London. The controversy with Rank started when the latter continued to yank C'Scope films out of his houses regardless of the business done. According to 20th, this was a breach of a prior promise.

Skouras said Joseph M. Moskowitz, 20th v.p. and the studio's liaison exec at the home office, would go to London soon to continue discussions he had started during his visit there. He declared he was not ready to divulge details of producers or scripts since both are still in the negotiating stage. It's indicated that 20th will not produce these films itself but will (Continued on page 16)

Reinhardt's 'Rosalinda'

Hollywood, June 8. After 20 years with Metro, G. Fred Reinhardt has organized his own independent company with "Rosalinda" as his first production. Tunefilm, based on the Strauss opera, "Die Fledermaus," will be filmed in Munich this summer. Two separate casts will appear in English and German versions. Currently Reinhardt is negotiating with Kathryn Grayson to star in the English version.

National Boxoffice Survey

Post-Holiday Dip Bops Trade; 'Coins' Cops 1st, 'Dial M' 2d, 'Cinerama' 3d, 'Guitar' 4th

Most key cities are suffering usual post-holiday slump in current stanza, with some spots taking a beating from changeable weather. There is not much new product to help, either. Pittsburgh and Indianapolis are still trying to overcome handicaps of transport strikes.

"Three Coins in Fountain" (20th), out for first session to any real extent, is soaring to top position. It is showing up nice to smash in some 17 keys. "Dial M For Murder" (WB) is taking second place with 14 playdates. "Cinerama" (Indie) is winding up third.

"Johnny Guitar" (Rep), fifth last round, is capturing fourth spot, with many smash to great playdates. In many locations it is bettering the sock trade registered by "Quiet Man," one of Republic's greatest boxoffice winners. It is particularly strong in the south, including Ft. Worth, Dallas, Houston, Atlanta and San Antonio. In most Texas cities, it's running way ahead of "Quiet."

"Executive Suite" (M-G), third last week, is fifth. "Long Walk" (UA) is taking sixth money while "French Line" (RKO) is seventh. "Knock on Wood" (Par) is winding in eighth. "Elephant Walk," also Par, and "River of No Return" (20th) are finishing ninth and 10th, respectively.

"Genevieve" (U) and "Indiscretion of American Wife" (Col) are the two runner-up pix. "Student Prince" (M-G), with

Color Labs' Feud On FTC Camera

As Pathe Accuses Technicolor

'Dolls' Deal Real

Final and formal wrapup of the Samuel Goldwyn deal for purchase of the screen rights to "Guys and Dolls" is expected within the next couple of weeks. "We're now beginning to see light," commented one of the parties to the transaction, in referring to the labyrinthine legalistic work involved.

Contract and appended documents relating to title clearances and considerations of the Damon Runyon estate now run over 70 pages. Goldwyn is guaranteeing \$1,000,000 against 10% of the worldwide gross for rights to the click musical legitier.

Metro Butters Up Selznick

Feud between Metro and David O. Selznick has been patched up, with the film company bending over backwards to placate the producer of "Gone With the Wind." Bad feeling stemmed from Metro's alleged failure to give Selznick due credit for "GWTW" during a special 30th anni program on Ed Sullivan's "Toast of the Town" video show in February.

Extent to which Metro has gone to satisfy Selznick is indicated in the ads and publicity for "Wind," now in release for the fifth time. The printed matter contains no mention of Metro at all, eliminating even the usual identification of the company releasing the picture. Picture is listed as a David O. Selznick production and as a Selznick International picture.

Sullivan's show two weeks ago spotlighted "Wind" and Selznick, who appeared in person to talk about the picture and his career. The 30th anni show in February featured production chief Dore Schary. Insiders may have noticed a basic difference in the views of Selznick and Schary, Selznick, as a result of questioning by Sullivan, stated that the sole purpose of the (Continued on page 18)

Long-smoldering feud in the dye-works end of the picture business exploded yesterday (Tues.) as Pathe Laboratories asked the Federal Trade Commission to crack down on Technicolor. Latter was charged with alleged unfair practices.

FTC specifically was asked to enjoin Techni from describing as "In Technicolor" or "Color by Technicolor" all pix which actually were made in the Eastman color process. In such cases, Techni processes the release prints after the actual lensing is with Eastman.

Pathe charged this practice has "brought intentional deception of producers, distributors and the movie-going public and as such was unfair competition."

Pathe offered advertising showing, said the complaint, that the Techni label was on "The Robe," "How to Marry a Millionaire," "Beneath the 12-Mile Reef" and "Prince Valiant," although these pix were in the Eastman process.

Pathe stated its case thus: "For approximately 20 years the dye (Continued on page 18)

Doomed Killer Sells His Book

Columbia is paying \$10,000 to Caryll Chessman, who is now awaiting execution in San Quentin's gas chamber, for film rights to his autobiography, "Cell 2455, Death Row." Convicted of a total of 17 crimes, Chessman, known as the "Red Light Bandit," is to die July 30.

Jerry Wald, Col exec producer, was particularly interested in the memoirs and arranged for the purchase. How the convict plans disposition of the cash was not disclosed.

Col intends "Death Row" as a factual, documentary story offering no defense of Chessman.

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GERMANS DAYDREAM: 'WHAT ITALIANS, FRENCH DO IN U.S., WE CAN, TOO'

German film industry, enviously watching what success has been had in the U. S. by Italian and French features, falls to grasp the idea that, whereas Italo and French films have a certain "snob" appeal among American audiences, German imports do not.

"The label 'Made in Germany' may have that appeal when it comes to toys or scientific instruments, but not on pictures," says Henry Lester, rep of the German Carlton Films production outfit who is in the U. S. to arrange a co-production deal with Paul White, former Selznick exec.

Lester maintained that, up until about a year ago, the Germans were not particularly interested in the foreign market and stuck to films tailored to German tastes. Now that the producers are interested in export, they have swung over to the other side and are overestimating their possibilities in the American market. "There is a feeling in the German industry that the lack of success of German productions in the U. S. so far has been due primarily to poor handling," Lester related. He added that there was considerable discussion of dubbing, but a failure to recognize that, unlike European audiences, Americans have yet to become accustomed to an English soundtrack on a foreign film.

Coproduction Needs

Lester, who believes that coproduction is the first and all-important step in getting Americans acquainted with German films and their stars, said he thought the lack of success for German pix in this country so far was due in part to the fact that they have not yet found a distinct style of their own. "They're just making haphazard things that often attempt to copy

(Continued on page 16)

Metro's 'Valley of Kings' Nearest Ready of Three Features on Old Egypt

Discovery of the funeral ship of the fourth-dynasty King Cheops by Egyptian archaeologists has film company ballyhooings doing nips to take advantage of the worldwide publicity the find has received. No less than three film companies have upcoming films dealing with Egypt.

Metro, with "Valley of the Kings" set for July release, has the jump on the others from the standpoint of immediacy and subject depicted in the film. The M-G entry concerns an expedition seeking the tomb of an ancient Pharaoh. The first sequences were photographed in and around the three Pyramids and the Sphinx, including the Great Pyramid of Cheops.

Twentieth-Fox will be represented by "The Egyptian," based on the best-selling novel. Picture was also filmed on location in Egypt. Warner Bros. is currently filming in Egypt "Land of the Pharaohs."

HAL DANSON SUCCEEDS GOLD AT NAT'L SCREEN

Hal Danson, veteran promotion exec., has been appointed ad-pub director of National Screen Service, succeeding Mel Gold, who resigned recently.

Danson's previous industry posts included trailer production at Paramount and ad manager for Eagle Lion.

Holden to Demonstrate VistaVision in Orient

Hollywood, June 8. Paramount's VistaVision will be demonstrated by William Holden on a tour of the Orient, starting June 16 in Tokyo, where he will join Louis Mesenkov, studio engineer. Other demonstrations will be held in Manila, Singapore and Bombay.

While in the Far East Holden will visit New Delhi, Bangkok and Hong Kong to plug three of his films, "Sabrina," "The Country Girl" and "The Bridges at Toko-Ri."

Challenge United Artists' 'Lucrezia Borgia' Title

Hassle has developed over United Artists' French import, "Lucrezia Borgia," Noel Meadow and Sam Cummins are challenging UA's right to the title which they are using on their old French film on the same subject.

UA has been asked to change the name of their import. Latter ran into some hot water with the U.S. Customs but has now been cleared.

Eastern View: COMPO Public Poll Won't Hurt Oscars

Special committee of the Council of Motion Picture Organizations has recommended an annual "Best picture, etc.," public poll to be conducted by theatres beginning this year. Balloting, under the plan, will take place Jan. 1-15 and will cover all films released in 1954.

The committee, comprised of theatre advertising executives, nixed a proposal for a month-to-month canvassing of the audience as impracticable. Group, instead, voted for the once-a-year sweepstakes to start with. Running it on a seasonal basis will be considered later.

Committee's recommendations, drawn at a N. Y. meeting over the past weekend, have been submitted to COMPO's three-man governing board for ratification.

In addition to the best pic, audiences will be asked to select top male and female performances and the most promising male and female personalities. Committee reps said it's hoped that 5,000 theatres, at least, will participate. It's figured their costs will be nominal, covering only minor accessories and printed ballots.

Mrs. Alice N. Gornham of United Detroit Theatres, who was elected chairman of the poll group, stressed "this is in no sense a contest. It is a free, untrammelled vote expressing the choice of the movie theatre patrons of America in the five categories designated on the ballot. There will be no gimmicks, and the only prizes will be the symbolic awards that will be given the winners."

Ultimate aim, of course, is to

(Continued on page 10)

HAROLD LASSER JOINS U'S LEGAL BATTERY

Harold Lasser, special assistant and trial attorney for the antitrust division of the Department of Justice in N. Y. the past 10 years, has switched to Universal. He joined the legal staff of the film company under Adolph Schimmel, v.p. and general counsel, this week.

Lasser, in his years with the Government, was closely involved with many antitrust matters concerning show business, mainly the film industry.

Zanuck Preps Sequel To Unreleased 'Egyptian'

Hollywood, June 8.

Twentieth-Fox's "The Egyptian," still unreleased, will have a sequel. Darryl F. Zanuck is going to Europe this month on CinemaScope business and will continue on to Egypt to look over the ground with a view to producing a follow-up to his recently completed film about the ancient kings of the Nile. While there he will inspect the newly discovered funeral ship built by a Pharaoh nearly 5,000 years ago.

Understood the sequel will have the same cast toppers as "The Egyptian," including Edmund Purdom, Jean Simmons, Victor Mature, Michael Wilding and Gene Tierney.

SURE WAY OF LOSING MONEY

NFFC Cites Providing Coin for Brit. Production

London, June 8. One sure way of losing money. Judging from a five-year review of film financing published last week by the National Film Finance Corp., is to provide the end money for British production. The state bank, which has been in business since 1949, shows in its balance sheet that it has already made provision for losses of around \$9,000,000 of which more than \$6,500,000 eventually will have to be written off as bad. Three-quarters of the red entry is attributable to British Lion.

Taking the philosophical view that losses were always recognized to be inevitable, the report implies that it has failed in its prime mission inasmuch as fresh private finance has "not been forthcoming to any considerable extent." The NFFC was originally set up during the peak of the 1948-49 crisis to encourage private investment at a time when banks and other financing houses were fighting shy of film investments.

On the credit side, however, they reckon that through their activities, dollars have been saved and earned. They also hazard the view that the production industry is showing signs of moving towards stability, provided present aids are continued and that "external conditions do not grow worse." There is, however, no immediate prospect of avoiding losses by provision of risk money.

The NFFC report shows a considerable loss on the financing of British Film Makers (Group 1) in co-operation with the Rank organization. This scheme was initiated at the time the Rank group was cutting its production schedules. A smaller loss was incurred by Group 2 in association with Associated British Picture Corp. Losses on Group 3 have been "high" but the NFFC is satisfied that valuable lessons have been learned.

Point to Distrib Bally Other Than Regular Rote On Upcoming Releases

Distributors are showing an increasing eagerness to plug upcoming releases with both the trade and the press. This is aside from the regular tradeshows which don't draw much exhib interest.

Previews are a reflection of a number of factors and particularly the introduction of stronger competition with the drop in releases. Companies, with a big investment in their widescreen productions, are selling them much harder than before and are tying this in with a pitch for exhib co-operation. Reasoning is that unless the theatres show some enthusiasm, a film can't be properly put across.

Latest unveiling is to be done by 20th-Fox with its "Royal Tour of Queen Elizabeth and Philip" in CinemaScope and Eastmancolor. "Previews will start at theatres in the key exchanges later this month and will be attended by trade and press during regular show hours with an audience present. Before or after this, 20th will give the trade a glimpse of many new CinemaScope productions shot with its new Bausch & Lomb taking lenses. This industry report, paralleling the one 20th put out

(Continued on page 10)

N. Y. to Europe

Anthony Bartley
Cecil Bernstein
Sidney Bernstein
Phillip Bloom
Joan Caulfield
Leonard Goldenson
Marsha Hunt
Sbl Hurok
Deborah Kerr
Dorothy Kilgallen
Anne Jackson
Dave Morris
John B. Nathan
Frank Ross
Loren Ryder
Robert Sarnoff
Sir Philip Warton

Payroll Pebbles Ripple Far

Columbus, June 8.

Seeking reasons for a decline in Ohio business, Robert A. Wiley, executive secretary of the Independent Theatre Owners of Ohio, told his members in a recent bulletin that unemployment in the State is high in comparison to others and high school graduates are finding it tough to get work.

Apparently the fall-off is not alarming, but it is causing some apprehension. When 3,000 are laid off in various Canton plants and smaller towns in the southern part of the state, particularly coal towns, and have men working only two days a week, business is affected all over the state.

Collapse of British Lion Plus Govt. Takeover Cause Film Biz Misgiving

By HAROLD MYERS

London, June 8.

Barney Briskin Gen. Mgr. For 'Oklahoma' Shooting

Hollywood, June 8.

Rodgers and Hammerstein signed Barney Briskin as general manager of production for the filming of "Oklahoma," in the new Todd-AO process.

Briskin, who was veepee and production chief of Sol Lesser Productions for 18 years, left that organization last week and will make his headquarters on the Metro lot.

Native Vs. Foreign Argentine Hassle Over Playdates

Buenos Aires, June 8.

The issue of release permits to American and Italian motion picture distributors in Argentina has been slowed up once more, due to complaints by the native producers that foreigners were releasing too many films and taking too much Argentine playing time.

Sr. Apold, Argentina's Press Chief and Entertainment czar, has promised the Italo-American distributors that he will try to redress the situation in their favor very shortly, as he is seeking a modification of the native protectionist policy, but in the meantime he has had no recourse but to bow to the producers' will, expressed to President Peron through spokesmen of powerful influence.

The fact is that Argentine producers are disgruntled by the exceptionally poor grosses of their latest product. As there is no longer a dearth of American or European pictures, the public rejects any dud picture, whatever its nationality, and the native material has certainly included a major proportion of flops. The local boys seem unable to grasp that they could have all the playing time in

(Continued on page 13)

L. A. to N. Y.

Fred Allen
Grace Allen
Robert Blumofe
Steve Brody
George Burns
Ed Cashman
Pat de Cicco
Beryl Davis
Gloria De Haven
Agnes DeMille
Bryan Foy
Greer Garson
Benny Goodman
James R. Grainger
Portland Hoffa
Edward Everett Horton
Kurt Kaszner
Georgie Kaye
Frank King
Hymie King
Martin Leeds
David Lewis
Dean Linger
Mary Livingstone
Tom Morton
Ray Nazarro
Bernard Prockter
John Qualen
Sheldon Reynolds
Edward G. Robinson
David Rose
Joseph Santley
Charles Schnee
Don Sharpe
Edward Small
Arnold Stang
Shelley Winters
Pat Wymore

Smalley's Antitrust Suit Against Schines Throws Full 'Conspiracy' Book

Albany, June 8.

Complaint in a treble-damage, antitrust action for \$2,500,000 was filed in U.S. District Court at Utica Monday (7) by Smalley Theatres, Inc., and Smalley Norwich Theatre Corp. against Schine Chain Theatres, Inc., Schine Circuit, Inc., two other Schine corporations, J. Myer Schine and Louis W. Schine and the eight major distributors.

It is charged that Schine interests contracted with the producer-distributor defendants "greatly in excess of the exhibition requirements of theatres owned or operated by the Schine defendants in

(Continued on page 10)

N. Y. to L. A.

Lita Baron
Maurice Bergman
Charles Brown
Rory Calhoun
Alfred E. Daff
Laraine Day
Fred Hitt
Liberace
Al Lichtman
Max Liebman
Larry Lowenstein
Joseph H. Moskowitz
Murray Silverstone
Spyros P. Skouras
William L. Taub
George A. Smith
Earl I. Sponable
Dave Tebet
Cy Weintraub

Europe to N. Y.

Claudio Arrau
Irving Brecher
Robert Clark
Abel Green
John Heawood
Ilya Lopert
Joseph L. Mankiewicz
Charles Reagan

FRENCH PUZZLING OUT U.S. WAYS

Subsidy-Sniffing Society

Society of Independent Motion Picture Producers is keeping a close watch on film pact developments in France and is prepared to "take some action if there is a clearcut subsidy provision" in the deal, Ellis Arnall, SIMPP prexy, said Monday (7). He added that he couldn't take any position until aware of the provisions of the agreement. Citing different ideas of what does and does not constitute a subsidy, Arnall defined it thusly: "A grant-in-aid to assist some particular group or individual."

SIMPP hasn't been a party to either the French or Italian film negotiations, preferring to make its own arrangements. Arnall has made it clear in the past that the indie sternly oppose subsidies which they consider a means of exacting tribute to carry on trade.

Ex-UFA Film Director Hopes His History of World May Become Film

London, June 8.

A major literary enterprise, which has already involved 10 years' research and will require a further three years of actual writing to complete, is being undertaken by Karl Grune, a former UFA film director, who has been domiciled in Britain for the last 20 years. The works, which will run into seven volumes, trace the history of civilization under the overall title of "From the Beginning to the Beginning." They are being penned with the prime object of early filmization, with each volume calling for a separate production.

Two of the seven volumes already have been completed and negotiations are now progressing for a British publisher. As soon as a deal has been set, Grune intends to visit the U.S. to arrange the first of the seven full-length features which he envisages will be derived from his works.

The author describes his work as an interpretation of the Bible from the opening words "In the beginning..." (Continued on page 22)

Video's A Young Man's Biz, Not for H'wood's Kind, Declares Ross

"Television," says producer Frank Ross, "is for young people around 30 or so. It's a hectic and terrible business."

Ross made these observations in N.Y. Monday (7) prior to leaving today (Wed.) for a European trek that will take him to all 20th-Fox exchanges. Purpose of the trip, on which he'll be accompanied by his wife, Joan Caulfield, is to plug "Demetrius and the Gladiators," his latest for 20th.

Asked whether he was interested in video—his wife costars in CBS' "My Favorite Husband"—Ross didn't mince words. "We (film producers and directors) just aren't geared to it. It's a different..." (Continued on page 10)

DOOB TURNS Ph.D.

Uses Research on High School 'GWTW' Eagerness Quotient

As part of the preparation for the re-release of "Gone With the Wind," Metro surveyed more than 2,000 of the nation's high schools to determine the want-to-see reaction of the teenage population.

Survey, started in April, tapped 34,723 high school girls and 31,328 boys. Analysis of the returns, forwarded by school faculty advisers, indicated, according to Metro, that some 6,000,000 teen-agers will want to see the David O. Selznick production.

Poll, supervised by Oscar Doob of Metro, revealed that 90% never have seen the picture, but that the vast majority know about the picture and had studied the Margaret Mitchell book in school.

Questionnaires went to 2,500 high schools in every state. Over 65% of the teachers to whom the ballots were mailed responded with written reports. Total enrollment of the schools that participated was 443,601. Five states failed to respond—Colorado, Nevada, North Carolina, North Dakota and New Mexico.

PROMOTION START IN FALL--LOURAU

By FRED HIFT

With the example of the Italians before it, it's now the French industry's turn to puzzle out the peculiar requirements of the American market and to come up with an answer to the \$64 question: How can the circulation of French films be expanded in the United States, and which direction should such an expansion take?

French interests will set up an office in N. Y. in the fall to aid and promote their films Georges Lourau, Unifrance prexy, and also a producer and distrib via Filmsonor, said in N. Y. last week. Unifrance is a French industry organization functioning to promote French pix worldwide.

Lourau, fresh in from France with his wife, reported that the French film agreement with the Motion Picture Export Assn. was virtually set, a fact which will net Unifrance \$400,000 over a two-year period via a quasi American subsidy. Coin is to be spent to help broaden the circulation of French productions overseas, with the U. S. only a part of the overall plan. The French are particularly interested in pushing their pix in Latin-America where, according to Lourau, they have already managed to make significant inroads.

Cites Three Points

Lourau made three points re his outfit's American plans: (1) He said it was his understanding that the agreement with MPEA contained a specific clause barring use of the \$400,000 or any part of it for distribution of French films in the U. S. (2) Much depended on the amount of dollars the French government was willing to make available. (3) Specific plans had not yet been set, particularly since Uni-

DOPING PUBLIC TASTE

Several 'Deserving' Releases Disappointing B.O. Expectations.

Figuring out the whims of the public, in accepting and not accepting pictures, continues to stump industryvites. What has particularly irked filmites is the public's failure to accept certain films which, by all standards, are A-1 jobs and loaded with entertainment values. The pictures are usually backed by critical acclaim and are also deemed worthy efforts by people in the industry, from the...

(Continued on page 16)

Homeoffice Teams Hit Field, As Par Sells 'Scientifically'

By GENE ARNEEL

Disneyland's Financiers

Walt Disney Productions and American Broadcasting-Paramount Theatres each is investing \$500,000 in "Disneyland," miniature world's fair and amusement park combined, which is set for opening in the Los Angeles area either next summer or next fall. Disney and AB-PT each will have a 34% stock interest under the initial phase of the financing.

Balance of 32% will be owned by Western Printing & Lithographing Co. and Walt Disney directly. Western Printing, which is located in Racine, Wis., has been printing and publishing all Walt Disney books and comic magazines for more than 20 years.

Big Warner Cash In Indie Films

Growing dependence of Warner Bros. on outside producers continues to be reflected in the company's financial reports. Latest statement, covering the six months ending Feb. 27, 1954, reveals that WB advanced \$10,655,842 to outside producers, a hike of more than \$2,000,000 from the \$8,536,000 advanced as of Aug. 31, 1953. Later figure is a 50% jump from the \$4,448,201 advanced as of Aug. 31, 1952.

WB, meanwhile, racked up a net profit of \$1,618,000, after provision of \$1,700,000 for Federal taxes and \$250,000 for contingent liabilities, for the six-month stanza ending Feb. 27, 1954. The net is equivalent to 65c per share on the 2,474,346 shares outstanding or reserved for exchange. Film rentals, sales, etc., amounted to \$34,059,000 as compared to \$34,281,886 for the six-month period ending Aug. 31, 1953.

The corresponding operation of the old Warner company (the new company was incorporated in 1953 as a result of a split of theatre distribution-production operation) resulted in a net profit of \$1,333,000, after provision for \$1,784,000 for Federal taxes and \$100,000 for contingent liabilities, for the six-month period ending February, 1953. This figure represents the net profit after the elimination of net profit on the theatre operation.

Paramount got underway this week with a sales and promotion merchandising program designed to remove as much as possible the traditional haphazard elements in marketing films and substituting what distribution chief A. W. Schwalberg terms the "scientific" approach.

Multi-faceted project will be introduced to all members of the Par selling and field exploitation organization within the next few weeks. During this period three teams of homeoffice sales and ad-pub reps will make separate tours of the country for on-the-spot discussions with the entire field personnel. "In effect we're having a national sales meeting in each field office," commented Schwalberg in N. Y. Monday (7). "At a single national meeting," the exec stated, "a booker or salesman might hesitate about asking a question or entering a discussion because there are 300 people present. In our meetings all problems will be freely discussed by everyone."

The Question

How can the peddling of pix be reduced to a science?

Schwalberg replied: "We've actually been trying it for the past three years. It's the sale of each picture individually. Years ago we sold 50 or 60 pictures a year in almost the same pattern. The customers were there and we sold them. The economics today demand the individual attention."

"The idea is to accent the values of a picture as they present themselves in different areas at different times. This is the broad concept." (Continued on page 10)

Foresee \$400,000 Gross For Marciano Bout Via Closed-Circuit Houses

Based on advance sales and the number of theatres signed to carry the exclusive closed-circuit telecast of the Rocky Marciano-Ezzard Charles heavyweight championship fight on June 17, the gross is expected to exceed the previous high of \$400,000 for a theatre tv event. The top sum was achieved by the first Marciano-Joe Walcott fight in 1952, with 50 theatres carrying the telecast.

Nate Halpern's Theatre Network Television, promoters of the theatre tv event, already has 70 outlets on the dotted line although there is a possibility that a few may have to drop out because of line difficulties.

Prices, in general, range from \$3.30 to \$4.80, with the majority of outlets favoring the \$3.30 tab. The fight originates from Yankee Stadium, N. Y.

BREWER'S CANDIDACY

It's Now Official as He Quits Allied Artists Job.

Hollywood, June 8.

Roy M. Brewer turns in his resignation as executive assistant to Allied Artists prexy Steve Brody next week, following his official entry into the IATSE presidential race, wherein he seeks to defeat incumbent prexy Richard Walsh. Brewer, at a press conference called following his three-weeks junket around the IA grass roots, tossed his hat in the ring; claimed he already has more than the 600 convention votes needed for election, and took quite a number of swipes at Walsh.

The former IA Hollywood rep, also announced a good portion of his slate to be presented at the IA convention in Cincinnati Aug. 9-14. James V. Sipe of Pittsburgh projectionists local 171 is on the ticket as general secretary-treasurer; Jerry Galvin, Boston, State Employees local 11, is candidate for first v.p. Other candidates for v.p. posts are George Raywood, Miami, Projectionists 316; George Barrett, (Continued on page 10)

'Shortages' Vs. 'Closed Minds'!

Continued aloofness of many theatremen from foreign product, despite the alleged paucity of Hollywood offerings, has Jack Ellis doing a burn. A veteran in major company distribution, who moved into the field of importing pix a few years ago, Ellis finds it "rankling, to say the least, to receive a deaf ear by so many exhibitors when you start to talk about foreign product, whether it be English, French or Italian."

The point has been made before, of course, and likely will be repeated again and again in the future. Ellis believes it is especially fitting at this time, though, in the light of the howls anent shortages.

The exec states: "Why do so many exhibitors have closed minds on the subject? Why do they say, as has been said many a time, 'I'll never run another Italian film' or English film or whatever the case may be?"

"To understand why these statements are made is very difficult. They tell me the reason for this position is that they recently played a foreign film and flopped with it. This policy of nearsightedness is costing exhibitors plenty of money. There is a large number of strong, commercial foreign films available yearly, yet the combined payoff in theatres is something to shudder at. If the same attitude on flop pictures were displayed by exhibitors with American product, then each time a certain movie failed at the boxoffice, they would never run the same type, such as a musical, western, etc."

"The best example of how erratic some exhibitors are in their thinking is 'Bitter Rice.' When this film achieved the tremendous success it did, exhibitors lent a willing ear to the net Italian film that came along. But if the results at the boxoffice on a sub-

sequent release were not top-flight, then came the statement, 'We are not running any more Italian films.'

"How fickle can you get? Even with proven figures, which should be the sure yardstick in measuring the success of a film, you find hundreds of exhibitors looking out the window when independent distributors talk about foreign films."

"If there is indeed a shortage of product, will the exhibitors of this country examine with a little more patience the releases that have proven themselves at the boxoffice?"

This Could Be a Reason!

Ellis opines that many foreign producers set up unnecessary U. S. marketing obstacles for themselves by sending over pix in their native language with no titles. Potential exhib customers, as a result, are given only a distorted view of a film when catching it in private screenings.

Either that, states Ellis, or the release is held up two or three months until a titling job can be done. "Many a sale on a foreign film has been injured or retarded due to the screening of a print without titles," he says. "Even with a dialog sheet the annoyances caused by reading the titles during the screening have a very deleterious effect on the viewer."

Handling of imports in the U.S. would be expedited markedly, claims Ellis, if the producers would provide a stamped version of the titles. In this method, the titles are simply stenciled on to one print for screening purposes. Cost to the producer would be only \$500 to \$600, according to the exec.

Nelson's Choice

Out of character with many of the recent productions which have emanated from the studio, this yarn of British horse-racing is not among the better entries from the Ealing stable. It is, however, good hokum entertainment, particularly

(Continued on page 20)

SKOURAS RAPS HOME-PAY VIDEO

53 Kids in Bus—\$1 Admission

Omaha, June 8. Drive-in ops playing up "Family Nite" rates of a buck for each carload should take note of what occurred at Ray David's ozoner in Chadron, Neb., recently.

After a day of picnicking, the Chadron school superintendent loaded the school bus with junior class members and drove them into the ozoner—53 passengers for \$1.

However, there was a happy ending: The kids zoomed concession stand sales to a record take.

COMPO's Quarterly Video Programs

Idea Perking Despite Failure of MPA's Own Scheme of Same Nature

Council of Motion Picture Organizations is considering sponsorship of television shows on a four-shots-a-year basis for purposes of institutional bally in addition to plugs for individual pks. Idea was proposed this week by a COMPO committee of theatre advertising execs and now requires approval by the outfit's three-man governing board and its exec committee.

If COMPO gets off the ground with the project, though, it would be a spectacular accomplishment in view of past experience. For more than the past year and a half the Motion Picture Assn. of America and American Broadcasting Company have been at work on fully approved plans for a weekly half-hour tv show, and not even the first pilot program has been made as yet. Takes time, both sides say.

COMPO plan is uncertain so far as bankrolling and other major items are concerned. One idea is to have the major studios share the broadcast expense, with exhibitors to chip in via promotion of the show in their local areas. This would be somewhat patterned after (Continued on page 10)

Bluenoses Back Down, Don't Support Attorney Fighting 'French Line'

Indianapolis, June 8. Efforts of Marion County Prosecutor Frank H. Fairchild to stop showing of "French Line" here apparently fizzed after keeping it on front pages almost daily for a week. Charges of possessing and exhibiting obscene pictures, filed by Fairchild against RKO branch manager Russell Brentlinger and four exhibitors, are pending, but his attempt to seize prints of "French Line" were blocked by Superior Court injunction, which state Supreme Court upheld on his appeal. Fairchild did get one print before restraining order was issued by quickie raid on RKO office here. It was only "French Line" print in vaults at time.

Fairchild acted on complaints from Parent-Teacher representatives, who saw "French Line" at screening, then charged it was "crude," "vulgar" and "indecent." But PTA refused to support him officially when he asked for members to sign affidavits for search warrants on grounds of obscenity. Press knocked "French Line," but took firm stand against censorship. In at least one instance, exhibitor was required to tone down ads, eliminating reference to "that dance."

No Wages For 'Sinner'

Hollywood, June 8. Shortage of coin caused Victor Stoloff and Robert Hill, authors of the original screenplay, "The Sinner," to call off their contract with John Nash and Georgio Venturini, who were to have produced the picture in Italy with Ruth Roman starring.

Contract gave the scripters the right to cancel if they were not paid in full by midnight, June 3. They announced that only half the money had been received, whereupon they rejected it and wired Nash in Italy that the deal was off.

NOT BUYING FOX'S SKIATRON SHARES

Subscription-TV is uneconomic and 20th-Fox at the moment has no interest in it, Spyros P. Skouras, 20th prexy, said in N. Y. last week.

Skouras held that his company was primarily interested in the theatres and that the latter would be badly hurt if toll-tv came to pass. He reiterated what he had said at 20th's stockholder meet: That, once the entire industry has gone to widescreen, there may be some toy coin in the oldies. However, that day is still far distant.

Statement of the 20th prexy puts to rest reports that the company was dickering with Matthew Fox to take over the latter's share in Skiatron's Subscriber-Vision. Grapevine had it that the outfits involved were either 20th or Warner Bros. It's understood that Fox, a partner in United Artists, feels that he will have no difficulties whatever getting film product from the companies once the Federal Communications Commission flashes the green light to fee-tv.

Skouras left no doubt, that he didn't think much of the economic aspects of pay-as-you-see, which depends on viewers' willingness to shell out coin for quality pix on tv. Exhibs have always let it be known that they fear a b.o. in the home more than anything. This was underscored vividly two weeks ago when Eric Johnston, Motion Picture Assn. of America prexy, outlined the advantages of subscription video in an Omaha speech.

He was immediately slapped down by Walter Reade Jr., Theatre Owners of America prexy, who, in a strongly worded statement, implied Johnston didn't know what he was talking about. Only outfit that has openly come out in favor (Continued on page 18)

Barney Balaban Sailing

Barney Balaban, president of Paramount, sails on the Ile de France tomorrow (Wed.) for a swing of England and the Continent.

Accompanied by his wife, the exec will attend demonstration of the Par-backed VistaVision widescreen process in key cities and will look in on production and distribution matters in Europe generally. He's due back in N. Y. July 5.

Russia Mails In Lotsa Propaganda

Washington, June 8. Subversive literature and films from Russia and other Iron Curtain countries are "clogging" the customs offices in New York, according to Rep. Katherine St. George (R., N. Y.), who heads a congressional subcommittee to consider a bill to refuse special low-priced bulk mail rates to such material.

Mrs. St. George charged that the Soviet color film, "Sadko," an opera, is laden with propaganda material. Film was imported for the Soviet Embassy in Washington. The Congresswoman will open hearings in about 10 days on the bill which she introduced.

BARCELONA HOSTS U SALES MEETING

With Enrique Aguilar, Universal manager for Spain, hosting, U's European sales convention got under way in Barcelona, Spain, this week (7). Among the home-office brass attending are Milton R. Rackmil, prexy, and Americo Aboaf, foreign sales manager. Also attending is David Lipton, U v.p., who's touring the company's branches on the continent.

Last week Aboaf delivered an address in French on the occasion of the gala preem of U's "The Glenn Miller Story" in Paris. A distinguished audience which included Rene Coty, president of France; Douglas C. Dillon, the American ambassador, and others attended the affair. Proceeds went to war victims of the Paris police force.

APRIL IN CHICAGO

17% Improvement Over '53, According to Tax Data.

Chicago, June 8. Chicago theatre biz for the month of April registered 17% better this year than in 1953. This is based on receipts at City Tax Collectors office, which picks up a 3% levy on net grosses. Tax revenue this past April touched \$95,066 against \$81,491 collected from the houses in 1953.

Likewise, total amusements for the same month, theatres included, rose 20% over the previous year. Diversions brought in \$160,732 last April, compared with \$133,118 in 1953. Additionally, tax receipts for the first five months of 1954 are \$34,000 over the returns for the same period last year.

Jersey City 'Obscenity' Rap Against 'Moon' Upset by County Judge

Investigate!

Jerry Pickman was cropped in Sunday's (13) Times Magazine. He and a group of other Par execs were shown in a two-page ad seated in a film projection room, all wearing Van Heusen summer shirts.

Pickman, pictured at the far side of the ad, was left out when the insertion was reduced to only one page. The full double-truck ran in Life, however, Pickman and all.

"Moon Is Blue" may rise over Jersey City and other New Jersey localities after all, as a result of still another legalistic green-light given the Otto Preminger indie production.

In the latest development in the vendetta between United Artists, distributor of the film, and the Jersey City police, Hudson County Court Judge George P. Naame last week upset the ban imposed on "Moon" by the Magistrate's Court.

The lower tribunal had ruled the picture to be "obscene, indecent and immoral." On that basis, the court entered a fine of \$100 against Arthur Manfredonia, manager of the Stanley Theatre, J. C., where the film's opening was attempted last January 6.

Reversing this, Judge Naame, who looked over "Moon" at a private screening, gave this opinion: "There was nothing in this film that portrayed, directly or indirectly, the dominant note of a presentation as erotic allurements tending to excite lustful and lecherous desire; dirt for dirt's sake only, smut and inartistic filth with no evident purpose but to counsel or invite to vice or voluptuousness." Applying this test, I find that the film in question does not contain obscene, lewd, immoral and indecent language, pictures and figures manifestly tending to the corruption of morals in violation of and contrary to the provisions of the ordinance in question.

At the outset, city and state actions were instituted against the Stanley Company, owners of the J. C. theatre, and Manfredonia un- (Continued on page 16)

5,000 Theatres Now Have C'Scope

Theatres now equipped to show CinemaScope with or without stereophonic sound now have passed the 5,000 mark, according to 20th-Fox. As of May 22, the count was 4,500.

Orders for C'Scope equipment are coming in at the rate of 200 to 250 a week, the company says. They run approximately 3 to 1 in favor of singletrack optical or magnetic sound. 20th is still hopeful that, by the end of the year, there'll be 10,000 C'Scope houses in the U. S.

'SUNDERIN' PLAYOFFS AWAY FROM CENSORS

Cellini Films, indie distribution outfit headed by Seymour Poe, is ducking all areas which have official censor boards in the initial handling of its German import, "Sunderin." Hildegard Neff, star of the pic, dubbed in her own voice in English.

Poe's idea is to obtain as wide a playoff as possible before skirmishing with the blue pencils. Point then can be raised that if the film is okay for, say, the southwest, why not Ohio?

"Sunderin" already has been submitted to some censor panels with varying results. It was okayed in N. Y. upon deletion of 92 feet which focused on Miss Neff in a nude scene. But even with this cut, Chicago found the film too raw and banned it. It was nixed also in Pennsylvania.

Controversial entry is now in its seventh week at the Ritz, L.A., and has been booked for other spots by Fox West Coast, Interstate Theatres in Texas and by United Detroit Theatres for an opening Friday (11) at the Madison Theatre, Detroit.

TRIAL FOR 'OBSCENITY'

S. L. Oakley Vs. Women's Christian Temperance Union

Beaumont, Tex., June 8. Trial of S. L. Oakley, veep and General Manager of the Jefferson Amusement Co., on charges of showing an allegedly obscene motion picture, namely "The French Line," in Beaumont and Port Arthur, will come up for hearing here within the next several weeks.

The case was scheduled for trial in mid-May but postponement was granted by the court because of the illness of Oakley who underwent a throat operation.

The charges of "obscene" film showings were lodged in March on complaints of representatives of the Women's Christian Temperance Union of Beaumont and Port Arthur, after showing of RKO release.

Attorney for Oakley stated the theatremen would take civil action in the case, but did not outline the course of action which is to be taken.

Grandmother and Banker Arrested for Shortage, Also Ran Film Houses

Ironton, O., June 8.

While the entire community buzzed with excitement, Mrs. Fronia Sexton, 62, charged with embezzling \$114,000 while president of the Citizen's National Bank, made no comment. Mrs. Sexton also is president of the Ironton Publishing Co., which puts out the Ironton Courier, morning paper in this 17,000-person community. The paper printed the news of her arraignment, but not much else. The grandmother, who built herself a business empire in Ironton and in nearby Ashland, Ky., also had operated motion picture theatres in the area, and a restaurant in Ironton, and owned considerable real estate.

She resigned as president of the bank May 24, when confronted with the report of bank examiners. M. W. McFarlin, agent in charge of the FBI office in Cincinnati, said the shortages apparently date from this January. She was freed on \$5,000 bond. Bank depositors are insured against loss.

Lift St. Louis Interdict

St. Louis, June 8. Without mentioning the Fox or Missouri, both Fanchon & Marco deluxers in midtown, Archbishop Joseph E. Ritter last week lifted the ban on the houses that exhibited the controversial "The French Line" last January. The raising of the ban was made public via the St. Louis Register, the official newspaper of the St. Louis archdiocese.

While the text of the Archbishop's order uses the singular term it is presumed to apply also to the Missouri that ran the film after it had been shown at the Fox.

Gehring Pere et Fils

Buffalo exchange of 20th-Fox has a new salesman by the name of Bill Gehring Jr. And it's no accident either.

He's the son of Bill Gehring, 20th exec assistant sales manager. Gehring Jr. graduated to the job from exhibition.

L.A. Loaded With H.O.s; 'Gog' Modest 18G, 'Tomahawk' Dim 6G, 'World Tour' NG \$2,500; 'High' 22G, 'Coins' 14G, 2d

Los Angeles, June 8.

First-run biz continues on lower level here currently, with even the few bright spots not able to lift the overall outlook to a satisfactory total. Three new bills and a re-issue combo this week are all light at the wickets.

"Gog-Creature of Tomorrow" shapes modest \$18,000 in two theatres and "Dead End" is rated thin \$10,000 in two spots. A dull \$6,000 is seen for "Yellow Tomahawk" in two houses. "Queen's World Tour," although upscaled at Four Star, looms slim \$2,500.

"High and Mighty" continues stout \$22,000 in second week at the Egyptian. "Coins in Fountain" also is good at \$14,000, also second, at Fox Wilshire. Other holdovers are off.

Estimates for This Week

Four Star (UATC) (900; 90-\$1.20) — "Queen's World Tour" (Indie). Slim \$2,500. Last week, "Rhapsody" (M-G) (9th wk), same.

Los Angeles, Hollywood Paramounts (ABPT-F&M) (3,200; 1,430; 85-\$1.50) — "Gog-Creature of Tomorrow" (UA) (3-D). Moderate \$18,000. Last week, "Gorilla at Large" (20th) (3-D) and "What Price Money" (Indie) (10 days), \$11,500.

United Artists, Iris (UATC-FWC) (2,100; 814; 70-\$1.10) — "Yellow Tomahawk" (UA). Dull \$6,000. Last week, U.A. second-run; Iris with another unit.

Loew's State, Uptown (UATC-FWC) (2,404; 1,715; 70-\$1.10) — "Westerner" (Indie) and "Dead End" (Indie) (reissues). Thin \$10,000. Last week, "Monster From Ocean Floor" (Lip) and "Queen Sheba" (Lip), \$9,100.

Egyptian (UATC) (1,538; 81-\$1.50) — "High and Mighty" (WB) (2d wk). Stout \$22,000. Last week, \$31,400.

Fox Wilshire (FWC) (2,236; \$1-\$1.50) — "Three Coins" (20th) (2d wk). Good \$14,000. Last week, \$13,300.

Ritz (FWC) (1,363; \$1-\$1.50) — "Sunderin" (Indie) (2d wk). Slow \$4,000. Last week, \$7,500.

Hillstreet (Indie) (RKO) (2,752; 2,812; 60-\$1) — "Indiscretion of an American Wife" (Col) and "Masacre Canyon" (Col) (2d wk). Light \$12,000. Last week, \$17,800.

Hawaii, Palace (G&S-Metropolitan) (1,106; 1,212; 60-\$1.10) — "Flame and Flesh" (M-G) and "Mr. Denning Drives North" (Indie) (Palace only) (2d wk). Slow \$9,000. Last week, \$14,300.

Los Angeles, Loyola, Fox (FWC) (2,097; 1,248; 965; 90-\$1.25) — "Night People" (20th) and "Fighting Pimpelner" (Indie) (2d wk). Fair \$13,000. Last week, \$21,800.

Warner Downtown, Wilma (SW) (1,757; 2,344; 70-\$1.10) — "Long Wait" (UA) and "Overland Pacific" (UA) (2d wk). Mild \$8,000. Last week, with Fox Hollywood, \$22,500.

Orpheum, Vogue (Metropolitan-FWC) (2,213; 885; 70-\$1.10) — "Elephant Walk" (Par) and "Underworld Agent" (Lip) (Orpheum only) (2d wk). Okay \$13,000. Last week, \$22,300, plus tremendous \$81,800 for one nabe and four drive-ins.

Chinese (FWC) (1,905; \$1-\$1.80) — "River No Return" (20th) (5th wk). Medium \$7,000. Last week, \$9,600.

Warner Beverly (SW) (1,612; 90-\$1.50) — "Knock On Wood" (Par) (9th wk). Oke \$6,500. Last week, \$6,300.

Fine Arts (FWC) (631; 80-\$1.50) — "Genevieve" (U) (9th wk). Thin \$1,800. Last week, \$2,600.

El Rey, Globe (FWC) (861; 782; \$1-\$1.25) — "Summer Happiness" (Indie) (16th wk) and "Paris Express" (Indie) (2d wk). Slow \$4,300. Last week, with Iris, \$9,000.

Warner Hollywood (SW) (1,364; \$1.20-\$2.65) — "Cinerama" (Indie) (58th wk). Rolled into 58th frame (6) after sock \$31,600 last week.

Italo 6 in Cal.

Hollywood, June 8. Alex Cooperman, western division manager for IFE Releasing Corp., will have six foreign-made features for release in the Southern California first-run market this month.

Pix include four Italian imports, "The Golden Coach," "Sensualita," "Three Girls From Rome" and the Ingrid Bergman starrer, "The Greatest Love," the German-made "White Hell of Pitz-Palu" and the French version of "Little World of Don Camillo."

Broadway Grosses

Estimated Total Gross
This Week \$515,800.
(Based on 22 theatres)
Last Year \$531,600
(Based on 22 theatres)

'Guitar' Sweet

\$10,000, Indpls.

Indianapolis, June 8.

Biz is holding up fairly well here currently, with transit strike now five weeks old. "Johnny Guitar" at Circle is front runner with a solid session. "River of No Return" at the Indiana shapes nice in second week. "Student Prince" at Loew's is rated only fair on holdover. "French Line," with boost from censorship fight, is playing to big crowds in simultaneous first-run at six offbeat theatres and ozoners.

Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 50-80) — "Johnny Guitar" (Rep). Nifty \$10,000. Last week, "Dial M for Murder" (WB), \$8,000.

Indiana (C-D) (3,200; 50-80) — "River of No Return" (20th) (2d wk). Nice \$8,000 after \$11,000 start.

Loew's (Loew's) (2,271; 50-80) — "Student Prince" (M-G) (2d wk). Fair \$6,500, after \$8,000 opening stanza.

Lyrie (C-D) (1,600; 35-70) — "Black Horse Canyon" (U) and "Heat Wave" (Lip). Routine \$4,000. Last week, "Flying Tigers" (Rep) and "Fighting Seabees" (Rep) (reissues), \$3,500.

'GUITAR' TERRIF 17G, TORONTO; MARIAG' 6G

Toronto, June 8.

"Johnny Guitar" is pacing the town to top returns currently, with "Mariag' O Prison Camp" off to big start. But other newcomers, including "Laughing Anne" and "Siege at Red River," are sadly light. "River of No Return" in third frame and "Executive Suite" in fourth are holding neatly.

Estimates for This Week
Downtown, Glendale, Seabrook, State (Taylor) (1,059; 955; 694; 698; 40-70) — "Redheads from Seattle" (Par) and "El Alamein" (Col). Good \$13,000. Last week, "Gun Fury" (Col) and "Geraldine" (Rep), \$11,000.

Eglinton, University (FP) (1,080; 1,556; 50-80) — "Laughing Anne" (Rep). Light \$10,000. Last week, "Saadia" (M-G), \$6,000.

Hyland (Rank) (1,354; 60-80) — (Continued on page 22)

'Wind' Wham \$33,000, Frisco; Dial M' Hot 13G, 'Wait' Fine 10G, 'High' 21G

San Francisco, June 8.

Auto races at Golden Gate Park, which are attracting around 100,000, hit weekend biz here but the boxoffice is staying very healthy despite this. Showing at first-runs is especially good in view of a plethora of holdovers. "Dial M for Murder" shapes standout newcomer, with sock takings at St. Francis. "Long Wait" also is fine at United Artists. "Gone With Wind" is starting its second week at Warfield with another smash stanza in prospect. "High and Mighty" continues big in initial holdover round at Paramount.

Estimates for This Week
Golden Gate (RKO) (2,850; 65-90) — "Playgirl" (U) and "Taza" (U). Oke \$10,000. Last week, "Black Horse Canyon" (U) and "Fireman, Save My Child" (U), \$8,500.

Fox (FWC) (4,651; \$1-\$1.25) — "Three Coins in Fountain" (20th) (2d wk). Off to fair \$14,000. Last week, \$24,500.

Warfield (Loew's) (2,656; 65-85) — "Gone With Wind" (MG) (reissue) (2d wk). Opened Saturday (5). Last week, same \$33,000.

'Coins' Sharp \$17,000, Cleve; 'Guitar' 16G, 2d

Cleveland, June 8.

Holdovers are dominating biz currently and showing real fire. Some exhibs blame sluggish conditions on strong pull of McCarthy Army telecasts and pull of outdoor attractions in suburbia. Stirring liveliest reactions is "Three Coins," hefty at Allen. Second week of "Student Prince" at State and Hipp's "Johnny Guitar" loom big, especially the latter.

Estimates for This Week
Allen (S-W) (3,000; \$1-\$1.25) — "Three Coins in Fountain" (20th). Hefty \$17,000. Last week, "Dial M for Murder" (WB) \$12,000.

Hipp (Telemt) (3,700; 60-90) — "Johnny Guitar" (Rep) (2d wk). Fancy \$18,000. Last week, \$18,000.

Lower Mall (Community) (585; 60-90) — "Moon Is Blue" (UA) (2d wk). Hot \$3,500 following \$4,000 opener.

Ohio (Loew's) (1,200; 60-90) — "Battle of Rogue River" (Col) and "Bait" (Col). Good \$6,000. Last week, "Flame and Flesh" (M-G) (m.o.), \$4,000.

Palace (RKO) (3,300; 60-90) — "Indiscretions of an American Wife" (Col). Light \$9,000. Last week, "Carnival Story" (RKO), \$9,500.

State (Loew's) (3,500; \$1-\$1.25) — "Student Prince" (M-G) (2d wk). Solid \$13,500. Last week, \$14,000.

Stillman (Loew's) (2,700; 60-90) — "Prisoner of War" (M-G) (2d wk). Nice \$5,000 after last week's \$7,000.

'Wait' Wow 16G, Buff.; 'Haste' 9G

Buffalo, June 8.

"Long Wait" shapes as easy standout here this stanza with socko session at Paramount. "Miami Story" at Lafayette and "Make Haste To Live" at the Center also loom good. "Three Coins in Fountain" still is great in second round at the Buffalo. "Gorilla At Large" is rated nice at Century.

Estimates for This Week
Buffalo (Loew's) (3,000; 50-80) — "Three Coins in Fountain" (20th) (2d wk). Looks smash \$15,000. First week was \$17,400.

Paramount (Par) (3,000; 50-80) — "The Long Wait" (UA) and "The 49ers" (AA). Socko \$16,000. Last week, "Dial M for Murder" (WB) and "Mystery Lake" (Indie), \$14,500.

Center (Par) (2,000; 50-80) — "Make Haste To Live" (Rep) and "Laughing Anne" (Rep). Good \$9,000. Last week, "Secret of Incas" (Par) and "Blackout" (Lip), \$10,000.

Lafayette (Basil) (3,000; 50-80) — "The Miami Story" (Col) and "Iron Glove" (Col). Good \$10,500. Last week, "Yankee Pasha" (U) and "Ride Clear of Diablo" (U), ditto.

Century (Buhawk) (3,000; 50-80) — "Gorilla at Large" (20th) and "Racing Blood" (20th). Nice \$10,000 or over. Last week, "Johnny Guitar" (Rep) and "The Fake" (Indie), \$13,000 in 9 days.

'Carnival' Swell \$11,500 in Cincy; 'Wait' Fast 9G, 'Saskatch' Big 7G

Cincinnati, June 8.

Key City Grosses

Estimated Total Gross
This Week \$2,336,500
(Based on 24 cities, and 220 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,270,300
(Based on 23 cities and 208 theatres.)

'Dial M' Sturdy \$11,000, Omaha Ace

Omaha, June 8.

"Dial M for Murder" is the only entry causing much of a stir here this week. It is a solid \$11,000 at Tristates' flagship, the Orpheum. "Johnny Guitar" on moveover to the Omaha still sturdy \$5,500. Capitalizing on the Glenn Miller name, the State is okay with "Orchestra Wives" and "Sun Valley Serenade," two oldies.

Estimates for This Week

Brandeis (RKO) (1,100; 50-75) — "Tall in Saddle" (RKO) and "Enchanted Cottage" (RKO). Fairish \$4,500. Last week, "Miami Story" (Col) and "Black Glove" (Lip), same.

Omaha (Tristates) (2,000; 60-80) — "Johnny Guitar" (Rep) (m.o.). Sturdy \$5,500. Last week, "Egg and I" (U) (reissue), \$6,000 at 50-75 scale.

Orpheum (Tristates) (2,890; 60-80) — "Dial M for Murder" (WB). Smash \$11,000 or over. "May go another week. Last week, "Johnny Guitar" (Rep), \$10,500.

State (Goldberg) (875; 50-75) — "Orchestra Wives" (20th) and "Sun Valley Serenade" (20th) (reissues). Fair \$4,500. Last week, "Flame and Flesh" (M-G), ditto at 50-65c scale.

Det. Drags; 'Dial M' Loud 26G, 'French' Great 17G, 'Shane' 11G, 'Coins' 21G

Detroit, June 8.

Biz still is in the doldrums here albeit "Dial M for Murder" at the Michigan and "French Line" at the Adams look great. Return date for "Shane" at the Madison shapes okay. "Men of Fighting Lady" is weak at United Artists. Holdovers of "Three Coins in Fountain" at the Fox and "Long Wait" at the Palms are satisfactory.

Estimates for This Week

Fox (Fox-Detroit) (5,000; \$1-\$1.25) — "Three Coins in Fountain" (20th) (3d wk). Trim \$21,000. Last week, \$26,000.

Michigan (United Detroit) (4,000; 80-\$1) — "Dial M for Murder" (WB) and "Saracen Blade" (Col). Big \$28,000. Last week, "Pinocchio" (RKO) (reissue) (2d wk), \$15,000.

Palms (UD) (2,961; 80-\$1) — "Long Wait" (UA) and "Masacre Canyon" (Col) (2d wk). Fine \$16,000. Last week, \$23,000.

Madison (UD) (1,900; 80-\$1) — "Shane" (Par) and "Detective Story" (Par) (reissues). Okay \$11,000. Last week, "Moon Is Blue" (UA) (3d wk), \$9,000.

Broadway-Capitol (UD) (3,500; 80-\$1) — "Golden Mask" (UA) and "Lone Gun" (UA). Slow \$12,000. Last week, "Arrow in Dust" (AA) and "Blackout" (Lip), \$11,000.

United Artists (UA) (1,938; 80-\$1) — "Men of Fighting Lady" (M-G) and "Sweetheart on Parade" (Rep). Weak \$8,500. Last week, "Flame and Flesh" (M-G) (2d wk), \$10,200.

Adams (Balaban) (1,700; 95-\$1.25) — "French Line" (RKO). Great \$17,000. Last week, "Executive Suite" (M-G) (5th wk), \$6,000.

Music Hall (Cinerama Productions) (1,194; \$1.40-\$2.65) — "Cinerama" (Indie) (64th wk). Steady \$17,000. Last week, same.

New Rochelle Film Studio

Albany, June 8.

Westchester Motion Picture Studio, Inc., has been chartered to conduct a business in the production of motion pictures in New Rochelle. Capital stock is 100 shares, no par value.

Directors are: Arthur Otto and attorney Joseph M. McCaffery of Manhattan and William Gallinson of Passaic, N. J.

Three new bills are headed for the above-par bracket this round. Out in front is "Carnival Story," swell at the big Albee. "Long Wait" is equally pleasing at Palace with a fast session. "Saskatchewan" is racking up a solid take for Keith's, far as good a showing as any in city. "Elephant Walk" is a brisk moveover at the Grand.

Estimates for This Week

Albee (RKO) (3,100; 50-84) — "Carnival Story" (RKO). Swell \$11,500. Last week, "Elephant Walk" (Par), \$12,000.

Grand (RKO) (1,400; 50-84) — "Elephant Walk" (Par) (m.o.). Sturdy \$6,000. Last week, "Flame and Flesh" (M-G) and "Gypsy Colt" (Indie), \$6,500.

Keith's (Shor) (1,500; 50-85) — "Saskatchewan" (U). Solid \$7,000. Last week, "Moon Is Blue" (UA) (5th wk), at 75c-\$1.25 scale, \$5,000.

Palace (RKO) (2,600; 50-84) — "Long Wait" (UA). Fast \$9,000. Last week, "Dial M for Murder" (WB), ditto.

'Wind' Hot \$15,000, K. C.; 'Banana' Slick 5G, 'Roy' Okay 5G, 'River' 14G, 2d

Kansas City, June 8.

Biggest film news is "Gone With Wind" at the Midland, playing to heavy-trade for one of strongest grosses in weeks at that house. Big money continues with "River of No Return" held over in four Fox Midwest houses. Newcomers "Rob Roy" at the RKO and "Top Banana" at Esquire are both pleasing. Cool weather with frequent rains is a plus factor.

Estimates for This Week
Esquire (Fox Midwest) (820; 65-85) — "Top Banana" (UA) and "Fighting Lawman" (Indie). Nifty \$5,000. Last week, "Moon Is Blue" (UA) (12th wk), wound record run with \$2,700 at 75c\$1 scale.

Kimo (Dickinson) (504; 85-\$1) — "Genevieve" (U) (8th wk). Oke \$1,700. Last week, same.

Midland (Loew's) (3,500; 65-90) — "Gone With Wind" (M-G) (reissue). Great \$15,000, and will hold. Using upped scale. Last week, "Witness to Murder" (UA) and "Saadia" (M-G), 5 days, \$6,000 at 75c top.

Missouri (RKO) (2,650; 50-80) — "Aime and Sœur" (Rep) and "Untamed Horses" (Rep). Poor \$4,500. Last week, "Miami Story" (Col) and "Spaceways" (Lip), \$6,500.

Paramount (Tri-States) (1,900; 60-80) — "Dial M for Murder" (WB) (2d wk-4 days). Fine \$4,500. Last week, \$10,000.

Roxy (Durwood) (879; 65-85) — "Rob Roy" (RKO). Continues first-run policy at house, oke \$5,000. Last week, "French Line" (RKO) (5th wk), \$4,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85) — "River of No Return" (20th) (2d wk). Fancy \$14,000. Last week, \$23,000, biggest in months here.

Vogue (Golden) (550; 75-\$1) — "Tomorrow Too Late" (Indie) (2d wk). Neat \$2,000. Last week, \$2,200.

'Murder' OK \$12,000 In St. Loo; 'Coins' 10½G, 2d

St. Louis, June 8.

Opening of Muni Opera season last week plus lush biz being enjoyed by some six ozoners in St. Louis county is taking a heavy bite out of the current picture business.

"Witness to Murder" at Loew's shapes as best of new films but is just okay. "Three Coins in Fountain" looks nice on holdover at the St. Louis while "Living Desert" is great at small Shady Oak. It also looms nice in second week at the Richmond. Local conventions are helping to swell biz at the Ambassador for "Cinerama."

Estimates for This Week
Ambassador (Indie) (1,400; \$1.20-\$2.40) — "Cinerama" (Indie) (17th wk). Fast \$18,000 after \$21,000 last week.

Fox (F&M) (5,000; 51-69) — "Drums Across River" (U) and "Black Horse Canyon" (U) (Opened today (Tues.). Last week, "Dial M for Murder" (WB) and "Loophole" (AA), good \$9,000.

Loew's (Loew's) (3,172; 51-69) — "Witness to Murder" (UA) and "Prisoner of War" (M-G). So-so \$12,000. Last week, "Beachhead" (UA) and "Saadia" (M-G), \$11,800.

Orpheum (Loew's) (1,500; 51-69) — "Beachhead" (UA) and "Saadia" (M-G) (m.o.s.). Good \$5,000. Last week, \$5,000.

(Continued on page 22)

New Product Lifts Chi Biz; 'Student' Strong \$30,000, 'Lady' Hotsy 18G, 'Coins' Slick 24G, 'Dial' Stage 31G, 2d

Chicago, June 8. Downtown biz is perkier again, cooler weather and big box bills providing the hype. But return of hot weather after weekend hit grosses. Biggest newcomer is "Student Prince" which is taking a very nice \$30,000 at State Lake. "Top Banana" is registering an okay \$9,500 at the Monroe while combo of "Men of Fighting Lady" and "Loophole" looks nice \$18,000 at Roosevelt. Surf is getting plump \$4,800 for "Final Test". World is brisk \$4,000 with "Overcoat". "Okinawa" and "Fighting Coast Guard", two oldies, look okay \$5,000 at Grand.

Second week of "Dial M For Murder" is neat at the Chicago, with Dick Contino helping onstage. "Three Coins in Fountain" looks lush at Oriental, while "Flame and Flesh" shapes fair at McVickers. Tall returns loom for "Long Wait" in third frame at Woods. "Cinerama" continues mighty in 45th round at Palace.

Estimates for This Week
Chicago (B&K) (3,900; 98-\$1.25)—"Dial M For Murder" (WB) (2-D) with Dick Contino heading vaude (2d wk). Good \$31,000. Last week, \$46,000.

Grand (Nomikos) (1,200; 90-98)—"Okinawa" (Rep) and "Fighting Coast Guard" (Rep) (reissues). Okay \$5,000. Last week, "Make Haste to Live" (Rep), "Champ For a Day" (Rep), \$5,000.

Loep (Telemt) (600; 90-\$1.25)—"Pinocchio" (RKO) (reissue) (9th wk). Plump \$7,000. Last week, \$7,000.

McVickers (JL&S) (2,200; 65-\$1.25)—"Flame and Flesh" (M-G) and "Paris Model" (Col) (2d wk). Fair \$14,000. Last week, \$25,000.

Monroe (Indie) (1,000; 98-\$1.25)—"Top Banana" (UA) (Rep) \$5,500. Last week, "Assassin" (UA) \$8,000.

Oriental (Indie) (3,400; 98-\$1.25)—"Three Coins in Fountain" (20th) (2d wk). Stout \$24,000 after \$36,000 last week.

Palace (Eitel) (1,484; \$1.25-\$3.40)—"Cinerama" (Indie) (45th wk). Hot \$30,000. Last week, \$28,000.

Roosevelt (B&K) (1,400; 90-98)—"Men of Fighting Lady" (M-G) and "Loophole" (AA). Nice \$18,000. Last week, "Ralls Into Laramie" (U) and "Drums Across River" (U) (2d wk), \$13,500.

State-Lake (B&K) (2,700; 98-\$1.25)—"Student Prince" (M-G). Potent \$30,000. Last week, "River of No Return" (20th) (4th wk), \$19,000.

Surf (H&E Balaban) (685; 95)—"Final Test" (Indie). Brisk \$4,800. Last week, "Holly and Ivy" (Indie) (4th wk), \$2,770.

United Artists (B&K) (1,700; 50-98)—"Witness to Murder" (UA) and "Golden Mask" (UA) (2d wk). Fair \$12,000. Last week, \$16,000.

Woods (Essaness) (1,198; 98-\$1.25)—"Long Wait" (UA) (3d wk). Strong \$18,500 after \$28,000 last week.

World (Indie) (697; 98)—"The Overcoat" (Indie). Trim \$4,000. Last week, "Heidi" (UA) (7th wk), \$2,500.

'Murder' Light \$16,000, Hub, Canyon Fair 10G, 'Dial M' Fine 13½G, 2d

Boston, June 8. It's very unexciting along mainstem this frame with newcomers. "Witness to Murder" dull at the Met and "Black Horse Canyon" milderish at the Pilgrim. "Three Coins in Fountain" in second week at the Memorial, is below hopes but "Dial M for Murder" in second round at Paramount and Fenway shapes okay.

Estimates for This Week
Astor (B&K) (1,500; 74-\$1.10)—"Knock on Wood" (Par) (8th wk). Neat \$5,000 after \$6,500 last week.

Boston (Cinerama Productions) (1,354; \$1.20-\$2.65)—"Cinerama" (Indie) (23d wk). Still good at \$16,000. Last week, same.

Exeter (Indie) (1,300; 60-\$1)—"Genevieve" (U) (8th wk). Solid \$4,200 following \$5,000 in seventh.

Fenway (NET) (1,378; 50-90)—"Dial M for Murder" (WB) and "Racing Blood" (20th) (2d wk). Good \$3,500 following \$5,500 first week.

Memorial (RKO) (3,000; 50-90)—"Three Coins in Fountain" (20th) (2d wk). Nice \$17,000 after \$21,000 in first.

Metropolitan (NET) (4,367; 50-90)—"Witness to Murder" (UA) and "Overcoat" (Indie) (2d wk). (Continued on page 22)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Guitar' Torrid \$13,500, L'ville

Louisville, June 8. Continued cool weather evidently is tending to benefit take at downtown first-runs. Generally healthy biz is spread among all four main stem houses, product being of top calibre at all stands. "Johnny Guitar" at Rialto is bumper newcomer. "Elephant Walk" looks potent at Kentucky. Second run of "Dial M For Murder" at the Mary Anderson looms sock but "Student Prince" at State shapes just okay on second round.

Estimates for This Week
Kentucky (Switow) (1,000; 50-75)—"Elephant Walk" (Par) and "Paris Playboys" (AA). Potent \$8,500. Last week, "War Arrow" (U) and "Drive Crooked Mile" (Col), \$6,000.

Mary Anderson (People's) (1,200; 50-75)—"Dial M For Murder" (WB) (2d wk). Stout \$7,000 almost up to first week's \$8,000.

Rialto (Fourth Avenue) (3,000; 50-75)—"Johnny Guitar" (Rep). Smash \$13,500 for week still as new as first week. Last week, "Carnival Story" (RKO), \$12,000.

State (Loew's) (3,000; 75-99)—"Student Prince" (M-G) (2d wk). Okay \$9,000 after last week's \$11,500.

Mpls. Warmer, Biz Down Albeit 'Coins' Sockeroo \$15,000; 'Dial' 6G, 2d

Minneapolis, June 8. Ending of long stretch of unseasonably cold weather, with rain or snow nearly every day is an unfavorable development for conventional houses here. However, newcomers "Three Coins in Fountain" and "The Living Desert" look impressive. "Cinerama" in its eighth week still is nearly as socko as ever. Lone holdover, "Dial M for Murder" in second week, continues stoutly.

Estimates for This Week
Century (S-W) (1,140; \$1.20-\$2.65)—"Cinerama" (Indie) (8th wk). Bofo \$20,000. Last week, \$23,000 way over hopes, extra shows helping.

Gopher (Berger) (1,000; 65-85)—"Men of Fighting Lady" (M-G). Okay \$4,500. Last week, "Playgirl" (U), \$1,800.

Lyric (Par) (1,000; 50-75)—"Marry Me Again" (RKO) and "Port Sinister" (RKO). Slow \$2,500. Last week, "High Noon" (UA) and "African Queen" (UA) (reissues), \$3,500.

Radio City (Par) (4,000; 85-\$1)—"Three Coins in Fountain" (20th). Tall \$15,000. Last week, "River of No Return" (20th) (2d wk), \$8,000.

RKO-Orpheum (RKO) (2,890; 65-85)—"Indiscretion American Wife" (Col). Has boxoffice assets in Jen-brier Jones and Montgomery Clift, but mixed opinions regarding firm's merits a handicap. Only slow \$5,000. Last week, "Carnival Story" (RKO), \$7,000.

RKO-Pan (RKO) (1,600; 50-75)—"Battle of Rogue River" (Col) and "Project M-7" (U). Mild \$4,000. Last week, "Drive Crooked Road" (Col) and "Slaves Babylon" (Col), \$3,800.

State (Par) (2,300; 65-85)—"Dial M for Murder" (WB) (2d wk). Word-of-mouth helping this to hold at okay \$6,000. Last week, \$10,000.

World (Mann) (400; 85-\$1)—"Living Desert" (Disney). Smash \$7,000. Last week, "Act of Love" (UA), \$3,000.

'Coins' Bright \$18,000, Seattle; 'Dial M' 11G

Seattle, June 8. Rainy weather coupled with the late spring here is helping the box-office a little this week. "Three Coins in Fountain" and "Dial M for Murder" look standout. "Johnny Guitar" is holding at Blue Mouse for fourth week in town. "Long Wait" is rated fairly good.

Estimates for This Week
Blue Mouse (Hamrick) (800; 75-\$1)—"Johnny Guitar" (Rep) (4th wk). Good \$3,500. Last week, \$3,700.

Coliseum (Evergreen) (1,829; 65-90)—"Secret of Incas" (Par) and "Bitter Creek" (UA) (2d wk). Okay \$6,500. Last week, \$9,500 in 6 days.

Fifth Avenue (Evergreen) (2,500; \$1-\$1.25)—"Three Coins in Fountain" (20th). Socko \$18,000 or over. Last week, "Elephant Walk" (Par) and "Paris Playboys" (AA) (2d wk), \$7,300 at 65-80 scale.

Liberty (Hamrick) (1,650; 50-90)—"Black Horse Canyon" (U) and "Turn Key Softly" (Lip). Dull \$4,000 or less. Last week, "Fireman, Save My Child" (U) and "Drums Across River" (U), \$4,200.

Music Box (Hamrick) (850; \$1-\$1.25)—"Intimate Relations" (Indie). Good \$4,000. Last week, "Genevieve" (U) (2d wk), \$3,000.

Music Hall (Hamrock) (2,300; 75-\$1)—"Dial M for Murder" (WB) and "Laughing Anne" (Rep). Big \$11,000 or close. Last week, "Flame and Flesh" (M-G), \$6,300 at \$1.25 top in 6 days.

Paramount (Evergreen) (3,039; 65-90)—"Long Wait" (UA) and "Iron Glove" (Col). Good \$9,500. Last week, "River of No Return" (20th) (4th wk), \$8,000 at \$1.25 top in 8 days.

Estimates for This Week
Philadelphia, June 8. No new bills are opening currently and mild weekend weather which lured thousand outdoors is sloughing first-run trade here this stanza. "Executive Suite" is fine in third round at Arcadia while "Johnny Guitar" still is sturdy in second frame at the Goldman to pace holdovers. "Three Coins in Fountain" looks strong in third session at the Fox. "Dial M for Murder" still is in chips in third week at the Randolph.

'Coins' Fancy 20G, Philly; 'Guitar' 12G

Estimates for This Week
Arcadia (S&S) (625; 89-\$1.30)—"Executive Suite" (M-G) (3d wk). Fine \$11,000. Last week, \$13,500.

Boyd (SW) (1,450; \$1.25-\$2.60)—"Cinerama" (Indie) (35th wk). Good \$12,500. Last week, \$12,000.

Fox (20th) (2,250; 72-\$1.40)—"Three Coins in Fountain" (20th) (2d wk). Fancy \$20,000. Last week, \$22,000.

Goldman (Goldman) (1,200; 50-99)—"Johnny Guitar" (Rep) (2d wk). Sturdy \$12,000 or near. Last week, \$20,000.

Mauburn (SW) (4,360; 99-\$1.30)—"Long Wait" (UA) (2d wk). Modest \$14,500. Last week, \$26,000.

Midtown (Goldman) (1,000; 74-\$1.30)—"Knock on Wood" (Par) (7th wk). Quiet \$7,500. Last week, \$8,500.

Randolph (Goldman) (2,500; 74-\$1.30)—"Dial M for Murder" (WB) (3d wk). Fair \$12,000. Last week, \$17,000.

Stanley (SW) (2,900; 74-\$1.50)—"Flame and Flesh" (M-G) (2d wk). Dull \$9,000 or near. Last week, \$13,000.

Stanton (SW) (1,473; 50-99)—"Highway Dragnet" (AA) and "Prisoner of War" (M-G) (2d wk). Oke \$8,500. Last week, \$11,500.

Trans-Lux (T-L) (600; 80-\$1.50)—"Rhapsody" (M-G) (6th wk). Thin \$3,500. Last week, \$4,000.

Trans-Lux World (T-L) (604; 99-\$1.50)—"LaRonde" (Hakim) (4th wk). Off to mild \$3,000. Last week, \$6,500.

'Wife' Lively \$11,000, Denver; 'Coins' 15G, 2d

Denver, June 8. "Three Coins in Fountain" filled Centre Theatre in second week to virtually equal opening session's take. It stays a third. "Indiscretion of American Wife" looms good at Paramount. Biz at most other spots is sluggish. "Student Prince" is rated modest in second Orpheum week.

Estimates for This Week
Aladdin (Fox) (1,200; 50-85)—"Make Haste to Live" (Rep) and "Quiet Man" (Rep). Fair \$3,000. Last week, "Rome, 11 O'Clock" (Indie), \$1,000.

Centre (Fox) (1,247; 60-\$1)—"Three Coins in Fountain" (20th) (2d wk). (Continued on page 22)

B'way Mild But 'Wind' Gusty 67G, 'Guitar' Sound 23G, 'Exec' 125G, 'Dial' 40G, 'Coins' Bright 65G 3d

Combination of the expected post-holiday (Memorial Day) letdown and warmer weather is slowing down business at the top Broadway film theatres this session. Broadway first-runs also are devoid any new fare aside from the usual weekly change at the Palace and the Holiday's two oldies.

Apparently there is no combination, however, which will hurt "Gone With Wind". This venerable reissue continues to roar along in its initial holdover round at the State with a smash \$67,000 in prospect after a terrific opening week. "Johnny Guitar" also is battling all handicaps very successfully with a sock \$23,000 in second stanza at the Mayfair.

Still money champ, "Executive Suite" with stage show is adding up with a fine \$125,000 in fifth session at the Music Hall and holds a sixth. "Dial M For Murder" looks solid \$40,000 in second frame at the Paramount following a great opening week.

"Three Coins in Fountain" continues showing fine stamina with \$65,000 or close in third week ending today at the Roxy. It stays a fourth. Reissue combo of "The Westerner" and "Dead End" is heading for \$10,000, very good for oldies, at the Holiday. "World for Ransom" with eight acts of vaudeville looks fair \$17,000 at the Palace.

"French Line" continues nice with \$18,000 in prospect for current (4th) stanza at the Criterion. "Knock on Wood" is holding remarkably well with around \$28,000 for eighth week at the Capitol. "Le Plaisir" still is great with \$12,500 in third round at the arty Normandie.

"Secret of Incas" shapes only fair \$10,000 in second session at the Victoria. "Cinerama" now in its second year at the Warner, continues in amazing fashion. It looks to hit sock \$38,000 in current (53d) week. "Genevieve" still is big with \$7,000 in 16th frame at the arty Sutton.

Estimates for This Week
Astor (City Inv.) (1,300; 75-\$1.65)—"Elephant Walk" (Par) (8th wk). Seventh round ended last night (Tues.) was off to okay \$9,000. Sixth week was \$14,500.

Little Carnegie (L. Carnegie) (550; \$1.25-\$1.80)—"La Ronde" (Hakim) (13th wk). Finished 12th stanza ended Monday (7) with \$9,000. Last week, \$10,000 in 11th week. Hold on.

Baronet (Reade) (430; 90-\$1.50)—"Spell of Ireland" (Indie) (5th wk). Fourth session ended Sunday (6) was \$8,000 after \$9,500 for third week. Stays on.

Capitol (Loew's) (4,820; 75-\$2.20)—"Knock on Wood" (Par) (9th wk). Eighth round ended last night (Tues.) was good \$28,000 or near. Seventh week was \$30,000. "Caine Mutiny" (Col) opens June 24.

Criterion (Moss) (1,700; 75-\$1.85)—"French Line" (RKO) (4th wk). Present stanza winning tomorrow (Thurs.) is heading for nice \$18,000. Last week, \$23,000. Holds.

Fine Arts (Davis) (468; 90-\$1.80)—"Beauties of Night" (UA) (12th wk). The 11th session ended Monday (7) held with fair \$4,800 after \$5,600 for 10th week. "Mr. Hulot's Holiday" (Indie) opens June 16.

Globe (Brandt) (1,500; 50-\$1.50)—"Barefoot Battalion" (Indie) (2d-final wk). This week ending tomorrow (Thurs.) looks like slow \$5,500 or less after \$8,000 for opener. "Gorilla At Large" (20th) opens Friday (11).

Guild (Guild) (450; \$1-\$1.80)—"Out of This World" (Indie) (8th wk). Current week ending today (Wed.) looks like good \$6,000 after \$6,800 in seventh week. "Unconquered" (Indie) opens June 16.

Holiday (Rose) (950; 70-\$1.80)—"Westerner" (Goldwyn) and "Dead End" (Goldwyn) (reissues). Initial week ending today (Wed.) looks like \$10,000, fine for a pair of oldies. Holding. In ahead, "Mad Magician" (Col) (2d wk), \$6,000.

Mayfair (Brandt) (1,736; 70-\$1.80)—"Johnny Guitar" (Rep) (2d wk). First holdover round ending today (Wed.) is heading for big \$23,000 after \$28,000 opening week. Set to hold on.

Normandie (Normandie Theatres) (592; 95-\$1.80)—"Le Plaisir" (Indie) (4th wk). Third stanza ended last night (Tues.) was big \$12,500 after \$16,000 for second week. Holds, natch!

Palace (RKO) (1,700; 50-\$1.50)—"World For Ransom" (AA) and eight acts of vaudeville. Fair \$17,000 is in sight. Last week, "Monte Carlo Baby" (Indie) and annul show

vaude headed by Lillian Roth, Smith & Dale, big \$29,000. Paramount (ABC-Par) (3,604; 65-\$1.85)—"Dial M For Murder" (WB) (2d wk). Holding with solid \$40,000 in current frame ending tomorrow (Thurs.). First week was \$64,000.

Paris (Indie) (568; 90-\$1.80)—"Caroline Cherie" (Indie) (3d-final wk). Second week ended Sunday (6) was slow \$5,000 after \$6,500 opening session. "Hobson's Choice" (UA) opens Monday (14).

Radio City Music Hall (Rockefellers) (6,200; 80-\$2.60)—"Executive Suite" (M-G) and stagershow (5th wk). Holding with a fine \$125,000 or over in current stanza ending today (Wed.) after \$155,000 for fourth week. Holding a sixth session with the Hall starting to be helped by influx of tourists.

"Student Prince" (M-G) due in next on June 17.

Roxy (Nat'l. Th.) (5,717; 65-\$2.30)—"Three Coins in Fountain" (20th) (3d wk). Current round ending today (Wed.) is heading for nice \$65,000. Second week was \$82,000. Stays a fourth.

State (Loew's) (3,450; 50-\$1.65)—"Gone With Wind" (M-G) (reissue) (2d wk). Continues great with \$67,000 or close in first holdover frame ending Friday (11). Despite long running time of pic, this is getting entirely new audiences with new sound, widescreen, of course, a help. Opening week was terrific \$74,000.

Sutton (R&B) (561; 90-\$1.50)—"Genevieve" (U) (17th wk). The 16th session ended Monday (7) held up with rousing \$7,000 after \$8,200 in 15th week. Set to stay until July.

Trans-Lux 60th St. (T-L) (453; \$1-\$1.50)—"Pickwick Papers" (Indie) (10th wk). Current round ending Friday (11) is heading for mild \$2,500. The ninth week was \$3,300. "Scotch on Rocks" (Indie) opens Saturday (12).

Trans-Lux 52nd St. (T-L) (540; \$1-\$1.50)—"Pickwick Papers" (Indie) (10th wk). Current round ending Monday (7) held firm \$5,500 after \$7,200 in 6th week. Holdover over again, and likely will stay on a few weeks longer because Metro wants pic for release in N. Y. area.

Victoria (City Inv.) (1,060; 75-\$1.65)—"Secret of Incas" (Par) (2d wk). This initial holdover stanza ending tomorrow (Thurs.) looks like fair \$10,000. Opening week was \$17,500.

Warner (Cinerama Prod.) (1,600; \$1.20-\$3.30)—"Cinerama" (Indie) (53d wk). Current session ending tomorrow (Thurs.) likely will hold with sock \$38,000. The 52d stanza, aided by two extra shows, naturally was bigger at \$42,000.

Estimates for This Week
Century (Loew's-UA) (3,000; 20-45-75)—"Beachhead" (UA). Fairish \$7,500. Last week, "Flame and Flesh" (M-G), \$8,000.

Hippodrome (Rappaport) (2,100; 30-50-80)—"French Line" (RKO). Lusty \$13,000 or close. Last week, "Siege Red River" (20th), \$7,500.

Keith's (Schanberger) (2,400; 30-46-75)—"Ma, Pa Kettle At Home" (U). Limp \$5,000. Last week, "Secret Of Incas" (Par), \$7,000.

Little (Rappaport) (310; 50-\$1.10)—"Julius Caesar" (M-G) (5th wk). Oke \$3,800 after \$4,800 for fourth.

Mayfair (Hicks) (980; 25-44-70)—"Johnny Guitars" (Rep) (2d wk). Neat \$4,000 after \$5,000 gateway New Mechanic (1,800; 35-\$1)—"Three Coins Fountain" (20th) (2d wk). Pleasing \$10,000 after \$14,000 opener.

Playhouse (Schwaber) (420; 50-\$1)—"Genevieve" (U) (5th wk). Holding at big \$3,500 last week, \$3,800.

Stanley (WB) (3,200; 30-80)—"Dial M For Murder" (WB) (2d wk). Fair \$7,000 after \$9,000 opener.

Town (Rappaport) (1,600; 30-\$1)—"Long Wait" (UA). Opens tomorrow (Wed.) after fourth week of "Rose Marie" (M-G) dipped to dull \$5,000.

Cooper Foundation Loses Tax Claim

Must Pay \$77,000 on Colorado Springs Transaction Despite Donations to University

Omaha, June 8.

Federal Judge James A. Donohoe here has ruled against the Cooper Foundation, Inc., of Lincoln, in its attempt to recover \$77,000 paid in taxes on a 1943 transaction.

The foundation's petition charged it leased a theatre in Colorado Springs, Colo., in July, 1943, and received a premium of \$117,500 in addition to rent.

On Dec. 28, 1943, the foundation bought capital stock of Interstate and dissolved that corporation. Interstate claimed the \$117,500 as a deductible loss for that year.

Internal Revenue agents disagreed and the Government ordered the Cooper Foundation to pay the tax of \$77,000.

The Cooper Foundation now is a tax-exempt charitable org that has given many money gifts to the University of Nebraska.

NEW THEATRE RULES

Saskatchewan Regulates Drive-Ins, Heat and Boothmen's Health

Regina, Sask., June 8.

New regulations for theatres and public halls, including a provision against drive-in theatres being built within two miles of each other, have been announced by the Saskatchewan government.

Better heating systems will be required in theatres and halls, particularly those being built or renovated.

Changes have been made in the grading of operators. First class operators may run any projection equipment, second class operators may run equipment in towns, villages or hamlets in theatres with 500 seats or less and third class operators may operate equipment using incandescent lighting only.

Operators 65 and over must produce an annual certificate of medical fitness.

All licenses for theatres and public halls must now be paid on a yearly basis, except where the theatre is in a village or hamlet. Formerly, quarterly licenses were issued. The new regulations also call for an annual report by owners or managers, instead of quarterly reports as previously required.

\$8,500,000 Disney

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agenda is "Lady and the Tramp," which is billed as the first cartoon feature in C'Scope. It's set for release next Easter.

Disney's product picture was given in an interim letter to stockholders, which also reported net earnings of \$283,662 for the six months ended April 3, 1954. This was about double the profit of \$142,723 for the corresponding period last year. Gross income jumped to \$4,318,227, against \$2,937,649 the previous year.

Widened scope of the company's lending program is shown in financial data provided by proxy Roy O. Disney. Bank loans as of last April 3 amounted to \$5,308,706, compared with \$3,119,967 a year earlier. Total inventories were listed at \$12,531,019, compared with \$10,400,550 the previous year.

Commenting on product now in circulation, the chief exec reported that "Sword and the Rose" and "Rob Roy, the Highland Rogue" likely will break even. The two pix, which were produced in England, have been disappointing at the U. S. boxoffice but "are doing very well in many foreign territories and are expected to return their costs," commented Disney.

"Living Desert" and the reissue of "Pinocchio," also current, both are strong contenders in the money sweepstakes.

COMPO'S TV

Continued from page 7

the financing of the "Movietime U. S. A." campaign a couple of years ago. Distribbs paid the national freight and theatremen picked up the check for the local traveling expenses of touring players.

A rub is that the studios and their affiliated distributors, as members of the MPAA, already are linked with a projected to splurge via the tieup with ABC. It's regarded as hardly likely that the companies would shell out for their own once-weekly ailer and the COMPO once quarterly exposure to boot.

Chi Censor's Statistics

Chicago, June 8

Chicago Police Censor Board last month nixed none of 94 pix submitted, although one Mexican and one German film were tabooed for adults. In the group was a total of 20 overseas issues.

Last month's films comprised a total of 452,000 feet of celluloid.

Film Producers

Continued from page 5

type of business," he said. "Let me tell you, the idea that a director or producer can step right into tv and keep going is dead wrong." The same wasn't true of actors, he thought.

Ross' next production with 20th will be "Alexander the Conqueror" in color and CinemaScope. He'll go to India in December to do location work for the film which will cover Alexander's final years, including his invasion of India and his clash with Indian emperor Chandragupta. He came across the latter quite accidentally, Ross related, and finding him a fascinating figure, combined the two themes.

As on "The Robe" and "Demetrius," Ross will have a participation deal on "Alexander." He said he was the only producer on the 20th payroll to get this kind of break and that it was "a wonderful thing." He opined that participation arrangements with producers and directors hold great advantages to the studios since it implies a greater concern with relevant costs as far as the producer is concerned.

"Robe" rentals to date run to about \$18,000,000 domestically and are expected to finally hit \$50,000,000, Ross disclosed. He wouldn't say, however, what was his share of the net. Due to various production economies, such as the availability of the pre-production crew, "Demetrius," sequel to "The Robe," was brought in at a budget of \$2,500,000 compared to "The Robe's" \$4,500,000. He observed he couldn't see the sense of releasing "The Robe" in 2-D any place where C'Scope could be used but he had no objections to exhibs playing the pic with standard sound.

Collapse

Continued from page 4

the clerical and sales staff. The company will continue to function under the receiver and manager, from its present offices in Wardour Street and from its string of provincial exchanges.

Terms Better Than Expected

The terms under which the new state organization will be permitted to function are considered more promising than first reports, including the official House of Commons announcement, by the Board of Trade undersecretary, Henry Strauss, when he said: "The new company will not itself make films." Subsequently it was explained that they would be permitted to give the familiar distributors' guarantees which could be discounted for an advance of 70-75% with banks or insurance companies. The bar operator in the main in respect to completion guarantees. Future producers under the British Lion banner will have to find these guarantees from outside sources, as it is a function outside the aegis of the NFCC.

There is still considerable uncertainty as to whether the new state company will have distribution rights to Sir Alexander Korda's London Film Productions. Korda was production adviser to British Lion but his contract, with all others, automatically terminated on the appointment of the receiver. Some contracts with individual producers and stars are almost certain to be renewed immediately, but it is generally accepted that the receiver will not pick up his option on Korda's contract.

Old Facts To Be Honored

Subject to the receiver's decision, existing British Lion contracts will be honored and films currently in production at Shepperton Studios will be completed without interruption. The Shepperton lot, although operated by a subsidiary company, is one of the major British Lion assets. A large chunk of the stock is owned by the parent company and this will fall into the hands of the receiver. Unless there is a drastic last minute change, the new company will continue to operate Shepperton, making it virtually a state owned studio.

In political circles, it is sug-

gested the government has acted hastily and Tom O'Brien, M. P., accused them of a panic move. The decision has, however, been irrevocably taken, and there can be no last minute change.

Interesting footnote to the development is a comparison of events with a memorandum prepared immediately after the war by the Assn. of Cine Technicians. They then circulated a detailed plan for government action which advocated the creation of a film bank, the setting up of a state distribution organization and the acquisition of a fourth circuit. Within eight years the first two points have been achieved.

See Need For Worldwide Rally

In a letter to the Daily Mail last week, Anna Neagle and Herbert Wilcox, writing as "Substantial Shareholders in British Lion," suggested that the NFCC could have been of inestimable value to British producers if it had initiated a worldwide selling and publicity agency for the distribution of British pix, whether British Lion or not. They believed that in the national interest the company (BL) had been a substantially profitable interest and "a realistic and moral lifeline for the British independent producer."

Jungle Pix

Continued from page 1

Ferrin Co., a production company headed by his uncle, returned from India this week after a five-month filming expedition in northern Assam, a jungle region still occupied by head hunters. Like his previous visit to India, this trek will also result in a feature-length film, "Mahaboo." Similar technique used for "Sabaka" will be followed with the latest offering. Background footage, including close-ups of jungle animals, has been shipped to Hollywood where a story line will be added.

According to Ferrin, the filming trek starts out with a basic story in mind. Doubles are used for long shots. Back in Hollywood, performers are hired to act out the story line, with the authentic footage being used as the background. This technique, said Ferrin, enables the producer to present exciting footage that could never be achieved in Hollywood. To complete "Mahaboo," Ferrin brought back a full-grown bull elephant "who is the star of the picture."

Picture was shot in Gevacolor, a Belgian tint process. Film, in all probability, will be released by UA. Ferrin conferred with UA international chief Arnold Picker before he headed for the Coast early this week.

'Realism'

Continued from page 2

movies were still a nice place to get away from the world and take a fast snooze. But no: Realism had to set in. Now you can not only see a cowboy and Indian picture, but with the aid of some very uncomfortable glasses you can have knives thrown directly at you, a torch set to your hat, a herd of wild buffalos running right over your tootsies, and a volcano erupt under your nose. Then, if that isn't enough to drive you nuts, you are suddenly thrown into the front seat of a roller coaster, with a maniac driving it ad lib. And you can get all this in conventional dimension, Cinerama, CinemaScope, etc., etc.

It's enough to give you the three D. T.'s.

Eastern View

Continued from page 4

Increase the public's interest in films. As a means of further drawing attention to the project, tentative plan has been mapped to provide television coverage of the award presentations.

COMPO-ites state there would not likely be any conflict with the Academy Awards. Latter, it's pointed out, is conducted strictly on an intra-industry basis, is more technically slanted, and more elaborate in ceremony.

There will be no voting inducements offered the public. Committee reps said such polls have been conducted in local areas, such as Denver and Canton, O., in past and audiences always participated in sufficient number.

Homeoffice Team

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cept of the plan which we want to put into work in each locality.

As part of the project, Par technical men, who also will sit in on the local sessions, will survey the theatres in every territory. "We want to know the characteristics of all houses so that when an exhibitor comes in to buy a picture we can better appreciate his problems," said Schwaberg put it. "This team in with Par's switch to VistaVision widescreen pix beginning with 'White Christmas'."

Schwaberg further explained that numerous difficulties were encountered in licensing "Shane" as a widescreen entry because, at the starting point, there wasn't too much knowledge of the physical make-up of theatres. "Shane," as a result, showed up in a variety of screen shapes and sizes.

Keen part of the Par undertaking is to wring out full value from ad-pub money expenditure nationally in terms of local playdates. This is combined with coordination of local selling and local buy.

Coincide With Ads

Schwaberg offered a couple of examples. A Washington engagement, he said, means promotion penetration throughout the area. Thus, the plan is to immediately follow through with bookings in nearby Baltimore. As for meshing national advertising with local selling, he pointed to a hyperthetical, costly insertion in the American Weekly. The exhib in a small town, where the paper has a circulation, will be encouraged to play the advertised pic to coincide with the ad insertion.

Tailored campaigns figure in the overall job, said Schwaberg. A film such as "When Worlds Collide" lent itself to television clips, he noted. Tv has proved particularly effective in selling science fiction pix. For films generally, campaigns will be changed to suit changed conditions, as in the case of switching the pitch in "Come Back, Little Sheba" with the accent on the Academy Awards play the film received after it had been in initial release. In other instances, accent on local promotion will be given if the pix so warrant.

These are all part of the get-it-down-to-a-science format which the homeoffice execs and division managers will convey to bookers, salesmen, branch and district managers in their travels.

First of the meets was held in Kansas City Monday with E. K. (Ted) O'Shea, v.p. of Par Distributing Co., and national exploitation director Herb Steinberg attending from N. Y. Schwaberg and Sid Blumenstock, assistant ad-pub head, began a series of hops in Pittsburgh yesterday. Sidney Deneau, sales exec, and ad-pub v.p. Jerry Pickman began their tour in Jacksonville yesterday. Other member of the Par sales cabinet, participating is Hugh Owen, exec assistant to O'Shea.

As the itineraries are worked out, one of the four sales execs will be in N. Y. while three are on the road over the next few weeks. Each of the distribution reps on tour is being accompanied by either Pickman or Blumenstock or Steinberg.

Pickman will wind up his assignment with a meeting at the L. A. branch June 21. After this he'll be at the studio for several days.

India

Continued from page 5

Eastern market, and the need to maintain and expand it, were stressed by Maas. In India, for instance, not more than about 100 theatres play Hollywood imports. The number becomes much larger, however, on films of outstanding local appeal.

Maas, who returns to Japan on June 20, reported yesterday (Tues.) to the MPEA board on the accomplishments of his trip. It's understood that these included an agreement with Pakistan for free imports and remittances for U. S. films. MPEA still intends to appoint a permanent rep in Japan this fall, but Maas said he had no idea who it might be. He also knew of no plan to station a permanent MPEA rep in India.

Smalley's

Continued from page 4

order to prevent competing independent exhibitors from obtaining said pictures."

Likewise, "by the indulgence by the Schine defendants in predatory practices to injure and destroy their competition by threats to open additional theatres, by re-opening closed theatres, by threats to build new theatres, by contracting with the producer-defendants to prevent the sale of product to prospective competitors, by interfering with financial, contractual, and real estate arrangements and negotiations, by price cutting and by resorting to unusual and costly vaudeville shows and games" . . . the . . .

"Plaintiffs are suffering irreparable damages to its trade and business, and have no adequate remedy at law because said acts are continuous and would involve a multiplicity of suits."

Point to Distrib

Continued from page 4

when it launched C'Scope, will have feature length and will serve also to compare various sound systems.

Warner Bros. not long ago prepared a special trailer narrated by Jack L. Warner and outlining properties to come from that studio. Paramount, both in connection with VistaVision and separately, has previewed its product in special exchange showings. Ditto for Metro. These occasions in part are brought on via the companies' eagerness to demonstrate their new widescreen processes, but the ultimate purposes remains the same, i.e. to appraise exhibs of what's coming up and to generate enthusiasm.

Brewer

Continued from page 5

Kansas City, local 170; Roy Ruben, Detroit, Projectionists local 170, and Russell Moss, New York, local H-63. Four v.p. spots, including one to be filled by a candidate from Hollywood, remain to be filled, and this will be done in the next few weeks, Brewer said.

Brewer, who is notifying IA locals of his candidacy, said "my reluctance to accept the request earlier was prompted, not by any fear of losing, but rather to insure enough support to elect a ticket that could do an effective job once we were elected."

Laboratory Technicians Union, one of the largest IATSE unions here, on Sunday (6) instructed its 26 delegates to International convention in Cincinnati Aug. 9 to vote for Roy Brewer, who seeks to oust prexy Richard Walsh.

At the same time the local appropriated \$500 for the Brewer campaign and \$2,000 for delegates. Meanwhile, James McDonald, member of 683 and head of Hollywood Committee For Walsh, took a rap at Brewer, charging "While he says he is for local autonomy, his record when he was Hollywood IA rep shows he's against it."

GOTHAM'S FIGHT THAT FAILED

Awkward Posture of the Ostrich

In his sharpshooting for new revenues, New York's Mayor Robert Wagner has insisted upon punching holes in theatre tickets, a stunt originated by Annie Oakley. It is fair to say "insisted" because it became plain at the protest hearings a week ago that neither the mayor nor the city fathers were open minded. Their ears had flaps; their eyes had blinders. Show biz had been picked for the touch. The eloquent speeches, the imposing charts came too late. Indeed, there is left a conviction that show business may have itself mostly to blame that the mayor and the council think of theatre tickets as such easy targets.

This publication, for one, tried to alert the picture industry to the danger of municipal aggression against tickets. We repeated last week the comment only a couple of months ago of one industry spokesman who with much irritation said, at the time: "Why bring that up? Why print anything about it? You'll only call attention to it!"

Surely its time for show people to know once and for all that there's no safety in sticking the head into a mound of sand.

Mood: To Give Wagner the Biz

Don't Intend To Forget Or Let Public Forget He's The Villain

New York exhibitors intend to keep continually fresh in the public's mind the fact that Mayor Robert F. Wagner's regime is responsible for the 5% hike in boxoffice prices. That the tax will become law, effective in July, is regarded more or less as a foregone conclusion.

Theatre men already have begun to plot a sustained campaign designed to identify Wagner as the heavy. Group of 30 key owners confabbed on the subject Monday (7) and a delegation will sit in on a meeting of film company presidents today (Wed.) for the purpose of working out details of the program.

Feeling is that if a carefully sketched blueprint is uniformly followed, work against the 5% bite could result in the following:

1. Such public distaste for the tax that Wagner and the City Council might find it politically wise to think in terms of repeal.
2. Serve notice on all other municipalities with money-grabbing ideas that theatre men are not the soft touch they're so often labelled; that the lawmakers will have a battle on their hands when they begin to reach for any part of the exhibitors' gate.

Problem for the New Yorkers is masterminding a scheme to influence meaningful public opinion without, at the same time, inviting reprisals from City Hall. It's no secret that a local government can cause hardship for such groups as theatre men by such methods as zealous enforcement of building, fire or police regulations. In Jersey City, for example, a city ordinance was recently rewritten in an unsuccessful attempt to bar the film "French Line" from the Stanley Theatre.

Gothamites don't intend to pull any punches but want to avoid recklessness. Campaign as it appears now shaping would include these measures, subject to approval by a formal meeting of all exhibitors: Prominently posted notice in theatres that 5% of the public's money is being raked in by the city; continued use of film clips spotlighting the tax, and, where houses are forced to shutter, relettered marquees, proclaiming: "This Theatre Was Forced to Close by Mayor Wagner's Tax."

PANORAMIC'S 'FEATHER' MARKS 20TH BOWOUT

Hollywood, June 8. Panoramic's tenth and last picture for 20th-Fox release will be "White Feather," to be produced in Cinemascope by Robert L. Jacks with Robert Webb directing. Starting date is July 5.

Originally "Hawk of the Desert" was slated as the final picture but the switch was made when 20th-Fox requested a Cinemascope production. The other nine were standard films.

BRAND 5% TAX AS DOUBLE X

Caught between the devil (Albany) and the deep blue sea (N. Y. City), New York exhibitors are resigned to the new municipal 5% tax on admissions.

There's the slimmest of hopes that (1) Mayor Robert F. Wagner may change his mind, or (2) Albany may step in to save New York's amusement industry from the levy by authorizing some other form of taxation. However, observers feel that neither is likely, and that the tax will go through as scheduled, starting July 15.

Theatre men, who, along with labor, put up a spirited battle against the tax and used every influence at their disposal to prevent it, are reluctantly waking up to the bitter truth that, despite the elaborate hearings held and the one before the Mayor still to come, their case was doomed to failure before it was even presented.

"The skids were greased," commented one exec. "You can't win that way." And before the Board of Estimate, Herman Gelber, prexy of projectionist Local 306, brought the issue into even sharper focus:

"This is one grand doublecross by our friends," he declared. "Only a Jesse James has the intestinal fortitude to do the wrong thing. I hope you do the right thing and I'm sure you won't." He added that the Councilmen appeared to have cotton in their ears—"you seem to listen but you don't hear."

In sequence, the tax events were these: The financial committee of the City Council held day-long hearings on the tax, giving all amusement factions from the theatres to the bowling alleys a chance to be heard. The committee then voted to approve the levy.

This was followed by a 22-3 vote in the City Council in favor of the tax law. On Friday (4), the Board of Estimate unanimously approved the 5% levy and along with it a companion measure to exempt nightclubs and cabarets subject to the tax from the city's 3% sales impost.

And now it's up to the Mayor who, like the Democratic members of the City Council, takes the position that the tax is Albany's fault, not his. Public hearings will be held later this week or next week, but observers feel that nothing much is to be gained from them since the industry's case has already been presented most convincingly and the Mayor's attitude also appears to be firm.

New York exhibitors have pointed out to the City Council that, according to their estimates, the 5% tax on admissions will not bring the city any \$9,000,000 as expected by city budget director Abraham D. Beame, but only around \$3,500,000. In addition, via additional theatre closings, etc., the industry has stated that the city stands to lose an additional \$2,000,000, so that the net gain actually would be \$1,500,000.

The bill as passed by the City Council and the Board of Estimate provides for none of the exemptions asked for by the theatres as an alternative. Taken under consideration at one point or another has been an exemption of tickets of 50c and under and \$1 and under.

Exhibitors maintain that the 5% levy will wipe out their gains from the 50% reduction of the Federal admissions tax this year. While some theatres "pocketed" that money, many others passed it on to the public. It is stressed that, almost without exception, the 5% tax—if it goes through—will be passed on to the public. Theatre execs fear an adverse effect on attendance. They are also worried over the N. Y. precedent for other cities.

New Italian-U.S. Film Pact Drops Principle of 'Subsidy'; (Big Moral Victory for Yanks)

WB's Quintet

Hollywood, June 8. Warners has five pictures before the cameras currently but only one, "Dragnet," on the home lot.

Others are: "The Silver Chalice," near Palm Springs; "Drumbeat," near Flagstaff, Ariz.; "East of Eden," at Mendocino, Cal., and "Helen of Troy," and "Land of the Pharaohs" abroad.

Draft of the new Italian film agreement as worked out at present eliminates subsidies and in turn raises the exchange rate on remittable U. S. film coin.

Motion Picture Export Assn. prexy Eric Johnston leaves N. Y. for Europe tomorrow (Thurs.) in his double capacity of diplomat and film industry rep. He'll meet with company prexies today (Wed.) and the Italy situation is certain to crop up.

According to MPEA, Johnston will pay a quickie visit to Rome before going on to the Middle East where he is sked for confabs with Arab and Israeli officials.

Fact that he is planning a brief Rome stopover is seen indicative of the fact that negotiations with the Italians have progressed close to the point where a pact may be signed. MPEA rep Eugene van Dee has been holding talks with Italy government and industry reps for many weeks and has laid the groundwork so that Johnston may be in a position to wrap up the deal in a hurry.

Elimination of the subsidy is a major victory for the Americans who have pointed out to the Italians that, due to a variety of circumstances including Federal Trade Commission pressure, they'll no longer be in a position to grant the aid. Johnston on a number of occasions has expressed his determination to obtain a new Italy pact without subsidies.

The first Italian deal brought the Italy industry 12½% of the American earnings. Figure was eventually reduced to 10% with an understanding that none of the coin would be used to distribute Italy pix in the U. S.

It's uncertain to what extent the new deal will affect Italian Films Export in the U. S. Agency promotes Italy films and also distributes them via IFE Releasing Corp. Presumably IFE has plenty of lira left to go on for a long time. It's as dependent on Italian government's willingness to make available dollars as it is on the U. S. contribution which was given in the form of loans.

In contrast, the new French film agreement provides for an outright gift of \$400,000, no strings attached.

According to the MPEA, IFE has never provided a complete breakdown of how the MPEA coin was used. However, it's estimated that over the three years, U. S. distributors dropped between \$5,000,000 and \$6,000,000 in the Italian kitty. This is exclusive of the Italy dubbing tax, on imported American films. That money goes to aid Italian production and, theoretically, also is repayable.

\$7.50 TO \$12.50 HIKES FOR PAR PUB-AD STAFF

Wage hikes ranging from \$7.50 to \$12.50 weekly have been obtained by Paramount homeoffice pub-ad staffers as a result of new pact signed by the company with the Motion Picture Homeoffice Employees Union, Local H-63, IATSE. Two-year agreement, which expires Sept. 30, 1955, is retroactive to Sept. 30, 1953, expiration date of the former contract.

Negotiations have been in progress for nine months and settlement was finally reached with IATSE's taking part in the talks. Final session last week was held at the IA international office in New York with IA secretary-treasurer Harlan Holmden and international rep Joseph Basson working out the details with Par execs Arthur Israel and Jerry Pickman. Russell Moss, Local H-63 exec veepee, and business agent Harold Chadwick repped the white collar union.

N. Y. State Comptroller Criticizes Bob Wagner Use of 1947 Legislation

Albany, June 8.

Overlooked or perhaps given insufficient attention, in the New York City hassle over the imposition of a 5% amusement tax, was the outright stand taken against it by State Comptroller J. Raymond McGovern.

In a two-page statement, released simultaneously in Albany and New York, McGovern sharply criticized Mayor Robert F. Wagner's handling of the city's financial problems, declared that "the irresistible force of unanimous public opinion forced him to drop quickly" an attempt to "compel the business men of the community to support him under the threat of extending the 3% sales tax to commercial services," and then had proposed a levy of 5% on amusements, "which would be severely damaging to that industry which is a vital segment of the City's economic well-being."

Said State Comptroller McGovern further: "Such a tax would come in ironic sequence to the Eisenhower Administration's recent reduction in the federal tax on amusements."

New York City was given authority by virtue of a law which the Legislature enacted in 1947, on recommendation of Governor Dewey to levy a group of optional "nuisance" taxes, including a 5% impost on admissions. Other cities of 100,000 population and all counties were authorized, in the same act, to vote a series of taxes—chiefly to finance local education costs. Later the law was amended to permit all cities to make these levies.

Binghamton thereafter was the first city to enact an ordinance for a 5% amusement tax. The tax was also suggested in Schenectady and in a Westchester County municipality, but was adopted in neither.

While the 1947 bill was pending in the Legislature, Robert Coyné, spearhead of COMPO's recent successful effort to obtain a 10% reduction in the federal admission tax, came to Albany to oppose the former. He called on Governor Dewey's then counsel, Charles D. Breitel, now a Supreme Court Justice in New York City, but got nowhere. Coyné argued that the measure was unfair and discriminatory—so far as it affected admissions, being taxed by the Federal government at 20%.

SOL SIEGEL RETURN TO PAR IN WORKS

Hollywood, June 8.

Negotiations are underway for Sol C. Siegel, who's exiting 20th on completion of "No Business Like Show Business" after seven and one-half years at studio, to return to Paramount with Indie unit.

Outfit, to be tagged Sol C. Siegel Productions, would turn out 10-15 top "A" pix in next five years with Paramount partnered in venture and financing each film.

BFA Stakes Its Claim to \$9,800,000 From Eady Fund Yearly, Up \$4,015,000

London, June 8.

Documenting their case with evidence of production losses running at over \$3,000,000 a year, the British Film Producers Assn. has now staked its claim for a minimum contribution from the Eady fund of \$9,800,000 a year. Hitherto, the producers' share has been running at an average rate of \$5,785,000 annually.

In a breakdown of production costs and receipts for the three years from 1950 through 1952, the annual deficiency, without allowing for the Eady coin and without making provision for a return on capital investments, has been at an average rate of over \$6,100,000 annually.

After estimating a minimum return of \$2,800,000 on capital and taking into account the production subsidy, the producers claim there is a net deficiency exceeding \$3,000,000. The figures are based on returns covering 202 pictures with a combined production cost exceeding \$60,000,000. These pictures earned over \$28,000,000 in the domestic market and half that amount in overseas territories in the three years under review.

The BFA reckons that with the increasing use of color and the likelihood of having to film in the new widescreen processes, studio costs will be upped by as much as \$40,000 to \$100,000 per picture. Apart from rising charges, they stress that any increase in American sponsored production in Britain would slice their revenue from the fund.

Paris Sets 1st Int'l Fete of Dramatic Art; 38 Legiters on Board

Paris, June 1.

The first International Festival of Dramatic Art, which will be held here July 10-29 will be a fine stopgap for Paris theatres, with 38 spectacles playing at various houses around the city. This will fill in the usual shuttering period, and should give an added lift and coin towards next season's productions. Fest will also serve to give an international theatrical tone to the Paris season.

Program has been set up so that Comedie-Francaise will present "Hommage A Moliere," "Georges Dandin" and Pirandello's "Six Characters In Search of an Author" at their two houses, the Salle Richelieu and Salle Luxembourg. Jean Mercure will present his hit revival of Pirandello's "The Voluptuousness of Honor" at the Theatre St. Georges, while Theatre Hebertot will house Maurice Bray's "For the King of Prussia." Theatre D'Atelier will have the Jacques Fabbri company doing Claude Sautelle's "Le Fantome." Regional and young theatre groups will be spotted around town. Even the Medrano Circus will house theatre via Rene Clermont's presentation of his "Jeanne A Rouen" with Madeleine Robinson.

Foreign entries are now Italy, Norway, Denmark, Yugoslavia, Ireland, Germany, Spain, Belgium, Poland, East Germany, England, Israel and Japan. Most foreign reps will be housed at the Theatre Sarah Bernhard, with Italy sending its version of the French classic, "Cyrano De Bergerac," directed by Frenchman Raymond Rouleau. Norway will have Henrik Ibsen's "The Ghosts" while Denmark is doing the French classic, "Le Cid." Yugoslavia will do Martin Drzic's "Uncle Maroje," given by the Belgrade National Theatre, while Ireland has Jean Synge's "Playboy of the Western World."

German's Staats Theatre is doing Franz Kafka's "The Chateau." Other countries and their offerings are Spain, with Calderon De La Barca's "Life Is a Dream" by the Lope De Vega Company; Belgium, with Andre Daufles' "Built on Sand"; Poland, with the Warsaw Theatre giving Corneille's "Le Cid" and Fredro's "The Husband and Wife"; England with Henry Sherek's production of "Confidential Clerk," with Claude Rains and Joan Greenwood; Israel with the Habima Theatre doing "The Golem" and Ashman's "Daughter of Saul"; and Japan with a Kabuki and Noh play presentation.

Pyle Theatre in Tokyo Reverts to 1st Owners

Tokyo, June 1.

U.S. Army headquarters here has announced that the Ernie Pyle Theatre will be returned to its owners, Toho Enterprises, in January next year. House has been the main Tokyo theatre for U.N. forces since 1945. Toho officials announced the theatre will resume its original name, Tokyo Takurazuka Geikio. After remodelling it will be used for presentations of the Takarazuka All-Girl Opera Co., legitimate Japanese plays and roadshows of foreign films. Each category will get a four-month run in rotation.

Roadshow policy will bring to a total of five the Tokyo first-run film houses, all within an area of four square blocks.

Brit. Pix to Get 34% Eady Bonus

London, June 8.

On an assessment made on the first nine months of the current Eady year, which started last August, it now appears certain that producers of British films will receive a bonus of 34% on the distributors' gross. Already, however, there are more than 600 pix entitled to a share of the Eady income.

In the nine months from August to April last, total rentals earned by British pix in the domestic market equalled almost \$13,000,000, and in the last month under review, film rental receipts reached a new high for the year of approximately \$1,500,000. This compares with just over \$840,000 last August.

For most of the current financial year, the distribution from the Eady fund has been running at 34% of the gross. It dipped last March to 33% but was upped a month later to 35%.

According to available statistics the Eady money earned by American financed quota pix will equal the sacrifice made by U.S. distribs in allowing for Eady contributions by exhibs when showing Hollywood pix.

VIENNA ORCH, OPERA SET FOR BRIT. SEASON

London, June 8.

The Vienna State Opera and Vienna Philharmonic Orch have been signed for a London season in September (13-25), which will be presented by the London County Council at the Royal Festival Hall in association with the Haydn-Mozart Society. Visitors will total 180.

There will be six performances of his "Le Nozze Di Figaro," four of "Don Giovanni" and three of "Così Fan Tutte."

Stop Non-Union Megger Working on Graham Pix

London, June 1.

An American film director, Billy Ross, who had been filming without a labor permit on a picture record of Billy Graham's crusade in Britain, was stopped from working by union action last week.

The Assn. of Cine Technicians threatened to stop work on the production unless the director was ordered off the set. An ACT director has now been named to complete the chore.

Opera Mgr. New London Savoy Show Biz Chief

London, June 1.

Frederick Lloyd, general manager of the D'Oyly Carte Opera company, has been named entertainment director of the Savoy Hotel group, supplanting Carroll Gibbons who died recently. Lloyd will combine the two posts.

Hannah Levy, who acted as Gibbons' secretary for 23 years, is being upped to assistant entertainment director.

New BBC Disk Jock Series

London, June 1.

A new disk jockey series is to be introduced on BBC sound radio next week under the title of "Stage Door Johnny." It will be a combined operation between outside broadcasts and the record library of Broadcasting House.

The Stage Door Johnnies will be three leading BBC interviewers, John Ellison, Brian Johnston and Franklyn Engelmann. They will visit West End theatres, interview stage celebrities and invite them to select a disk. The disk department claims it can produce any chosen record within two minutes if in stock.

Daiel's 'Golden Demon' Wins Top Award At S. E. Asia's Film Fete

Tokyo, June 1.

Daiel Motion Picture Co., producers of Venice and Cannes Festival winners "Rashomon" and "Gate of Hell," added another international film festival award when judges of the first Southeast Asia Film Festival, held here this month, picked the studio's "Golden Demon" for the "Golden Harvest" plaque as the best feature film. Daiel prexy Masachi Nagata, entrenched himself more firmly in the role of top film man in the Orient with this drama, which he personally produced.

Another Japanese film, "The Echo," made by Toho Co., Ltd., garnered four of the other top coveted prizes. In the opinion of the predominantly non-Japanese jury best male and female acting was done by two of the leads in "The Echo," So Yamamura and Miss Setsuko Hara. The film's director, Mikio Naruse, was given the best meggie award while the pic's sound technicians Hisashi Shimomura was cited for his work.

Two plaques were picked up by the Thailand entry, "Santi-Vina," Far East Films, Ltd., of Bangkok, produced by ex-20th Century-Fox writer Robert G. North, now FEF veepee. The pic was a strong contender for top place throughout the judging, the jury announced as it awarded the prizes for best photography and best art direction, going to cameraman R. D. Prestonji and art director Ural Sisambata.

A Philippine entry, "Return From America," Sampaguita Pictures, Manila, won the best scenario prize; it was written by Luciano B. Cario. One "special award" went to Miss Li Li Hwa, star of the Shaw Bros. (Hong Kong) entry, "A Song of Romance," for her "completely charming performance and outstanding beauty."

Before announcing the winners, the judges stated that they had eliminated two feature entries from consideration because in their opinion they had been entered in violation of the festival rule which excluded films of "ideological" nature. These were "Tradition," Asia Pictures, Ltd., Hong Kong, which the judges said "showed an Army officer in a derogatory light," and "The Eternal Generation," Shochiku Co., Ltd., Japan, which the jury thought was "political and incited students to revolt."

Conflicting "ideologies" were seen by observers in the selection of the best male and female acting awards. So Yamamura, the male winner, has firm connections with leftist film elements in Japan. He wrote, directed and starred in "Crab Fishingboat," indie production of Gendai Films roundly denigrated in the local press as "anti-foreign." Setsuko Hara, best actress of the festival, is at the opposite political pole as she is associated with far right nationalist elements which are still just as anti-foreign as the pinkos.

U Newsreel Deal For Japan Distrib Pacted

Tokyo, June 1.

Universal Newsreel will be distributed in Japan starting July 1 as a result of a contract inked this week between Universal-International and a daily Tokyo newspaper, Sanyo Keizai Shimbun. The reel, to be titled Sankel-Universal News, will carry overseas items from Universal News plus domestic takes from Sankel, the newspaper's film unit.

Sankel will edit locally and U will distribute. About 35 prints will be available for initial distribution.

Rawstock Shortage, Cinema B.O. Dip, Coin Clearing Somewhat in Arg.

Washington, June 8.

Scot Smalltown Patrons Like Action in Pictures

Kiltwinning, Scot., June 1.

Cinema patrons in this small Scottish town like action in their films. "Also they do not like a lot of kissing," and they don't go for British films. These tastes cost the town's only cinema, the Kingsway, a fine of \$15 for not showing enough British pix.

It was shown in court that between October of 1951 and September in 1952, the house showed 30 British features as the main film. Under the English quota law, it should have shown at least 47 British films. It was cited that a two-day showing for a British film brought in on the average \$66 but it took a minimum of \$86 to keep the cinema running for two days.

Thomas McDonald, manager of the cinema, told VARIETY: "Our audience wants westerns and American musicals with plenty of action."

Berlin Film Fete Draws 29 Nations

Berlin, June 8.

With Algeria, Argentina, Belgian Congo, Israel, New Zealand, Pakistan and Turkey as the last announced entries, the number of nations taking part in the forthcoming Berlin Film Festival (June 18-29) has grown to 29. Ceylon and Luxembourg, meanwhile, have withdrawn their participation since their announced pix won't be completed in time.

The German entries so far include "No Way Back," "Rummelplatz der Liebe" (the German version of "Carnival Story") and Curt Oertel's full-length documentary film, "Unknown New World," which he made in the U.S. "Rummelplatz der Liebe" will be shown at the Waldbuehne, Europe's largest open-air theatre, in connection with the first broadcast of Sender Freies Berlin, West Berlin's new radio station.

There will be more world preems at the festival than last year. They include "The Garden of Evil" (20th), Japan's "The Young Harvest Girl," England's "What Every Woman Wants," Italy's "La Grande Speranza," Oertel's documentary and other pix.

Incidentally, Metro has announced the showing of "Knights of Round Table," a CinemaScope. Julien Duvivier is going to show his latest pic, "The Case Mauritian," and also personally attend the preem. There have been many foreign stars invited to come to Berlin. Charles Laughton is one of those expected here.

JAP SINGING STARS IN HAWAII-MADE PIC

Honolulu, June 1.

Japanese singing stars Chiemi Eri and Yoshie Tabata are due in June 15 to film "Sunny Travels in Hawaii" on nearby Kaula Island, where scenes for "Miss Sadie Thompson," "Beachhead," and "Pagan Love Song" were previously filmed. Pic is to be financed by International Theatrical Co., Hawaii outfit which also operates International Theatres, Honolulu.

Stars will interrupt shooting for week beginning June 24 to appear at the Honolulu showhouse, one of Hawaii's top outlets for Japanese films. Fujikawa wrapped up the film venture on recent trip to Tokyo, where he also signed contracts that will bring more Shintoho and Toei studio pix to the International.

Jap Novelist's 50G in '53

Tokyo, June 1.

Tokyo tax authorities have revealed that best-selling authors and top film and radio stars in Japan reported an average increase of 30% in income in the 1953 fiscal year.

For the eighth straight year, novelist Eiji Yoshikawa was the top earner with almost \$50,000.

Argentine film industry has been facing three major problems—shortage of material (especially rawstock), difficulty in financing production and inadequate revenue from exhibition. Last year, however, it made some progress in licking them and a better outlook for 1954 is the prospect, possibly in production.

U.S. Department of Commerce figures the 15 Argentine studios will turn out about 60 features this year, compared with 39 released last year, and 35 in 1952. During the 1948-51 period, the Argentines were producing about 50 pix yearly.

Raw film shortage has been squeezing the industry for several years. What improves the outlook in this respect is that the Argentines opened a new source of supply in Italy last year. They will get 12,500,000 meters of rawstock from Italy this year, plus about 2,300,000 from France. In addition, 8,000,000 meters will come from Germany, 4,000,000 from Japan and a quantity from Britain.

Since 1948, the Industrial Credit Bank has been authorized to make production loans to the Argentine studios. Toward the end of 1953 the bank suddenly liberalized its policy. In three months, it lent considerable coin to finance 21 pictures. The liberal policy is continuing.

What has restricted the boxoffice earnings has been the price ceilings set by the government on admission tickets. All branches of the industry are now pushing to have these ceilings upped, but unsuccessfully so far.

Greek Distribs Would Halt Pix Service 'Til Govt. Cuts Admish Tax

Athens, June 1.

In a drastic step designed to force the government to reduce the 50% admissions tax, the Union of Greek Film Importers & Distributors has notified state officials that it will withhold all film deliveries to theatres unless "considerable relief" is granted soon. Organization, which has been campaigning for a cut in the impost for over a year, contends that the bite must be softened if its members are to stay in business.

With a new tax bill now before the lawmakers, the distributors' association apparently feels that now is the time to make a determined fight to win a lower admish levy. In the event the group's ultimatum is carried out, all theatres in the country would be forced to close. Because the distribs say not only would they refuse to service houses with American films but theatres would be denied use of pictures of any nationality.

Meanwhile, the distribs have informed reps of the Motion Picture Assn. of America in Paris as to their decision and are seeking MPAA support. Previously, the MPAA also registered a strong protest to the Greek government that if the tax wasn't reduced, its members would stop sending films to Greece. Thus, the industry is linked in virtually a united stand against the "onerous" impost.

Government, incidentally, has repeatedly promised both Greek distribs as well as the MPAA that it would grant a small cut in the tax but so far nothing has materialized to lighten the burden. With the admish levy around 50%, the exhibitors and distributors claim they're left with practically nothing after deducting expenses since prices at first-run theatres are only 10 drachma (30c). It's pointed out that it would be impractical to raise scales since most filmgoers cannot afford to pay a higher tariff.

Bogdadi Act For Vegas

London, June 1.

Finishing its four weeks at the London Savoy hotel, the Sensational Bogdadi play one week at the Casino Municipal, Evian, France, to be followed by two weeks at L'Exposition Hospes in Berne.

Act then sails on June 24 for America, and opens at the Desert Inn, Las Vegas, July 4 for eight weeks.

Inside Staff—Pictures

Allied Artists' contract with John Huston and its impending deals with Billy Wilder and William Wyler are merely the first steps in a general movement to eliminate most of its low-budget films and increase its "A" product. All "B" pictures with the exception of four "Bowery Boys" and two in the "Bomba" series will be dropped. Instead of films budgeted at \$125,000 or under, the coming schedule calls for 12 pictures with budgets ranging from \$200,000 to \$300,000. In addition, there will be six films in the \$300,000 to \$350,000 range. Still another category includes two productions a year costing from \$700,000 to \$800,000. First is "Black Prince," produced under a collaboration deal with 20th-Fox whereby the latter gets the foreign release and AA the western hemisphere market. Deals with Huston, Wilder and Wyler call for four films, either completed or in work by this time next year. These will be "A" productions, designed to launch AA into competition with the major studios for top playing time.

Editorial comment in the London Sunday Times suggests that the news that three-dimensional films have had their day will be greeted throughout Britain with a non-stereophonic sigh of relief. Ever since the first animated actor crossed the screen, certain producers have chased box office receipts with one catch-penny trick after another. After commenting on the threatened introduction of "smellies" and the "touchies," the paper suggests that the public can now look forward to years of cinematograph without the aid of spectacles and "confident that we can ask the lady in front to remove her orchidaceous hat without suffering the embarrassment of discovering that she is actually in the film."

Memories of a bygone era are prevalent on the "Destiny" set at Universal-International where members of the second generation are carrying on. George Marshall III, is a dialog director, working for his father who is directing the picture. Geraldine Farnum and her father, Franklin Farnum, are playing minor roles. Alan Hale Jr., and Harold Lockwood Jr., sons of former stars, appear as ranchers. Working as makeup men are Bob Dawn, son of Jack Dawn, and Monty Westmore, a scion of the noted cosmetician family.

Blanchester and Loveland are the latest cities in Ohio to repeal their 3% local amusement tax.

McCarthy Video Experts

Continued from page 2

spectator with a back-of-the-room seat, or an s.r.o. position in an aisle, sees only the rear of the witness' head and catches only the remotest view of the faces of the principals, in sharp contrast to the tv viewer with his close-up perspective. But the visitor to the Caucus room does come away with a first hand knowledge of the smoothness and efficiency with which this latter day wonder, television, is operating to bring the story to an estimated 20,000,000 persons.

There's no question that the bright lights of tv and the even brighter ones of the newsreel cameras add to the Big Show feeling one gets. Wonder of it all is that there's no confusion in the operation of the many component parts which make up the end result of the picture on the tv screen. And, considering the unprecedented extent of the coverage, the overall cost in terms of manpower is an economical one. Compared to the average of 70 reporters who daily line the press tables to bring the story to the nations newspapers, the nine tv staffers who blanket the country with their know-how, make up a small, tight-knit and efficient crew. This does not include the few web newsmen who regularly cover in the hearing room, nor the technical staff of 3 which operates from the sound truck outside the Senate Office Building. Nor, of course, does it include the news commentators, editors, and technicians who operate from the tv studios to coordinate and interpret the production. On the other hand, the 70 reporters are backed up by staffs of editors, printers and technicians in their own shops as well.

Actually, three ABC cameras cover the hearings daily for the tv pool, with four additional cameras grinding out footage independently for vidpix companies. Two of the pool cameras are mounted on a high ramp, overlooking the entire room, a precedent breaking privilege for Congressional hearings. Another is permanently placed behind the committee table to concentrate on the witness. The camera technique is the responsibility of the individual operator, who has acquired visible skill in story telling during the weeks of the hearings. This is in contrast to the wire service still lensers, who work in teams of two, dividing the committee in half, and assigning constant vigil over Senator McCarthy to one man and coverage of the witness to another.

The tv and radio equipment must impress the visitor with its intricate and seemingly endless lineup of gadgets and mikes. Physical layout represents the ultimate in present day technical planning and know-how. A multiple system of mikes carries the sound to three mixers, which feeds the audio to both radio and tv. A pool audio rep is in charge of the tv feed,

with Leroy (Rip) Van Winkle, of ABC, coordinating sound for all media. This marks an improvement over sound operation in the past, when the voices were lifted from the p.a. system, with sometimes muffled results. The combo of mikes, mixers, cameras, earphones, wires, and lights gives the room an appearance of a laboratory. As one spectator commented, "It looks like a scene from another planet."

Adding to the overall feeling of excitement and planned confusion is the constant in-and-out activity of the tv couriers, perhaps the most colorful figures in the colorful proceedings. Dressed in uniforms carefully planned and picked by this small and select corps of messengers, these motorcycle couriers resemble storm troopers, with their heavy goggles, peaked leather caps, black leather jackets and mysterious looking dispatch cases strapped over their shoulders. Their unique appearance inspired one news reporter to write that they are "more picturesque than the Senators and witnesses." Actually, to a regular frequenter of the hearings, they're an accepted and integral part of the tv coverage.

The tv crew operate so routinely and efficiently that spectators soon forget their presence. But the press table is ever aware of the tv camera's accuracy. Most of the reporters started covering the hearings with advance warnings by editors that their every word would be checked up by tv viewers who would be seeing the action simultaneously with them. In fact, most of the scribes know that these same editors are double checking them via tv receivers strategically placed in city rooms.

Native Vs.

Continued from page 4

the world, if only they produced good pictures.

Now that vaudeville turns are obligatory in the majority of downtown houses, exhibitors are taking a bigger beating than ever when using Argentine features. If they have an outstanding American film on the screen they find patrons willing to pay the 16c surcharge for the vaudeville, but not when an Argentine film is showing.

American distributors recently had a confab with exhibitors, claiming a participation in the vaudeville surcharge, on the grounds that their pictures are the main attraction and should participate 100% in all admission scales. However, the exhibitors countered that the entire surcharge is paid out to the talent. Separately, SADAIC (local Ascap) is now claiming a 3% cut and the Authors' Society (Argentores) another split in the base of recitalists or thespians.

DON WINCLAIR'S SERVICE

Opens General Sound Studios at G.I. Bill Peters.

Don Winclair and Roy Bennett have established General Sound Studios in midtown Manhattan to operate a recording, mixing, dubbing, transfer service. Winclair previously operated a school in motion picture production techniques in Brooklyn but with the tuition high end of the G.I. bill made the overhead too heavy. Equipment used in the school is now incorporated in the new service.

Winclair before the war did a vaudeville adagio act throughout Europe for 11 years but drew the attention of Nazis in Berlin and returned to his native U.S.A.

Top German Army Book to Be Pic

Munich, June 1.

A German bestselling novel, similar in its barracks theme to "From Here to Eternity" (Col), will be lensed this summer by Gloria Films, local firm. Titled "0815," it was written by a local film critic, Hans Helmut Kirst. It sold close to 100,000 copies in April and May.

A former non-com and officer with twelve years of professional service in Hitler's army, Kirst was violently attacked by the various tradition-minded veteran groups for "smearing the Wehrmacht" and singled out by one of Dr. Konrad Adenauer's cabinet ministers, Franz Joseph Strauss, for his attitude in the last days of the war. The story kept the headlines for weeks, with charges, denials, and counter-charges. As it turned out, Kirst and Strauss, both first lieutenants in 1945, met and hashed in the last fortnight before VE day.

The hassle between the high government official and the author has, however, quite a different background. Strauss felt that Kirst's book, a farce about the Prussian army drill, barracks life, etc., could put a damper on the not-to-enthusiastic German youth shortly to be enrolled under the European Defense System. Other government officials pointedly called the Kirst-Strauss feud "a private affair" and Bonn officially remained mum.

Another top German writer, Ernst von Salomon, is slated to collaborate on the screenplay, with Paul May directing.

TUSHINSKY LENS KIT MAKES 7 LENSES OF 1

Hollywood, June 8.

Joseph and Irving Tushinsky are putting on the market a special kit of primary projection lens modifiers capable of anamorphic projection ranging from 1.66-to-1 up to 2-to-1. Announcement of the new kit was made during a demonstration of their SuperScope lenses.

With this kit, Joseph Tushinsky said, an exhibitor will be able to modify one prime lens into seven different focal lengths without loss of quality or light. He added that SuperScope has developed an all-purpose anamorphic print that can be shown through his projection lenses at any ratio between 1.66 and 2-to-1 without distortion.

Michener's 'Sail' And Holt's 'Horn' for Hecht

Hollywood, June 8.

Hecht-Lancaster Productions has placed "Until They Sail" on its 1955 schedule as a starer for Burt Lancaster. Picture, based on the James A. Michener novel will be filmed on location in New Zealand. Company's 1954 program calls for late Felix Holt's "Gabriel Horn," starting Aug. 15 with Lancaster doubling as director and star, and "Marty" rolling Sept. 15.

Arg. Compensation Set

Argentine compensation deal involving between \$1,500,000 and \$2,000,000 of frozen U. S. film coin has been set and finalized.

Robert Corkery, Motion Picture Export Assn. rep for Latin America, returned to N. Y. last week from Buenos Aires after negotiating the arrangements. Latter involve the sale of scrap iron.

Solid Yank, Brit. Films Producing Aussie Peak B.O. Year Ending June 30

Sydney, June 1.

Brisson Says Exhibs Await Standardization

Hollywood, June 8.

Exhibitors are willing to invest in the new-dimension screen and projection equipment, but they want to be sure these inventions are here to stay, according to Frederick Brisson, in town to prepare "Girl Rush" for filming.

"Like all good business men," he said, "they know that you have to spend money to make money. They also like to feel that their investments are not being poured into novelties that can become obsolete overnight. There will be rejoicing among theatre operators when the industry standardizes to an extent that will permit exhibs to invest in new equipment with a reasonable assurance that it's here to stay—for a while, at least."

Pola-Lite's 3-D Pitch Continues

Continuing its efforts to renew industry interest in 3-D, the Pola-Lite Co. manufacturers of a single-track 3-D projection system, has concluded a servicing deal with Altec Service Corp. and RCA Service Co. Under the agreement, the two technical firms will supervise the installation of the Pola-Lite units.

Under this new policy, according to sales chief Al O'Keefe, Pola-Lite single-track units will be sold for \$150 completely installed to theatre projection machines by either Altec or RCA engineers. Exhibs purchasing the Pola-Lite units are required to use 6,000 Pola-Lite glasses over a one-year period.

NOW A STUFFED PARROT SUES FOR DAMAGES

Milwaukee, June 8.

A parrot, now dead, used when alive in promoting "Isle of Desires," in August, 1952, at the Palace theatre is exhibit A (stuffed) in a \$500 damage suit against Fox Palace Corp., pending in Milwaukee's Civil court.

The deceased bird, known to intimates as "Buddy," according to the complaint of owner Jacob Pfeiffer, inhaled air conditioned Palace theatre air following a day's toil in a cage in front of the Palace, caught cold and died. Civil Judge John H. Wessel has the case under advisement, with Palace operators declaring no liability.

Seems the parrot encountered the air conditioned temperature when swished by an usher from Palace front, to theatre basement for a good night's rest. Buddy, the parrot worked just one day and found show business too rough.

'Insider' Stock Deals

Washington, June 8.

Major motion picture stock transaction reported in the current monthly report of the Securities & Exchange Commission on "insider" transactions, is the 227,300 shares of RKO Pix common purchased by Atlas Corp. to increase its holdings to 884,900 shares. Report is for the monthly period April 11 to May 10.

The drive of Atlas Corp. to take over the RKO parent company became public recently.

Dudley G. Layman, member of the board of RKO Theatres Corp., purchased 5,000 shares of the circuit's common stock last month, and now owns 18,000. Joseph E. McMahon sold his 300 shares of Republic Pictures preferred. He no longer owns any part of the company.

John B. Bertero bought 1,000 shares of National Theatres common, increasing his holding to 2,700. Alan May acquired his first 300 shares of National Theatres. Donald S. Stralem added 400 shares of Columbia Pictures common; he now has 1,000.

As the end of the Aussie financial year looms (June 30), a checkup shows that the Australian film industry will record its greatest boxoffice year, brought about, according to circuit leaders and independent exhibitors, by the solid product from both American and British producers. The boxoffice upbeat covers coast-to-coast territory—keys, nabes and country spots.

Amazing factor of the upbeat is that 2-D, devoid of fancy technical gadgets has pulled standout trade in all sectors. According to industry moguls, this stems from the stronger stories in the new screen vehicles. Yarns patterned for the masses have paid off.

Boxoffice toppers in period now nearing its close include "Here to Eternity" (Col), "Glenn Miller Story" (U), "Moon Is Blue" (UA), "Malta Story" (Rank), "All Brothers Were Valiant" (M-G), "Road to Bali" (Par), "Cruel Sea" (Rank), "Genevieve" (Rank), "Little Boy Lost" (Par), "It Should Happen to You" (Col), "Band Wagon" (M-G), "Shane" (Par) and "Million Pound Note" (Rank). Biz topper of all the Royal pictures was Rank's "A Queen Is Crowned."

Initial C-Scope pix, "The Robe" (20th) and "How to Succeed in Business Without Really Trying" (20th), got away in terrific b.o. with the former running 17 weeks in Sydney and setting new highs from coast-to-coast. Subsequent C-Scopeers, "King Khyber Rifles" (20th), "Knights Round Table" (M-G), and "Hell, High Water" (20th), were not so powerful. Insiders claim the public can't be sold on sound and wide-screen alone.

Plush Gate for British Pix British pix are enjoying plush trade all over this sector. Top product includes "Cruel Sea" (Rank), "Genevieve" (Rank), "Captain's Paradise" (London), "Million Pound Note" (Rank), "Malta Story" (Rank) and "Man Between" (London).

Spicy French pix are high in the big coin Down-Under. Socko hits include "La Ronde," "Seven Deadly Sins," "Adorable Creatures" and "One Summer of Happiness." Although previously geared into for intimate arty houses, foreign fare now is finding added outlet in class suburban and country spots. Principal distributors presently are Robert Kapferer, Peter Dawson and Frank Sellick. Dawson operates the Savoy theatres in Sydney and Melbourne.

Both Norman B. Rydge, topper of Greater Union Theatres, presently in the U. S., and Ernest Turnbull, chief of the Hoyts' circuit predicted at the start of the year that booming biz would result from the solid product coming from both Hollywood and London.

OPPOSES PEPE RUIZ IN CARTOONISTS GUILD

Challenge to the 10-year reign of Pepe Ruiz as the full-time paid business manager of the Screen Cartoonists Guild, Local 841, IATSE, is shaping up. In elections slated for June 9, Ruiz will be challenged by John J. Gentilella, an animator for Famous Studios. Local 841 represents some 300 film cartoonists in the east who work on theatrical, commercial and tv films.

Union is currently negotiating with the animation studios for a new contract, the principal negotiating point revolving around the establishment of an employer-financed welfare fund.

Kaufman, Schwartz Plan Six More Pix in Year

Hollywood, June 8.

Joseph Kaufman and Fred Schwartz, whose "Long John Silver" is currently in production in Australia, have agreed to extend their partnership with a program of six features in the next 12 months.

First of the six, to be filmed with name stars under participation deals, will be "Singapore." It will be made in CinemaScope and Technicolor with Byron Haskin directing.

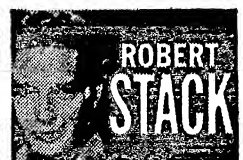
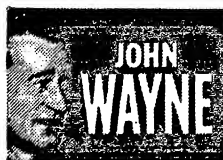
**BUSINESS HITS NEW
HIGH!**

**THE RAVES ARE
MIGHTY!**

FOR WILLIAM A. WELLMAN'S

**THE
HIGH
AND THE
MIGHTY**

WARNERCOLOR AND STER



WITH
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SCREEN PLAY BY ERNEST K. GANN Mus. Composed and Con.

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miss
a
word!

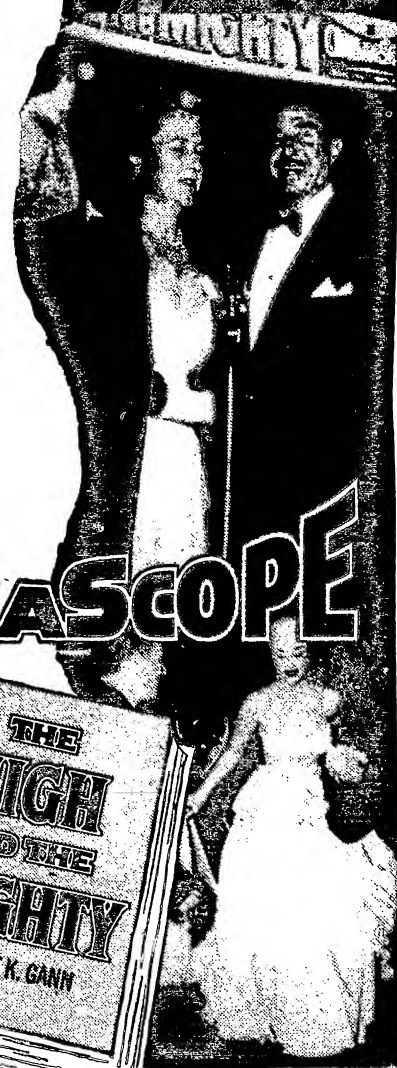
THE *Hollywood* REPORTER

"THE HIGH AND THE MIGHTY" RANKS WITH ALL-TIME GREAT PRODUCTIONS

THE HIGH AND THE MIGHTY is highly entertaining, widely appealing and handsomely mounted—high, wide and handsome in every sense of the word. This is one of the great pictures of our time. Played with fast pace, steadily mounting suspense, it contains every successful dramatic ingredient—from uproarious farce to literate tragedy. It combines physical thrills, tender passion and hard-boiled realism to make a picture that will appeal to everyone.

With this production, the young Wayne-Fellows company leaps to the front ranks of producing organizations. But the achievement is more important than that. "The High

and the Mighty" will benefit not only Wayne-Fellows, who made it, and Warners, who distributes it; its benefits will be felt by the entire motion picture industry—including every exhibitor. For this is one of those films that the screen cannot live without. It will satisfy millions and it will be widely talked about. Beautifully photographed in WarnerColor and using the breadth of CinemaScope with sure and skillful dramatic effect, it gives the public something it cannot get on television. It makes a trip to the movies a big event for any family and it restores to the screen a place of importance in our national experience.



ITY

CINEMASCOPE

PHONIC SOUND

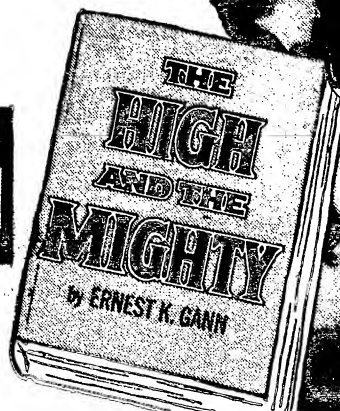
JAN
RLING

PHIL
HARRIS

ROBERT
NEWTON

DAVID
BRIAN

Initial Titles A WAYNE-FELLOWS PRODUCTION Directed By WILLIAM A. WELLMAN Distributed By WARNER BROS.



Clips From Film-Row

NEW YORK

Jack Ellis and George Chasman picked up U. S. distribution rights "The Peppermint" an Italian-made film starring Michel Simon, Michel Audeclair and Maria Ferrero. L. P. Dudley, of England, holder of patents on numerous 3-D processes, joined Three D Films, Inc., N. Y. firm doing stereo research and electronics.

Motion Picture Industry Credit Group held special session on city sales tax, with discussion headed by Morris Weiner and Max Brofman of City Bureau of Excise Taxes.

LOS ANGELES

George Bagnall & Assoc. rearranges its sales setup, with Marvin Briggs representing the distributing firm in territory south of Fresno and San Luis Obispo, and Irving Levin covering territory north of those towns.

Bob Helm, manager of the United Artists in San Jose, transferred to the U. S. Theatre in downtown Los Angeles; John Wyatt succeeded him in San Jose.

Lippert Pictures closed deal to handle distribution of Bartlett-Lyon indie production, "Silent Raiders," originally titled "The Dieppe Raid."

Allied Artists will distribute Abcon Pictures' science-fiction feature, "Target Earth," to be produced by Herman Cohen.

CHICAGO

Lou Abramson, Illinois Allied secretary, vacationing in California with wife.

Pre-trial of Essaness Theatres case skedded by Judge William Campbell for Thursday (10) in Federal District Court.

Charles Teitel planning to reissue a series of Joseph Burstyn pix this summer, including "Open City," "Bicycle Thief," "Male Brute," "Tomorrow Is Too Late" and "Little Fugitive."

Balaban & Katz annual golf tourney set for Nordic Hills Country Club July 27.

Walter Heller Co., film financiers, declared 30c dividend payable June 30.

Della Gallo, only female film booker in Chi, now booking four additional theatres for Van Nomikos circuit bringing her total to 12.

PITTSBURGH

Leonard Winograd, Rochester theatre manager who was virtually born into the film business, quitting to study for the rabbinate.

Don Beasler, associated with the Stanley Warner circuit at Greensburg and Oil City, resigned.

Art Cohen opened home appliance shop right around corner from the Stanley, where he formerly was an assistant manager.

Richard Morgan, former local AMPTO Allied secretary, is now affiliated with ABC Film Syndication in N. Y.

Another district house to bite the dust is Anthony Delisi's Bldg. in Avonmore; closed down on June 1.

Philip J. Doyle, stagehand for "Cinerama" at Warner, re-elected for his 26th year as business agent and recording secretary of IATSE Local No. 3.

Berlio Vending Co. landed concessions for district's newest and biggest drive-in, the 1,000-car Greater Pittsburgh on Route 22.

Lawrence Katz, former projectionist here and now IA district rep, recuperating from heart attack suffered there two weeks ago.

MINNEAPOLIS

Coldest May in nine years, with temperature dropping as low as 30 at times and snow and rain much in evidence, has dealt a cruel blow to territory's drive-ins which, as a result, have been suffering their worst boxoffice slump during the first two months of the current season.

Jack Cohen, one-time 20th-Fox salesman and later branch manager who resigned to launch his own business six years ago, back with the company in sales capacity.

Three of city's top nabes houses bringing back "Forever Amber" and joining in large newspaper ads which call it "new deluxe edition now in first wide-screen presentation by special 20th-Fox arrangement."

Helen Lammi joined Universal office staff as billing clerk, succeeding Betty Toscar who resigned to devote herself to maternal duties.

"Student Prince" goes into United Paramount's Radio City here, but in St. Paul 600-seat in

dependent World grabbed it on competitive bids, winning out over big circuit's 2,200-seater Paramount. Same World Theatre had also landed "The Robe" on competitive bids.

"French Line," having its first Twin Cities' run in 100 Twin ozoners here, encountered cold and rain opening nights and suffered accordingly. It is first important pic ever to debut in a Minneapolis or St. Paul drive-in.

Three more new drive-ins at International Falls, Minn., and Phillips and Ashland, Wis., opened in this territory.

DALLAS

Paul Swater arrived here to assume new duties as managing director of Melba Theatre which is being converted to Cinerama. For 20 years he was with Loew's Inc., and more recently managing director of the B. S. Moss Ritz Theatre, Hollywood, Fla.

Matinee cinema prices at major downtown theatres in Houston to be extended to 6 p.m. for convenience of office workers and store personnel. It was announced jointly by A. Lever, city manager for Interstate, and Homer McCallon, manager of Loew's State. Houses include the Metropolitan, Majestic and Kirby of Interstate, and Loew's State.

The New Horn Drive-In opened by N. H. Herner at Waller. The Mustang ozoner opened at Madisonville by Mr. and Mrs. C. W. Matson.

Douglas Desch, left RKO exchange here to become field rep for Buena Vista Films Distributing Co., which handles Disney product. He will cover Dallas, Oklahoma City, Memphis, Kansas City and St. Louis exchange areas. Jack Walton, Houston salesman, succeeds Desch as sales manager.

Leon Bernstein of Trail Drive-In named in \$3,000 damage suit by Junius B. Stevens, charging false arrest. Stevens had been arrested and accused of taking a car speaker from the ozoner. Following this, Stevens claims he has been humiliated in his army career at Fort Bliss, by being called a "jaillbird."

BOSTON

Harry Niemyer, Universal publicist, in from Coast to take over Don Morgan's duties on filming of "Five Bridges To Cross" when latter was rushed to Baker Memorial Hospital for emergency appendectomy. Odd coincidence is that the company is currently filming scenes in the hospital where Morgan is recuperating.

Marjorie Ann Astor Theatre flack, now Buffalo fieldman for RKO, in town for a few days to "pinch hit for Joe Longo, switched to Coast temporarily to aid campaign on "Pinocchio."

Jack Hill replaced Jack McCarthy on WB sales staff, with McCarthy resigning to enter insurance biz.

Ken Mayer, former Universal salesman, makes his bow as tv producer June 21 when his Chevrolet sponsored variety show prems on Terrace Room of Hotel Statler.

Metro exchange personnel feted Mrs. Elizabeth Dervin, who retired after 34 years as cashier and Miss Enez Squillario, who resigned following 10 years as head of contract department.

REGINA, SASK.

George Kozoriz, of Canora, Sask., purchased Roxy Theatre there from C. Hochman and Dr. P. Kowalski. Latter pair bought house in December, 1953, from the Regal Amos Co.

Latest theatre at Swift Current, Sask., is The Cinema, a \$150,000 house, owned and operated by Douglas Burke.

Jersey City

Continued from page 7

der a state statute and the local ordinance. The Hudson County grand jury, however, refused to hand down an indictment against the defendants under the state law. The city, in the light of this, withdrew its complaint.

But when the film was set for the Jan. 6 opening, the city reworded its ordinance, barred the pic's showing and brought Manfredonia to trial in Magistrate's Court. Latter upheld the ban and imposed the \$100 fine. An appeal from this resulted in Judge

TOA to Hear Re Schwartz Films

Formation of a new distribution setup to handle the pictures partially financed by a group headed by Fred Schwartz, Century circuit topper, is expected to be revealed at the Theatre Owners of America board meeting in Los Angeles on June 17. "We've been thinking about it and toying with the idea for some time," said Schwartz in New York this week. "We expect to have all details completed by the time the TOA board meets and it's 90% certain that we'll be able to make our announcement at that time. It will be exciting news for the trade."

Schwartz is expected to extend his partnership arrangement with producer Joseph Kaufman into a full-scale organization with a goal of six more pictures in the next year. They teamed originally in Treasure Island Productions, under whose banner "Long John Silver" is currently filming in Australia. Project also involves a coproduction deal with Australian investors.

Kaufman was in New York last week to complete banking arrangements for the new pic. He said he planned to film another one in Australia and had one ready to roll in Hollywood. Kaufman and Schwartz plan to concentrate on top properties and will offer participation deals to top name stars. Kaufman said director Byron Haskin, writer Martin Rackin and actor Robert Newton, all associated with "Silver," will be involved in some of the other projects. First of the new pic planned will probably be "Singapore," a Technicolor-Cinemascope drama scripted by Rackin and directed by Haskin.

After stopping over on the Coast for a short visit, Kaufman heads for Sydney, Australia to wind up "Silver." He said he expected to remain Down Under for about three or four months. "Silver," he said, would be ready for worldwide release at Christmas time. It is being shot in Cinemascope and Eastman color. In addition, Kaufman will ready a second negative in 1:85 to 1. "We'll be able to service any theatre in the world," he said.

Quantity---TOA

Continued from page 3

standing from our suppliers, and we are convinced that once a closer liaison is established between the producer and the exhibitor, we can have a sober and sincere meeting of the minds that will bring hope and prosperity to the industry."

Reade indicated that some companies have already expressed a desire for across-the-table talks and others are expected to fall in line. TOAers will be feted on the Coast by Universal, which is holding a cocktail party at the studio commissary on the eve of the opening session.

Prior to the meetings, Reade, general counsel Herman M. Levy and veepee Albert M. Pickus are attending special confabs of TOA units in Seattle, Portland, Ore., and San Francisco.

20th Producing

Continued from page 3

finance indie units such as Powell & Pressburger to do them. At the moment, "That Lady" is lensing independently under just such an arrangement with 20th.

Asked whether his leasing of three houses in India indicated a new pattern of operation abroad, Skouras denied this, commenting that the theatre acquisitions in India were conditioned by special circumstances. 20th is also expanding its theatre holdings in South America.

Skouras left N. Y. Monday (7) for the Coast where, with Al Lichtman, director of sales, he will preview "The Egyptian" and also see the Cinemascope demonstration reel which currently runs around 90 minutes. Once they approve the C'Scope preview pic, which incorporates scenes from forthcoming C'Scope productions and carries three kinds of sound, 20th intends to almost immediately set nationwide demonstrations for theatre men and the press.

Amusement Stock Quotations

(N.Y. Stock Exchange)
For Week Ending Tuesday (8)

1954	High	Low	Am Br-Far Th	133	16	15 1/2	13 1/2	Net
								Change
	59	41 1/2	CBS, "A"	60	57 1/2	53 1/2	53 1/2	- 3/4
	58 1/2	41 1/2	CBS, "B"	21	57 1/2	53 1/2	53 1/2	- 3/4
	25 1/2	19 1/2	Col. Pic.	123	24 1/2	23 1/2	23 1/2	- 1 1/2
	10 3/4	9 1/4	Decca	159	10 1/2	9 1/2	9 1/2	- 1/4
	63 1/2	46 1/2	Eastman Kdk.	120	60 1/2	58 1/2	58 1/2	- 1
	15 3/4	13 1/4	Loew's	178	15 1/2	14 3/4	14 3/4	- 1/4
	7 3/4	6 1/4	Nat. Thea.	254	7 1/2	6 5/8	6 5/8	- 1/4
	32 1/2	26 1/2	Paramount	147	32 1/2	31 1/4	31 1/4	- 1/4
	34 1/2	28	Philco	104	33 1/2	32	32 1/2	- 1
	28 1/2	22 1/2	RCA	573	27 1/2	26	26 1/2	- 1 1/2
	6 1/2	2 1/2	RKO Pict.	139	6 1/2	6 1/2	6 1/2	-
	6 3/4	4 1/2	RKO Thea.	326	6 3/4	6 1/2	6 1/2	+ 1/4
	4 7/8	3	Republic	305	4 7/8	4 3/4	4 3/4	+ 1/4
	12 1/2	10 1/2	Reg. ptd.	19	12 1/2	11 3/4	11 3/4	- 1/4
	17 1/2	11 1/2	Stanley War.	175	17 1/2	16 3/4	16 3/4	- 1/4
	22 1/2	18 1/2	20th-Fox	127	20 1/2	18 7/8	18 7/8	- 1 1/2
	23 1/2	18 1/2	Univ. Pix.	71	22 1/2	21 1/2	22 1/2	- 3/4
	70 3/4	63 3/4	Univ. ptd.	120	70	69 1/2	70	- 3/4
	16 1/2	13 1/2	Warner Bros.	41	15 1/2	15 1/4	15 1/4	- 3/4
	73 1/2	63 1/2	Zenith	39	67 1/2	64	64	- 3

American Stock Exchange

1954	High	Low	Am Br-Far Th	133	16	15 1/2	13 1/2	Net
								Change
	6	3 1/2	Allied Artists	19	4 1/2	4 1/2	4 1/2	-
	11 1/4	9 1/4	Du Mont	58	10	9 3/4	9 3/4	- 3/4
	14 1/2	11 1/2	Technicolor	107	12 1/4	11 3/4	12 1/4	+ 3/4
	3 1/4	2 1/4	Trans-Lux	7	3 1/2	3 1/2	3 1/2	-

Over-the-Counter Securities

	Bid	Ask						
Capitol Records	9 1/4	10	- 1/4					
Chesapeake Industries	2 1/2	3 1/2	- 1/4					
Cinerama Inc.	1 3/4	2 1/4	- 1/4					
Cinerama Prod.	2 1/4	2 3/4	- 1/4					
Color Corp. of Amer.	3 1/4	1	- 1/4					
King Bros.	1 1/4	1 3/4	- 1/4					
Polaroid	39	41	+ 1/4					
U. A. Theatres	10 1/2	11 3/4	- 1/4					
Walt Disney	11 1/4	12 1/4	+ 3/4					

* Actual Volume.

† Ex-dividend.

(Quotations furnished by Dreyfus & Co.)

Germans Daydream of U. S.

Continued from page 4

Hollywood—and in part to the very definite resentment of things German which lingers in the U. S. as an aftermath of the war period. Latter is a fact which the Germans prefer to ignore but which nevertheless exists.

Solution, Lester thought, was for the German producers to find a style in their stories rather than their techniques. "They will have to start making pictures of our times instead of costume dramas and musicals," he observed. "The Germans still have a bad conscience. As a result, they have avoided topics that hit too close to home or any films that will remind them of the Hitler period and what followed." But change is noted following growing economic stability. Couple of war pix are now coming along. One is Gloria Film's "0850" which he likened to "From Here to Eternity."

While in N. Y., Lester is huddling with Munio Rodhorzer who reps Carlton along with a number of other important German production, distribution and export outfits in the U. S. The Carlton coproduction with White, in which the latter will have a 25% stake, will be made in German and English versions in Germany. Cameras should roll on it in September.

Lester, who's an American who now makes his residence in Germany, said coproduction deals, while very desirable, presented certain problems as a result of the German financing setup which is unique. In his own case, the German government office made aid contingent on a major American releasing deal prior even to the making of the film.

Lester explained that, under the existing setup, the German government co-guaranteed as much as 100% of the cost of a film following script approval. These guarantees, however, go to the distributing outfits and as a rule cover a package of eight pix to reduce the risk. The distributors in turn "hand out" production assignments to various producers. Gimmick is that the producer can't get his money back until the cost on all eight films has been recouped.

Flaw in Plan

That means that, if out of the eight two are good and the rest fail, the two must suffer since the losses will balance the profits. While the producers participate only after costs are returned, distributors are liable for losses and must share in them if they're in an economic position to do so.

This kind of setup obviously is no good for coproduction since the

American partner won't agree to a deal under which his take is dependent on the profits or losses of other pix. Lester said that under his deal with White, all the income from the western hemisphere would go to the latter to cover his investment. There'll be a 75-25 split until all investments are covered. After that, White and Carlton prexy Guenther Stappenhorst share 50-50 in the returns.

Carlton, which is also considering Cinemascope, will coproduce a new version of "Die Fledermaus" (The Bat) with the British production team of Powell & Pressburger this fall, and Lester said considerable German coproduction with French and Italian film outfits was being promoted. Carlton also is making "Cabaret" with Paul Henreid.

Germans are beginning to shoot in Eastmancolor which can now be processed locally, Lester said. He held that no quota was pending in Germany which is operating in a spirit of free enterprise. However, he reported, U. S. pix are losing ground in Germany because "the Germans like their own." Occasional Hollywood productions, like "Eternity," are big boxoffice.

Doping Taste

Continued from page 5

exhibition as well as the production-distribution side.

The public's indifference is perhaps pinpointed in the words of Bob Wile, executive secretary of the Independent Theatre Owners of Ohio. In a bulletin to members, Wile says: "We are sorry to report that a number of pictures for which everyone had high hopes are not doing business. 'Night People,' while an excellent picture from the point of view of entertainment, is just not drawing people in. Perhaps it is the title. 'It Should Happen to You,' from Columbia, is also very entertaining but not doing the business it should. However, Judy Holliday has not meant much at the boxoffice recently."

"Executive Suite," with a cast of 10 stars, was to me an excellent piece of entertainment. However, the general public just cannot follow the details of selling stock short, earning reports, comptroller's charts, etc. On the other side, 'Saskatchewan' has been doing exceedingly well and this is apparently the type of picture the public—with the possible exception of the largest cities—wants to see. Neighborhood and smalltown theatres have reported good business on this one."

Original sin...drawing them like a magnet...to this place...to each other!

**GARY SUSAN RICHARD
COOPER · HAYWARD · WIDMARK**

TRESPASS INTO THE
GARDEN OF EVIL

Hooker struck a match...and the light fell on Leah, to reveal her as she really was...so deceptively innocent, so inwardly bold...and then the flame slowly flickered to mirror Fiske, the gambler, who was now playing for the highest stakes of all...the woman!



This is Hooker...
who led!



This is Leah...
who tempted!



This is Fiske...
who cheated!

20th Century-Fox's Production in

CINEMASCOPE

takes you beyond the treacherous torrents of Los Concheros...
beyond the land of the Black Sand...with these three!

Color by **TECHNICOLOR**

with **Hugh MARLOWE · Cameron MITCHELL · Rita Moreno**
Victor Manuel Mendoza

Produced by

Directed by

Screen Play by

Charles BRACKETT · Henry HATHAWAY · Frank FENTON

From a story by **FRED FREIBERGER** and **WILLIAM TUNBERG**

Play it in **GENUINE**
4-TRACK MAGNETIC
HIGH-FIDELITY DIRECTIONAL
STEREOPHONIC SOUND

Also available in
1-TRACK HIGH-FIDELITY
MAGNETIC SOUND

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AVAILABLE FOR JULY 4th! See Your 20th Century-Fox Branch Manager Now!

Briefs From the Lots

Hollywood, June 8. Eve Miller, former Warner pactee, set by 20th-Fox for Marilyn Monroe's pal in "There's No Business Like Show Business." "Beauties of the Night," French film to be released in U. S. handed "B" rating by Legion of Hall Bartlett tabbed "Unchained" as third indie with cast headed by Erroy Hirsch and Todd Duncan. Ted Sherdeman signed by Universal-International to script "Away All Boats." Kenneth Dodson war novel. George Raft pacted by 20th-Fox for one of "Black Widow" top roles. Universal-International added Lord Byron's poem, "The Island," to summer shooting sked with producer chore for Albert J. Cohen.

Dana Andrews, planning own indie unit, has purchased "The Builder Uppers" and has Norman Corwin scripting "Norman Desmond en route to Berlin to replace the ailing Sergei Petchnikov, as unit manager on U-F's "Captain Lightfoot." Elizabeth Seller, English thesp, draws featured role in 20th-Fox's "Desiree." Barry Jones cast in featured role in Metro's "The Glass Slipper." Frank Beigelman set to replace the late James Martin, as studio manager of Columbia's Sunset Studio. Merry Anders, who exited 20th-Fox, signed by Columbia for stint in "Phift." Eduardo Noreiga joins cast in Pine-Thomas "Love Is A Weapon." Lee J. Cobb and Joanne Dru signed for extra roles in "Day of Triumph," religious full-length feature to be produced by Century Films.

Lester Sansom, Allied Artists editorial dept topper, finalized arrangements with Armed Forces for filming "Battle Star" and "The Annapolis Story." Universal-International is bringing in two additional cameramen for June filming sked, Reggie Lanning from Republic and Harold Lipstein. Curtis Bernhardt assigned megging chores on Metro's "Interrupted Melody." Universal-International has acquired screen rights to "The Third Girl from the Right," scripted by Eddie Buzzell who will direct with Sam Marx producing. Jan Merin into Universal-International. "Five Bridges to Cross." Albert Dekker signed for featured role in Warner's "East of Eden." Richard Deacon joins Filmmakers' "Private Hell 36" cast. Hall Bartlett set Erroy Hirsch and Todd Duncan for two top roles in his indie, "Unchained."

George Ross signed by Warners for thesp and technical adviser on "Drumbeat." Allied Artists' "Stranger in Town" retitled "The Ghost of O'Leary." Ralph Axxess snagged role in "Love Is A Weapon" at Paramount. Maria Zanoli set for role in Warners "Helen of Troy." Bryan Foy signed Crane Wilbur to screenplay "Women's Prison," which Foy will produce for Columbia release. Peggy Ann Garner set to replace ailing Maggie McNamara in 20th-Fox's "Black Widow." Edward Small's "Case File: FBI" now tagged "Down Three Dark Streets." Gary Merrill pacted for star spot in "The Police Story," produced by Hayes Goetz. Richard Cutting inked by Warners to essay role of a colonel in "Drum Beat." Touch Connors set for second lead in Century Films "Day of Triumph."

Eddie Kafanian signed by producer-director Wyatt Ordung for top featured role in "Walk the Dark Street," formerly tagged "The Sporting Game." Fred MacMurray pacted by Pine-Thomas for Lewis role in the Lewis & Clark epic, "Blue Horizon." Bill Phipps and Gordon Jones join cast of Universal-International's "Smoke Signal." Jay Dratler signed to screenplay "The Desperate Hours" for William Wyler at Paramount. Jan Arvan snagged role in Warners "The Silver Chalice." "The Detective," scripted by Philip Yordan, will be Russell's first production for United Artists. John Huston has pacted Robert Morley and Leo Lund inked by Universal-International for top role in "Chief Crazy Horse." Russ Tamblin assigned featured role in Metro's "Deep in My Heart."

Curtis Bernhardt pacted by Metro to direct "Interrupted Melody." Marjorie Lawrence biopic. Director George Sherman will do thespist in "Chief Crazy Horse," which he is megging for Universal-International. Jerry Hausner inked by Collier Young for "Private Hell 36." Pat Lawless and Strother Martin join cast of Warners "Drumbeat." Ted Sherdeman pacted by Universal-

International to script "Away All Boats," which Howard Christie will produce. Gotham legit thesp Jacques Aubuchon, David Stewart, Herbert Rudley, E. G. Marshall, Bert Marshall, and Joe Wiseman inked by Warners for "The Silver Chalice." Peter Viertel arrived from Europe to screenplay Frank Harris' novel, "Reminiscences of a Cowboy," which Jerry Wald will produce at Columbia. Frank Wilcox set for featured role in "Abbott & Costello Meet the Keystone Kops" at Universal-International.

Anne Baxter copped star role with Charlton Heston and Yul Brynner in Cecil B. DeMille's "The 10 Commandments." Charles Vanel, Brigitte Auber into Paramount's "To Catch A Thief." Hugh O'Brian signed by 20th-Fox for role of Miltz Gayner's b.f. in "There's No Business Like Show Business." Nick Dennis joins Warners "East of Eden" cast. Howard Welsch's next indie, "Portifino," underwent title change to "Lady From Chicago." Harry Horner set by Hall Bartlett to direct indie "Unchained." Ward Bond set for top featured spot in William E. Selwyn's "The Bob Mathias Story." Charles Bickford snagged top role of Dr. Runkleman in Stanley Kramer's upcoming "Not As A Stranger."

Color Labs

Continued from page 3

transfer imbibition process was the only one used by the Technicolor Company and became known as the "technicolor" process. With recent introduction of the Eastman negative-positive process, used by competing laboratories, the Technicolor Corporation has switched to it for many pictures but still continues to use the "Technicolor" title in these cases.

"Producers selecting color processes for new pictures have been duped when they saw what was actually Eastman color" described as "technicolor," thereby confusing it with the dye transfer imbibition process known as technicolor, which they knew they could only get from Technicolor, Inc.

"Distributors and the public as a result were deprived of higher quality motion picture films.

"Other laboratories, such as Pathe, were deprived of customers who desired the Eastman process, but who had been misled into believing that the Eastman process is the technicolor process and obtainable only from the Technicolor Company."

Background sheet provided by Pathe explains that under Technicolor dye transfer imbibition process three (red, green and blue) separate negative strips are photographed. Print is made by a separate printing process for each color. In the Eastman system one negative contains all three colors and the print is obtained by direct exposure of the negative on to color positive film stock. Pathe alleges the Technicolor method is "unsuccessful" for new film processes such as CinemaScope.

James L. Wolcott, Pathe exec v.p., said the pitch to the FTC "brings into the open for the first time the battle of color which has raged off-screen for more than a year. The Technicolor Corporation, losing ground with its 20-year-old dye transfer imbibition process to new and superior color techniques, is misleading the public and even those in the industry by describing the superior Eastman process as 'technicolor.'"

'GWTW' King Size

Continued from page 3

nally, the David O. Selznick production was to be re-released in widescreen only, Metro having run into some difficulty in obtaining the original separation tracks. Just before actual release of the picture, however, agreement was reached with Selznick on the sound tracks and Perspecta sound was added.

At the moment, Perspecta seems to have the lead in use for re-recording of classics. Any film can be re-recorded with the system and still be compatible in theatres which do not have new sound installations.

Dore Schary's Crack At Selznick Contradicts Metro's Soothing Balm

Hollywood, June 8.

Metro studio chief Dore Schary disinterred the M-G-Selznick row over "Gone With the Wind" producer credits, but with the accent on comedy. Schary's cracks highlighted the Friars' testimonial banquet for Tony Martin Sunday night (6) at the Beverly Hills Hotel.

"I would talk more about Tony being such a humanitarian and everything," Schary told the audience of 500 formally-garbed members and guests. "But somebody is liable to think that I am trying to give a message. After all, banquets like this should not have a message! Western Union sends messages! Entertainment should not be a message and this is entertainment—and everybody knows that Entertainment was produced by David O. Selznick."

George Jessel toastmastered the Friars' salute with 13 other speakers on the dais. Tributes ranged from a brief by producer Joe Pasternak to an impressive kudo by Samuel Goldwyn to banter by Schary. Latter gagged he once gave Martin a job in the belief he was Perry Como.

Jessel introduced L. A. Mayor Norris Poulsen as "handling public relations for Eartha Kitt and, at another point, accused Pasternak of losing his dialect.

General Harold George, Mayor of Beverly Hills, stated nothing has given him greater satisfaction than signing a recommendation for a Bronze Star for heroism for Martin during World War II.

Metro Butlers

Continued from page 3

industry was to provide entertainment and not message pictures.

Schary, on the other hand, stressed the importance of so-called "message pictures" recently in a lecture at Los Angeles City College. "It is part of the executive responsibility to see that these films are made," he opined. "Films must provoke thought in addition to entertainment. They must educate and inform as they entertain. We are no longer living in a country where the average education is that of a grammar school graduate."

Meanwhile, "Wind" continues to get off to a fast start. Three more openings scored big takes, with subsequent days holding up to indicate long runs for all six of the current engagements. At Loew's State on Broadway, the first eight days outgrossed every Metro picture to have played the house. In Houston, one of the three new Loew openings, "Wind" outgrossed every preem at the theatre, including the original 1939 opening of the same picture.

Sock business is also being chalked up in Syracuse, Atlanta (now in its third week), San Francisco and Kansas City. Eight more situations are slated to start showing the picture on June 30, with Canton, O., set for that day. Dayton and Akron get the film on July 1, Indianapolis, Va., Toledo, O., and Richmond, Ind., July 3.

Skouras Raps

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of fee-tv is Paramount, which owns a half interest in Telemeter and is convinced that the system has a future.

At the Par annual stockholders meet in N. Y. last week, Par prexy Barney Balaban said the Telemeter test in Palm Springs, Cal., had "clearly established the technical proficiency of the system and the willingness of the public to pay for quality television entertainment in their homes."

If other producing outfits are of a similar mind about pay-as-you-see, they aren't talking. Some of the indies, like Samuel Goldwyn, have made it clear that they are interested, but that's quite a ways from providing pay once the operation gets started. Toll-tv interests openly admit that, in the long run, they can't be successful unless they have Hollywood cooperation.

French Puzzling U. S. Ways

Continued from page 1

france prefers to wait for the actual settlement of the film agreement.

MPEA sources this week confirmed that all major obstacles in the French agreement had been straightened out and that a signing of the pact could be expected momentarily. This was the optimistic pitch also of MPEA prexy Eric Johnston's remarks at a dinner he threw for the heads of the international companies in N. Y. last week (29).

Under this deal, which is retroactive to last June, the French issue 110 visas to MPEA as in the past. Furthermore, they raise remittances to \$200,000 monthly from the current \$120,000, and allow certain capital account deals on money accrued to the U. S. distributors. The 300,000,000 francs (\$800,000) fund, set up under the French deal three years ago, is split in half with 50% going to Unifrance and the rest to be remittable. An extensive schedule of permitted uses of blocked coin also is set up.

Use U. S. Channels

Lourau said one of the reasons the French weren't interested in going into distribution in the U. S. was that they would have no assurance of getting all the good pictures from their producers. This is a problem also besetting Italian Films Export which has lost some top product and is now casting around for quality American indie films for distribution. He also observed that "we don't want to substitute for the American independent distributors."

The purpose of setting up a promotional office was, he declared, to help support the films which have proved in the first runs that they are suitable for nationwide distribution. Lourau admitted that French producers are "disappointed" over the showing of their films in the U. S. "because they don't understand American audiences. They fail to comprehend that, because French audiences like something in a film, it is not automatically liked by American audiences."

At the same time, Lourau admitted that the quality of the French product has not been what it should be and that any attempt to raise the production volume didn't automatically mean better films. On the contrary, Lourau held, it implied that the number of technicians, directors and writers would be spread more thinly over the good films.

Lourau observed further that "our market is Europe" and that this market was still the French producers' primary concern. "If we have a film suitable for the U. S., that's fine," he held. Coproduction with American interests was a valuable means of gaining gradual entrance to the U. S. market, he thought, since it served to introduce French stars on the scene.

As to Dubbing

As the producer of "Wages of Fear," the 1953 Cannes Film Festival top award winner, and also of the successful "Fanfan La Tulipe," Lourau has a personal interest in the final determination of whether to dub or not to dub and what should be done about French pix. He disclosed that "Fear" had been withheld from the U. S. market pending a subtitled run in Britain. Since this has proven completely satisfactory, the film will now be released in America with titles. It's been cut from 150 to 125 mins.

Lourau admitted that he was very interested in dubbing, which he thought had to be done in the U. S. and not in France, but opined it was difficult to determine in advance whether a film deserved the \$15,000 to \$20,000 outlay necessary to give it a quality lip sync treatment.

This comes down to an old controversy among foreign producers: Whether it is wise to concentrate on the expansion of existing apt houses, numbering at the moment no more than around 150 to 200, or whether it's better to play for higher stakes and gamble the dubbing cost on wider acceptance of films with an English track. Italy example helps only in that it has established that cliclo pix in dubbed form—like "Anna"—do very well—whereas the rest aren't outstanding. It's true, however, that, unlike the French, the Italians are much more given to turning out spectacle stuff which lends itself to dubbing.

Problem of censorship—official and unofficial—also haunts for-

sign pix in the U. S. as Lourau knows from his own experience. His "Little Bird of Don Camillo," fabulous success in Europe, laid an egg in the U. S., partly because it failed to clearly identify the Communist as a villain. "Wages of Fear," released at the time of the Cannes Festival, have an anti-American slant and to battle against this difficulty and his "Lucresia Borgia," a United Artists release, had a lot of trouble with Customs. "Camillo," incidentally, was released in three versions—Italian, French and dubbed English. Of "Fear," Lourau said he had the opinion of many Americans and Europeans that the film isn't anti-U. S. Cuts still leave the controversial scenes in the pic.

Cravenne Due

Lourau said Robert Cravenne, exec secretary of Unifrance, would be in the U. S. in September to set up the promotion office. Prior to this, Lourau indicated advice would be asked of the American industry on the best way of running such a setup. Earlier this year, Cravenne had estimated that about \$60,000 a year would be needed to do the job at the outset.

Asked what would Unifrance do if they found U. S. importers doing an inadequate job on handling French films, Lourau replied: "Then we'll just stop helping them."

McCoy Background

Continued from page 3

ern hemisphere distribution rights to French-made carbons.

In general, Lachman noted, the problems of exhibs abroad are similar to those of their colleagues in the United States. There is confusion relating to the new projection techniques, they are burdened with heavy taxes, and there are complaints concerning the high cost of film and the shortage of product. "The biggest subject of discussion," Lachman said, "is to get Hollywood to agree to a single or at least a flexible standard of projection. They can't afford to experiment. They can't bounce from one new idea to another."

Film rentals, he noted, are in the stratosphere. Percentage terms of 50% and 70% are not uncommon abroad and local governments are hitting the exhibs with hefty admission taxes. Lachman pointed out. For example, in Italy there is a 50% admission tax.

One encouraging aspect of film exhibition abroad, according to Lachman, "is the sight of people queuing up for pictures which, to me as an exhibitor, is gratifying. It's common in such countries as Holland, Italy and Spain."

Lachman said there was considerable interest in the use of American equipment and "in countries where they can surmount the restrictions on blocked funds American equipment goes in." Lachman, however, asserted that equipment manufacturers abroad are making great progress and are beginning to turn out fine theatre devices.

Strike Hits

Continued from page 3

this week to make up their minds on these demands. The distributors are unanimously resolved to stand pat in their rejection.

The case of exhibitors is even more acute, as operators are demanding increases of 100%, although their wage scales are already high in proportion to admission scales. When these were upped to April, 1952, exhibitors granted all-round wage increases to their workers, and thereby were hard hit when only six months later the Government again cut film-theatre admissions. They are consequently quite unable to meet these new wage demands.

The strike has also spread to radio, and all network musicians downed tools two days ago. A big effort is being made by the webs to prevent listeners from realizing this, but for 48 hours all music on the air has been coming from platters. The radio "musicians" have also demanded increases of 100%, plus a 150% surcharge for programs with studio audiences.

GREATER WITH THE WIDE-SCREEN!

And Stereophonic—what a tonic!—Sound!

ATLANTA'S 5th TIME TOPS ALL BUT 1st!

Beats every showing of "GWTW" except the first, which was the famous World Premiere! 2nd week beats New Year's Week of "Knights of the Round Table." Tops 2nd week "Ivanhoe" and "Quo Vadis."

FRISCO DITTO! TOPS ALL BUT FIRST!

"GWTW" takes Frisco by storm! Tops every other "GWTW" re-issue. Held over!

NEW YORK SETS NEW SHOW BIZ MARK!

First 6 days at State theatre tops combined gross of original release (which played at Christmas) in two theatres, Astor and Capitol! Long run ahead!

HOUSTON TOPS ORIGINAL RELEASE!

Tops original release. Imagine! The fifth time around beats the very FIRST! Opening day tops "Quo Vadis," "Show Boat" and other M-G-M Big Ones!

SYRACUSE BEATS M-G-M's BIGGEST!

Sensational business. Crowds thrilled by Wide-Screen "GWTW"! Opening day tops M-G-M's very Biggest: "Knights of the Round Table," "Show Boat" and others!

KANSAS CITY TOPS FAMED "IVANHOE"!

Very pretty. They're beating record-breaking "Ivanhoe" business and so can you!

America loves GWTW again and again and again and again AND AGAIN!

Film Reviews

Continued from page 6

The Rainbow Jacket

for local audiences, with a strong cast of British name performers. Inadequate marquee lure may make it a tough-selling proposition in the U. S. market.

First-class Technicolor lensing takes fullest advantage of some finer aspects of the English countryside, and shows off the beauties of some famous local racetracks. There are virile action sequences including some fine racing scenes. The story, however, rarely matches up with the backgrounds.

It is a conventional yarn of a one-time champion jockey, warned off the course for shady practices, who is determined that his boy protegee should go straight. But the kid's mother gets into financial difficulties and the boy is persuaded to pull a race. Subsequently the ex-jockey gets his ticket back, but discovers that the youngster has been warned to lose the race and sacrifices his own career to get him first past the winning post.

Rising continually above the melodramatic theme, a fine cast gives the story a much needed veneer. Bill Owen does a sterling job as the ex-jockey while Fella Edmonds, as the boy protegee, plays a natural for horses, is a promising new-comer. The best performances, however, come from Robert Morley, as an irascible owner, and from Wilfrid Hyde White, one of the stewards. Kay Walsh, within the limitations of her role, does very nicely as the boy's mother and supplies the solitary touch of romance in her association with Owen. Edward Underdown provides a reliable interpretation of the trainer, with Charles Victor supplying some neat comedy lines as his head boy. There are matching performances by others in the cast.

Myro.

Within Man's Power (DOCUMENTARY)

Produced for National Tuberculosis Association by Nicholas Webster and National Video Productions, Inc., Wash., D. C. Directed by Nicholas Webster; photography by Boris Kaufman; screenplay by Edward Munkland; narration by Wilfrid Hyde White. Released by National Video. Previewed in Washington, May 17, '54. Running time, 27 MINS.

This is a simplified, sugar-coated version of the progress made in the past half century in the conquest of tuberculosis. It is made in 35m for theatrical showing and in 16m for television, on order by the National Tuberculosis Assn. to celebrate its 50th anniversary this month.

Story opens with a doctor telling a patient and his wife that the patient's X-rays show TB, but that the case can be cured because it was caught early. When the patient protests his hard luck, the doctor tells the story of early "consumption" and how the medicals had no idea how to cure it.

Then the story moves along to the campaign of Dr. Lawrence Flick, in Philadelphia, to recognize and handle the disease for what it was, of Dr. Trudeau's discovery that healthy, outdoor life aided in licking the terrible "white plague," and of the early quack cures.

Finally, the National Tuberculosis Association is formed and the fight is carried successfully into the various states, so that the ailment can now be cured by proper care.

Film tells briefly and palatably about the problem, and is something which need not frighten anyone. If anything, it hits too lightly at the matter. It is a background story, with virtually nothing in the way of look at the future.

Pic is handled via simple impressionistic sets throughout the cutbacks, is cleanly photographed and pleasantly handled, but its impact is mild.

Lowe.

Jungle Man-Eaters

Standard Jungle Jim program, telling with Johnny Weissmuller for lowcase bookings.

Hollywood, May 2. Columbia release of Sam Katzman production, Stars Johnny Weissmuller; directed by Lee Sholem. Screenplay by Samuel Newman; based on the King Features Syndicate cartoon feature; camera by Henry Freulich; editor Gregory Jay. Reviewed at Hollywood Paramount May 19, '54. Running time, 67 MINS.

Johnny Weissmuller as Jungle Jim, Bernard Hamilton as Zulu, Lester Matheson as King Kong, Paul Thompson as Chief Benda, Vince J. Townsend Jr. as N'Gala, Louise Franklin as (Aspect ratio: 1.85-1)

Parring the course for Columbia's "Jungle Jim" entries, this latest Johnny Weissmuller starrer

finds him in his familiar hero role, going through standard derring-do amidst appropriately cut in African stock footage.

Picture has a certain exploitation potential for its lowcase market in the stock footage showing a fight between a lion and a bull, in which the king of beasts gets his comeuppance from the toro before Weissmuller closes in for the hand-to-hand combat and kill. The hero also gets in his licks in a crocodile battle for good effect.

Samuel Newman's screenplay, which Lee Sholem directs generally to good advantage, and which makes fast use of stock footage, is woven about the round-up of a diamond smuggler who threatens the stability of the world market after a jewel strike in the midst of the jungle. Jungle Jim, who enters the case after the natives he oversees are drawn into the heavy's machinations, is assisted by a Scotland Yard Inspector, sent to Africa to investigate the matter. Plot is off to a deadly slow start but picks up after a while.

Weissmuller takes on man and beast in equal deadpan stride. Richard Stapley is convincing as the Scotland Yard man and Karin Booth is the particularly pretty doctor in love with him. Gregory Gay is a persuasive heavy without being too villainous. Bernard Hamilton scores as Jim's chieftain friend and Lester Matthews is okay as the commissioner. Tamba the chimp is in for the usual laughs.

Henry Freulich's lensing meets the demands of the picture and Gene Havlick expertly cut in the stock footage which the Sam Katzman production uses so generously.

Hell Raiders of the Deep (ITALIAN-DUBBED INTO ENGLISH)

Suspenseful wartime drama reenacting the exploits of Italy's frogmen.

Italian Films Export release of a Valenti-Ponti-De Laurentis production. Stars Eleonora Rossi Drago, Pierre Cressoy; features Tito Carraro, Carlo Cellini, Giacomo Mancini, Giovanni Tattoli, Luigi Ferraro, Giovanni de Pado, Giovanni Mappello, Giorgio Spaccerelli, Colombo Ferro, Sergio Tofani, Victor De Santis. Screenplay, A. Bragadin, E. De Concini, D. Coletti; camera, Aldo Tonti; under-titles, Franco Vico. Previewed May 19, '54 in N.Y. Running time, 92 MINS.

Marion Eleonora Rossi Drago
Sylvan Pierre Cressoy
Paul Muller Tito Carraro
Riccardo Gallone Carlo Cellini
(Aspect ratio: 1.33 - 1)

There's plenty to hold the customers' interest in "Hell Raiders of the Deep," the Italian-made story of the daring frogmen who, in 1941, harried Allied naval units and managed to invade Alexandria to sink a British aircraft carrier. Done in documentary fashion that adds to the drama and suspense of the story, the dubbed film offers some extraordinary underwater scenes and has definite appeal particularly to action houses.

Here's an instance where dubbing should be a real asset in the U.S. market. Pic is more concerned with action than with dialog, and the English soundtrack has been so skillfully added that there's rarely any discrepancy between mouth movements and the matched lines. This leaves "Hell Raiders" with a highly unusual theme and treatment but a virtually unknown cast. There are no overt attempts at glorifying the Italian navy. Instead the film concentrates on the exploits of a small group of men engaged in suicidal activity.

Eleonora Rossi Drago is an attractive gal but her contribution to the proceedings is minor. She's cast as a spy for the undersea raiders and she ends up being shot by another spy. Pierre Cressoy makes a handsome and determined hero. He impersonates Luigi Durand De La Penne, a real-life frogman who was responsible for some daring exploits and who acted as adviser on the film. He's also seen in the underwater sequences.

Considerable suspense is generated by director Duilio Coletti and his cameramen, Aldo Tonti and Victor De Santis, as they desecrated the training of the frogmen at the actual attack. Final portion of the picture, showing the men riding their unique "pigs" electrically propelled 21-foot torpedos with a 12-mile cruising range above and below the surface, is as thrilling as any ever seen on the screen.

Underwater lensing is tops and has a highly realistic quality as the frogmen cut their way through protecting nets. Some teams die

as depth bombs crush their lungs. Others reach their objective and blow it up by attaching explosive charges to the bottom of ships. Initial part of the film gets mired down in detail, but events soon speed up for the sock climax. If properly sold, "Hell Raiders" shapes as one of the best dubbed entries to date.

Barefoot Battalion (GREEK)

Interesting Greek import for art houses, but limited prospects for the general market.

Leon L. Brandt Associates release of Peter Boudoures production. Directed and edited by Gregg Tallas. Screenplay by Peter Boudoures. Cast: Maria Costi, Nicos Femas, Miki Theodorakis, At Glabe Theatre, N.Y., beginning May 28. Running time, 115 MINS.

Alexandra Maria Costi
Black Marketeer Nicos Femas
Andrea Vasillios Frangadakis
Dimitri Stavros Krozios
Jacob Christos Solourouglou
Thanos Evangelos Viotopoulou
Professor George Axiotis
(In Greek; English Titles)

Hunger and privation were familiar to many Greek children under the Nazi occupation. But despite their personal hardships some managed to harass the Germans in a resistance group known as the "Barefoot Battalion." For the most part these youngsters' exploits emerge as a touching material in this Peter Boudoures production which Gregg Tallas directed for release by Leon L. Brandt Associates.

With practically all of its footage lensed on location in the Greek cities of Athens and Salonika, the film has a documentary flavor and shapes up as an interesting entry for art house bookings. Camera, too, has ably caught some striking character studies in the varied personalities of the picture's moppet players. However, this English-titled Greek import is too downbeat and much too long to rate more than average bookings in the program market.

Screenplayed by Nicos Katsiotis from his own story, the yarn recants the "Barefoot Battalion" pulled a modern-day "Robin Hood" by stealing from the rich and the Nazis to aid both the poor and the Allied cause. Among its major deeds was helping smuggle an American pilot to Egypt and safety. But while the script makes much of this, actually the bulk of the film's dramatic effect lies in how Greece's teenage children and even tots survived in wartime by their wits of sheer necessity.

Tallas, who conceived the idea of filming the story of these children and their relationship to each other, directed his cast (only two were professionals) with a realistic touch. Youngsters are credible especially five-year-old Kitty Gyni as a hungry orphan. Her sobs for food could move even the most heartless to tears. Maria Costi and Nicos Femas, professional players, are adequate as an undercover agent and a black market operator, respectively.

Hampered by antiquated equipment, cameraman Mikiass Gaziadis captured much of the footage in a murky, effect that often detracts from sharpness and clarity. Score of Miki Theodorakis as played by the Athens Symphony Orchestra is an asset. Production values are meager and most other technical credits are well below Hollywood standards.

Mam'Zelle Nitouche (FRENCH-COLOR-SONGS)

Paris, May 25. Lux release of Paris Film-Pantalla-Rizoli production. Stars Fernandel, Pier André, directed by Pier Allegry. Screenplay, Marcel Achard, Jean Aurechne, Allegret from operetta by H. Meilhac, M. Audouin, camera (Eastmancolor), Armand Thirard; music, Georges Van Paris. Running time, 90 MINS.

Colistin Fernandel
Denise Pier Angel
Commander Jean Debucourt
Adjutant Georges Scharat
Sergeant Louis De Funes
Andre Francois Guerin

This filmed turn-of-century operetta suffers from a lack of sparkle. Melange of girl's school intrigues and barracks humor never gets this off the ground. Hence, it emerges as a rather dated offering suitable for good situations here on Fernandel name. For the U. S., this is very problematical because of its lagging format. However, the names of Pier Angel and Fernandel may be enough to get it some dates.

This concerns an organist (Fernandel) in a girl's school who leads a double life. By day, he is a decent but by night he is a famous operetta writer who has a mistress in one of the leading operettas. His dual existence is crossed up when one of the girls, Miss Angeli, discovers his secret. She blackmails him into taking her with him on the night

of the opera opening. Pic snowballs from there.

The girl meets a young soldier, who is really the fiancé chosen by her family. She is also chosen by a jealous sugar daddy. The operetta goes on with her in the lead. Fernandel scurries road into army barracks by mistake but finally gets back to his real life as an operetta writer.

Director Yves Allegret lacks the flair for bringing these situations to life. Fernandel is hard put to get a few laughs from his ill-conceived character. Songs are rung in indiscriminately. Miss Angeli is winsome as the young girl, Jean Debucourt is the only one in character as the apocryphal commander. Color is nicely hued and editing is good. This is the story of this operetta, and it shows that film musical tastes have changed. Spontaneity and pace are the requisites lacking in this version.

L'Aventurier de Seville (FRANCO-SPANISH) (COLOR-SONGS)

Paris, May 25. Victory release of L.P.C-Benito Perol-Mars Film production. Stars Luis Mariano. Directed by Ladislav Vajda. Screenplay, Ladislav Vajda. Cast: Ladislav Vajda, camera (Evaconvor), Andre Balazs; editor, Henri Tavernier, Georges Natot; music, Ladislav Vajda. Running time, 115 MINS.

Figaro Luis Mariano
Peplia Lolita Sevilla
Duchessa Dolores Costello
Almaviva Pierre Cour
Duke Jean Galland
Bianca Lucienne Boyer
Bandot Jose Maria Godero

Ladislav Vajda has bundled together the ingredients of this costumer into a palatable adventure opus that has color, spec and the Luis Mariano name for what looks like neat grosses on the Continent. Although a pleasing pic, its familiarity and lack of names only make this of dualer value for America, with chances for special situations on its tongue-in-cheek approach.

This concerns a barber of Seville, Figaro, with a golden voice who is kidnapped by bandits to serve as a lure for passing nobility. When he is freed, a surly nobleman recognizes his voice, and he joins the army to escape. He saves the remainder of the bandits, who have been captured, by having them join the army.

When they are off to Puerto Rico, where a series of comic episodes, has them defeating the English. When he comes back to Seville he is famous, and saves a young lovely from a fortune-hunting Duke. He realizes he loves the daughter of the bandit chief and goes back to her for the happy ending.

Director Vajda has given this nice pacing and treatment. Film is aided by the general acting and dialog. Mariano is the leading pop-charm singer here. Despite possessing a fine golden tenor, he has all the dash and agility necessary for the role, even though acquiring himself adequately. Remainder of cast is fine, with Lolita Sevilla standout as a vivacious, barefooted bandit queen whose loyalty and appeal win over the barber. Color is good and primarily even throughout, with editing okay. Spanish locale dresses up the pic production-wise. Mosk.

Les Femmes S'En Balancent (DAMES GET ALONG) (FRENCH)

Paris, May 25. Pathe release of CICC-Pathe Cinema production. Stars Eddie Constantine, Nadia Gray. Directed by Nadia Gray. Screenplay, Bordier, Jacques, Villard from novel by Peter Cheney; camera, Jacques Lemire; editor, Pierre Mery. Music, Paul Misraki. At Balzac, Paris. Running time, 110 MINS.

Lemmy Eddie Constantine
Nadia Nadia Gray
Paulite Dominique Wilmas
Aymes Jacques Castelot
Fernande Robert Berri
Walter Carlo Morris
Secretary Francois Perrot

Third Lemmy Caution film here this year, based on the skirt-chasing, scotch-drinking U.S. G-Man character of Peter Cheney, has this type of pic catching on in France. Based on its U.S. counterparts, this pushes everything three steps further. It emerges as a parody of its forerunners, with gobs of eroticism, fistfuffs, high-powered cars and general mayhem. U.S. warbler Eddie Constantine has established himself as a tough guy hero in this series. This will do fine here, but for the American market it is strictly for dualers or the actioner market where it has exploitable facets.

Only thing strained in making this pic are the muscles and the clinging bodies as Constantine comes to track down the origin of counterfeit money on \$1,000,000 bills in Italy. First bill was passed by looker Nadia Gray. He falls for her but is not deterred from brushing lips with a bevy of hungry, languorous gals who seem to turn up at every corner. Meanwhile he has a chance to beat up some gang-

sters in several slam-bang fight scenes. Constantine manages to put two-and-two together long after the audience has, but the pic bowls along in its familiar groove and oozes entertainment in the glib, tongue-in-cheek interplay between Constantine and the many sinewy, agreeable dames.

Director Bernard Borderie gives this pace but still seems to lack the knowhow in the fight scenes. Dominique Wilmas as Miss Gray acquiesces in the usual unimpaired femmes-also play nicely. Robert Berri, as a hulking gunman, and the other cutthroats do well enough. Lensing and editing are first-rate.

Le Secret de Helene Marimon (FRANCO-ITALIAN)

Paris, May 25. Corona release of SNC-Romana Films production. Stars Frank Villard, Isa Miranda. Cast: Frank Villard, Isa Miranda, Carl Del Poggio. Directed by Henri Tavernier. Screenplay, Gerard Willemet. Cast from a novel by J. B. Cherrier; camera, Roger Dormoy; editor, Albert Bazzani. Running time, 11 MINS.

Jacques Frank Villard
Helene Isa Miranda
Dominique Carl Del Poggio
Marimon Jean Debucourt
Thierry Andre Valmy
Jacques Jacques Dynam
Farmer Jacques Dynam

The title adequately pegs the type of this film. It is a sudsy story of a languishing love affair. Primarily distast for its local appeal, there is not much in this for American chances because lacking names and the melodramatic events.

Film is told in flashback style as a testy 50-year-old engineer comes back to Paris for the first time in 30 years. Then his story unfolds as he is reminded of an old love affair. It goes back to the first World War and the meeting of the hero, then young, with a middle-aged man. He saves his life and they become friends. The young man is wounded, and on leave meets a woman with whom he falls in love. Then he finds out it is the wife of his friend, but doesn't tell her. Then he hears the husband is dead and breaks the news to her, and with it, their relationship. Pic then snaps back to the present.

Director Henri Calef has given this a slick mounting, but nothing much can be done with this rather trite story. Isa Miranda and Frank Villard play the lovers without the necessary passion. Frank Villard's aging is hardly convincing. Carl Del Poggio plays the daughter with freshness but lack of spirit, and is not helped by being dubbed. Lensing and editing are first-rate as are the supporting players. Mosk.

Cabaret (GERMAN-SONGS)

Vienna, May 28. Carlton release. Stars Guntbert Schnephorst production. Stars Guntbert Schnephorst, Ewa Kerbler and Elma Karlowa. Directed by Willy Forst. Screenplay, Johannes Maria Emmert; camera, Guntbert Schnephorst; music, Willy Schmidt Gentner. At Forum, Vienna. Running time, 90 MINS.

Conrad Berner Paul Henreid
Leonie Lerch Ewa Kerbler
Fritz Gruenwald Fritz Schulz
Tixie Elma Karlowa

"Cabaret" is a modest programmer which combines routine melodrama with scenes of "Klein Kunst," a forerunner of present-day nightclubs. Mild entry at best for the U. S.

Written by J. M. Simmel, the screenplay is only a device used to weave in the cabaret's sequence. Paul Henreid plays a chanson-composer while Ewa Kerbler is his wife. Elma Karlowa is cast as the girl who breaks up the marriage. Just when they are being reconciled, the fortress Przemysl during the first World War, she is killed by a bomb.

Most of the performances are mechanical. While Henreid is half-way adequate as the songwriter, Miss Kerbler is weak as his wife. Miss Karlowa probably will do better in her next pic. Resembling Fritz Gruenwald, top-ranking cabaret ace 40 years ago, Fritz Schulz' portrayal is too stolid and lacking in humor throughout.

Only two oldtime songhits (and not the biggest) are sung during the nitery stint. Based on this film, director Willy Forst appears overrated. Instead of reminiscing on unforgettable songs, he merely "added" music. He guided the production in a downbeat key, unrelieved by humorous moments.

Guntbert Anders camerawork rates a nod.

Maas.

Buck Stoner's Post

Bryan D. (Buck) Stoner, vet in both exhibition and distribution, has been named Paramount's central division manager, succeeding James J. Donahue, who resigned recently. Stoner has held exec sales posts at Metro and 20th-Fox.

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PICTURES WITH THAT UNIVERSAL APPEAL!

Coney's Classy Capers

(Continued from page 1)

admission for adults, and 15c for bug-eyed moppets.

Felkman's, the huge eating establishment on Surf Avenue, has new proprietors as the result of a Supreme Court order that set aside a previous sale under foreclosure proceedings. New owners are Dewey Albert and Sidney D. Rubens who bid \$490,000 for the vast place, but the sale does not permit them to use the name "Felkman's of Coney Island, Inc."

Shooting of Congressmen

No strip shows are visible on the island currently but there's an increase in freerides. Dave Rosen is operating two side shows and Fred Sindell is masterminding the third. Eden Musee and World in Wax are much the same as last year except that the latter is considerably up-to-date in its reproductions of the more violent aspects of civilization. World in Wax is evidently appealing to the Puerto Rican trade (a hefty segment of Coney's current biz) with such headlines as "The Shooting of Five Congressmen" and "Oscar Collazo—Attempted Assassination of ex-President Truman." Eden Musee is content to rest its eroticistic claims on the shabby Lady Godiva bally-fronzing Surf Avenue and such mildewed creations as the Snyder-Gray sackweight murder and Willie Francis who went twice to the electric chair.

Weekly fireworks have been resumed on the boardwalk side under joint sponsorship of Coney Island Chamber of Commerce and F&M Schaefer Brewing Co. This year marks 30th anniversary of revival of the fireworks at the seashore.

Fred Sindell is the new chairman of the Promotion Committee of Coney Island Chamber of Commerce and he is trying to raise \$75,000 to cover cost of this year's promotional activities at the island. This includes fireworks and Mardi Gras expenses. Working with Sindell are Murray Handwerker, Fred Moran, former chairman, and Bill Nicholson, executive secretary of the park's neighborhood Chamber. Coney, along with Broadway and other amusement dispensers hit by the proposed 5% city amusement tax, joined in the blackout protest on Memorial Day (official opening date for the island). Coney's contention is that the entire oceanfront was recently saddled with a huge sewer assessment of over \$3,000,000 and that the proposed tax would result in financial hardships including loss of business and curtailment of employment.

New Era Starting?

Despite this funeral prediction by Coney's game and ride concessionaires, other beachfront vendors see the local watering place entering what they like to describe as a new era of prosperity based on such tangible things as the construction of several large housing projects, the soon-to-be-realized old Aquarium at the Battery, the expansion of the Coney Island Hospital and the widening of West 8th Street, one of the principal avenues at the spa. Abe Stark, the Brownsville clothier turned City Chamber President, at a recent Chamber of Commerce dinner, urged the islanders to follow the Miami practice and extend the Coney season from May to New Year's Eve.

In connection with the uplifting of Coney Island as an amusement center, Stanley Frowler, chairman of the Civic Design Committee of the Brooklyn Chapter of the Amer-

ican Institute of Architects, recently issued an illuminating and comprehensive report on the plight of Brooklyn, a community that now finds itself surrounded by traffic and slums and virtual deterioration of its physical and spiritual assets. The local society of architects feels that one way to improve the sagging morale of Brooklynites who are no longer proud of their birthplace, is to start with the top tourist attraction in the borough, namely Coney Island.

"Coney Island is generally the only reason why out-of-towners ever come to Brooklyn except to see the Dodgers and relatives," the report states. "Now that the Oceanarium is about to become a ten-million-dollar reality, Coney Island is surely on the brink of a great revival. Much must be done to increase its former glory. Today its carnival streets have been taken over by rowdies and respectable people hardly go there at night anymore. Though the beach has improved, the Midways are cheap, dirty and sordid. . . . A revitalized Coney Island should make an architectural dream assignment. The future delights of Coney Island are infinite . . . from the moment one passes beneath the 'El' on Ocean Parkway there should be the excitement of lighted fountains, of sculptured pylons and of coronation street arches."

Borough of Minorities

"There should be city-sponsored outdoor band concerts and outdoor dancing squares. Special folk dance nights should be held for the nationalities that make up Brooklyn. Indeed, we should advertise the fact that in Brooklyn more minorities live in peace with one another than in any other place in the world, for this is Brooklyn's greatest achievement. And so we deserve boat rides and balloon rides and moonlight sails and a huge exhibition building housing the wonders of the world. Cars should be replaced on the midways by carefree pedestrians and low lamp posts and trees and benches. There should be fine restaurants and a nightly spectacle. In the winter the dancing squares should be artificially frozen for ice-skating and the Oceanarium will continue to attract. We propose a mammoth borough raffle or sweepstakes to get the whole idea started and paid for. Brooklyn civic organizations would contribute yearly to balance the losses that such a fabulous place would undoubtedly have. This revitalized Coney Island is very important; we must divert some money to keep healthy people happy."

Meanwhile, the Park Department, under the remarkably efficient Park Commissioner Robert Moses, has been making a smartly-attired lady of the boardwalk and the beach. Moses' staff has taught so many slob and delinquents how to behave. Beach squad coppers have handed out summonses for boardwalk cycling, sitting on boardwalk railings, sitting on boardwalk steps, beach littering, ball playing and acrobatic stunting on the sand.

Now that the city has clear title to additional beach front at Manhattan Beach, it is Moses' dream to extend recreational facilities for the millions who crawl over the sands of Coney and Brighton. The Brooklyn Chapter of the American Institute of Architects opposes this project on the ground that Manhattan Beach is one of the best residential areas in the borough and "one of the last strongholds of the dwindling middle class" and would have greater value as a private beach. "By foregoing its present plans, the city could save money, gain rental fees, and thus be able to expedite Marine Park and perhaps add public bathhouses to Coney Island," the report states.

Still Too Crowded

Moses, on the other hand, pooh-poohs this notion, and has made it plain that Coney "still remains the most overcrowded waterfront recreation area in the United States" and "because of this inhuman overcrowding, it is the hardest to operate, maintain and keep clean."

The Manhattan Beach waterfront park should be open in part by 1956 and completed by 1957. There will be a huge bathing area, handball and basketball courts, playgrounds, picnic areas and a bath house. Later the park department

plans to improve the broken-down esplanade connecting Brighton and Manhattan beaches.

There are few if any new rides at the island this year. The Roto-Jet, a German importation that premiered last season, continues to get excellent play on the site adjacent to the Thunderbolt.

Sleepchase, rated the best amusement park in the country, stands out like a beacon in the sea of amusement mediocrity at the seashore. The Tillypops are now getting one dollar for ten rides from adults, and one dollar for twelve rides from the diaper mob.

Coney Island this year is celebrating the 300th anniversary of its purchase by the Dutch from the Canasie Indians. An Indian realtor named Guttuquoh sold the strip of land to the West India Company of Holland in 1654 for fifteen fathoms of sewan, two guns and three pounds of powder. This is equal to \$15.

On any rainy weekend, however, the real estate-minded Guttuquoh can have his old and dismal island back for \$15 and the concessionaires will be glad to throw in two shooting gallery rifles, three pounds of Old Dutch Coffee and a free gander at Mrs. Harroy, the finback whale from the Arctic Ocean.

Ex-UFA

(Continued from page 1)

ning" until the final amen. But his dramatization is not confined to actual events recorded in the Bible. Instead, important historical gaps, which are omitted, have been filled in as a result of research, mainly conducted at the British Museum. The work has also necessitated considerable travel. The author has visited Egypt, the Arab countries and the whole of Asia Minor.

The first volume, entitled "The Beginning," covers the creation of the world and the emergence of Adam and Eve while subsequent tomes will describe the role of Abraham, the foundation of Israel, the death of Joseph and the appearance of Moses, as well as the history of Christ and the Apostles.

The final volume, also entitled "The Beginning," is based on the revelation of John: "And I saw a new heaven and a new earth." This glimpses into the future and takes on the character of science fiction.

Interpreting biblical texts that science will eventually destroy the earth, he foresees the creation of a new earth with the emergence of a new Adam and Eve as a prelude to history repeating itself. This aspect of the publication looks ahead of the present day atomic and hydrogen bomb threats and, as in Charles Morgan's current London play, "The Burning Glass," believes that the earth will be destroyed by the use of the sun's rays.

Throughout this historical record, the author is drawing a parallel with modern times. For example, ex-King Farouk is likened to Pharaoh, and he aims to show that earlier civilizations had their Hitler and their Mussolinis. Throughout, he points up the constant struggle of democracy versus dictatorship, and explains that through history there have always been seekers for world power. They have, however, always failed.

Grune has cast his net widely in his academic research and quotes from Herodotus and Philo, the Greek philosopher as well as from Sigmund Freud and Lord Byron. From Freud, he borrows the idea that love first came to the universe through Sarah, but he also shows that sin originated with Adam and Eve, murder with Cain and war with Nimrod.

Idea for this monumental project first came to the author in Munich back in 1932 when he was associated with the production of a film entitled, "The Coming and Going of the Planets." He gave up film production some years back in order to devote himself exclusively to this project. He does not intend to be directly concerned with the eventual productions based on his works; but the books have been written to facilitate actual scripting. He uses a narrator to quote biblical texts and then develops his theme.

Among the films with which Grune has been associated are "Trapped in the Mine," "Abdullah the Damned," "Pagliacci," "The Edge of the World" and "Waterloo."

Picture Grosses

ST. LOUIS

(Continued from page 8)

week, "Flame and Flesh" (M-G) and "Battle River Rogue" (Col), same.

Pageant (St. L. Amus.) (1,000; 82) — "Annapurna" (Indie). Nice \$3,500. Last week, "Murder on Monday" (Indie) \$3,000.

Richmond (St. L. Amus.) (400; 82) — "Living Desert" (Disney) (2d wk). Fine \$3,000 after \$3,500 initial stanza.

St. Louis (St. L. Amus.) (4,000; 69) — "Three Coins in Fountain" (20th). (2d wk). Good \$10,500 following \$13,000 opening session.

Shady Oak (St. L. Amus.) (400; 82) — "Living Desert" (Disney) (2d wk). Solid \$5,000 after \$6,000 opener.

'Wait' Lively \$11,000, Pitt; 'Student' 10G 2d

Pittsburgh, June 8.

Despite continuance of bus and trolley strike, a sharp pickup at first-runs indicates stronger biz for current round. Top newcomer is "Long Wait," which shapes strong considering at Stanley, for best at this house in a long time. It may hold. Department store strike, in seventh month, isn't helping any either. Holdover of "Three Coins in Fountain" at Fulton is topping first week. "Student Prince" looms fair in second Penn stanza.

Estimates for This Week

Fulton (Shea) (1,700; 65-81) — "Three Coins in Fountain" (20th) (2d wk). Should get fancy \$9,000. Last week, \$8,500.

Harris (Harris) (2,100; 65-85) — "Playgirl" (U) and "Drums Across River" (U). Looks light \$5,000 or less. Last week, "Indiscretion American Wife" (Col). \$3,500.

Penn (Loew's) (3,300; 65-81-10) — "Student Prince" (M-G) (2d wk). Winding up at fair \$10,000, to give house some relief from recent woes. Last week, \$13,500.

Squirrel Hill (SW) (900; 65-85) — "Golden Coach" (Indie). Mild \$2,000 and won't hold. Last week, "Holly and Ivy" (Indie) (2d wk). \$1,700.

Stanley (SW) (3,800; 65-85) — "Long Wait" (UA). Grabbed newspaper space when Peggie Castle and Shawn Smith from cast came here for personals three days before opening. Looks like \$11,000, best here in some time. Likely will hold. Last week, "Dial M for Murder" (WB). \$9,500, over hope.

Warner (SW) (1,200; 125-22.65) — "Cinerama" (Indie) (26th wk). Holding its own under trying conditions. Under okay \$10,000. It nosed just over that last week with holiday help.

TORONTO

(Continued from page 8)

"Kidnappers" (Rank) (8th wk). Phenomenal biz at \$7,500. Last week, same.

Imperial (FP) (3,373; 60-81) — "River of No Return" (20th) (3d wk). Neat \$11,000. Last week, \$12,000.

Loew's (Loew's) (2,090; 65-80) — "Executive Suite" (M-G) (4th wk). Good \$9,500. Last week, \$12,000.

Odeon (Rank) (2,390; 50-90) — "Siege at Red River" (20th). Sad \$8,000. Last week, "Salome" (Col). \$8,000.

Shea's (FP) (2,386; 50-85) — "Carnival Story" (RKO) (2d wk). Light \$8,000. Last week, \$11,000.

Towne (Taylor) (695; 50-80) — "Mariag O Prison Camp" (IFD). Big \$6,800 or better. Last week, "Living Desert" (Disney) (10th wk). \$3,500.

Uptown (Loew) (2,745; 65-80) — "Johnny Guitar" (Rep). Big \$17,000. Last week, "Flame and Flesh" (M-G), \$11,000 in 8 days.

BOSTON

(Continued from page 9)

"Golden Mask" (UA). Dull \$16,000. Last week, "Secret of Incas" (Par) and "Loophole" (AA). \$17,500.

Orpheum (Loew's) (3,000; 65-81) — "Student Prince" (M-G). Opened strongly Saturday (5). Last week, "Executive Suite" (M-G) (3d wk), nice \$8,500.

Paramount (NET) (1,700; 50-90) — "Dial M for Murder" (WB) (2d wk). Fine \$10,000 following \$17,500 first week.

Pilgrim (ATC) (1,800; 60-95) — "Black Horse Canyon" (U) and "Both Sides of Law" (U). Mildish \$10,000. Last week, sub-runs.

State (Loew's) (3,500; 65-81) — "Student Prince" (M-G). Opened fair on Saturday (5). Last week, "Executive Suite" (M-G) (3d wk). fair \$6,500.

'CANYON' GOOD \$7,000, PORT.; 'COINS' 10G, 2D

Portland, Ore., June 8. Biz at first-runs is perking currently, being helped by presence of many visitors here for 1954 Rose Festival. Uppbeat is being made despite few new entries. "Black Horse Canyon," one of these, shapes good at Broadway. "Johnny Guitar" still is sock at Liberty in second week. Both "Elephant Walk" at Paramount and "Coins in Fountain" at Orpheum are fast in second sessions.

Estimates for This Week

Broadway (Parker) (1,890; 65-90) — "Black Horse Canyon" (U) and "Dial M for Murder" (WB). Good \$7,000. Last week, "Mad Magician" (Col) and "Iron Glove" (Col). \$3,800.

Liberty (Hamrick) (1,875; 65-90) — "Johnny Guitar" (Rep) and "Sun Shines Bright" (Rep) (2d wk-5 days). Sock \$7,000 after \$10,600 opening week.

Oriental (Evergreen) (2,000; \$1-12.5) — "River of No Return" (20th) (5th wk). Oke \$3,000. Last week, \$3,300.

Orpheum (Evergreen) (1,600; \$1-12.5) — "Three Coins in Fountain" (20th) (2d wk). Holding at fast \$10,000. Last week, \$11,000.

Paramount (Port-Par) (3,400; 65-90) — "Elephant Walk" (Par) and "Calling Scotland Yard" (Par) (2d wk). Lofly \$7,000. Last week, \$12,000.

United Artists (Parlier) (890; 65-90) — "Indiscretion American Wife" (Col). Slim \$3,500. Last week, "Top Banana" (UA). \$3,300.

'Coins' Boffo \$26,000, D.C.; 'Dial M' 9½G, 2d

Washington, June 8. Most of the mainstay activity centering around "Three Coins in a Fountain" at Loew's Palace. This is by far hottest of four new entries. "Flame and Flesh" at Loew's Capitol opened well. Other two newcomers, "Witness to Murder" at Loew's Columbia and "Border River" at RKO Keith's are on weak side. Holdovers are generally steady, with "Dial M for Murder" fancy in second round.

Estimates for This Week

Capitol (Loew's) (3,434; 60-90) — "Flame and Flesh" (M-G). Opened well on Sunday (6). Last week, "Siege at Red River" (20th) plus vaude topped by Martha Raye, better than hoped for at \$31,000 with tilted scale.

Columbia (Loew's) (1,174; 60-80) — "Witness to Murder" (U). Okay \$6,000. Last week, "Elephant Walk" (M-G) (5th wk), \$7,000 in 8 days.

Metropolitan (SW) (1,200; 60-80) — "Dial M for Murder" (WB) (2d wk). Fancy \$9,500 after \$14,000 last week.

Palace (Loew's) (2,370; 65-95) — "Three Coins in Fountain" (20th). Socko \$26,000 to top town. Holds. Last week, "Casanova's Big Night" (Par). \$12,000.

Playhouse (Loper) (435; 55-81) — "Knock on Wood" (Par). Firm \$5,500. Last week, \$6,000. Holds.

Warner (SW) (1,300; \$1.20-\$2.40) — "Cinerama" (Indie) (30th wk). Okay \$13,000 after \$14,500 last week. Holds on.

Trans-Lux (T-L) (600; 70-\$1.25) — "French Line" (RKO) (4th wk). Big \$7,000. Last week, \$8,000. Stays.

DENVER

(Continued from page 9)

(2th wk). Fancy \$15,000. Last week, \$15,500.

Denham (Cockrill) (1,750; 50-85) — "Elephant Walk" (Par) (3d wk). Fair \$7,000. Last week, \$7,500.

Denver Fox (2,525; 50-85) — "Witness to Murder" (UA) and "Song of Land" (UA). Slow \$5,000. Last week, "Johnny Guitar" (Rep) and "Sun Shines Bright" (Rep), \$7,000.

Esquire (Fox) (742; 50-85) — "Witness to Murder" (UA) and "Song of the Land" (UA). Mild \$1,500. Last week, "Johnny Guitar" (Rep) and "Sun Shines Bright" (Rep), \$2,000.

Orpheum (RKO) (2,600; 50-85) — "Student Prince" (M-G) and "Stormy" (Indie) (2d wk). Modest \$7,000. Last week, \$8,000.

Paramount (Wolfberg) (2,200; 50-85) — "Indiscretion American Wife" (Col) and "Saracen Blade" (Col). Good \$1,000. Last week, "Dial M for Murder" (WB) and "Personal Affair" (UA). \$12,000.

Taber (Fox) (1,967; 50-85) — "Cat Women of the Moon" (Indie) and "Four-Sided Triangle" (Indie). Light \$2,000. Last week, "Lone Gun" (UA) and "Kill Him for Me" (UA), \$3,000.

New York Theatres

RADIO CITY MUSIC HALL

Rockefeller Center

"EXECUTIVE SUITE"

starring William Holden, Jane Allen, Barbara Stanwyck, Fredric March, Walter Pidgeon, Robert Strauss, Paul Douglas, Louis Calhern

An M-G-M Picture

and Spectacular Stage Presentation

ALFRED HITCHCOCK'S

"dial M for Murder"

in WARNERCOLOR

RAY MILLAND, GRACE KELLY, ROSE CUMMINGS

PARAMOUNT

'THEY LAUGHED AT MY SPECS'

June Bustin' Out for ABC, DuMont

Just as April and May are now becoming the traditional months for both NBC-TV and CBS-TV to crystallize their new fall programming schedules and finalize sponsorship deals, it's becoming equally axiomatic that June belongs to ABC and DuMont. The situation is particularly applicable to bankrollers who, frozen out of CBS and NBC time periods in the final wrap-up of the new season's tv schedules, are taking no chances on being left high and dry and turn to ABC or DuMont for the best time-program availabilities.

With but one or two loose ends and segments still awaiting sponsor signaturing, both CBS and NBC are SRO (nighttime) for the upcoming fall season. For the mere handful of availabilities remaining, there is a host of prospective clients, with many doomed to disappointment. It's a clinch that more than a few of these, between now and June 30, will be talking turkey to ABC and DuMont officials in finalizing their fall programming plans.

NBC's Gotta Wash That Shampoo Conflict Out of Its TV Hair

NBC-TV has a chance of grabbing off an alternate sponsor for the Saturday night "Hit Parade" show, if it can satisfactorily resolve a product conflict. Hudnut has notified the network that it's interested in sharing the 10:30 to 11 "Hit Parade" tab with Lucky Strike.

However, only last week the network signed a deal with Armour for the latter to bankroll (on alternate weeks) a new musical show going into the preceding 10 to 10:30 period. The only rub is that Armour, like Hudnut, has a shampoo it wants to plug. And web protocol forbids back-to-back commercials for rival products.

Since there'll be an every fourth week preemption of the Armour show for the Max Liebman spectaculars, plus the skip-a-week pattern for the clients, the web is trying to work an agreement whereby Armour and Hudnut will alternate in plugging other than shampoo products on those weeks when they're both on.

'Omnibus' Pacts Canadian Client

"Omnibus" has nabbed its second sponsor in an unusual pact under which a Canadian firm latches on to the CBS-TV 90-minute show. The third season will tee off Oct. 17 under the TV-Radio Workshop of the Ford Foundation. Outfit is Aluminium Limited, a major producer of aluminum. (The "odd" spelling in the title is the common form of the word aluminum in countries other than the U. S.) Contract arrangements were made through a U. S. subsidiary of the Canadian company, which supplies aluminum ingot to the fabricating industry here. It will mark the company's tv debut.

Other sponsor of four available on "Omnibus" is Scott Paper Co., with both underwriters repped by J. Walter Thompson.

JOHNSON & JOHNSON BUYS IMOGENE COCA

With NBC-TV's "Show of Shows" having gone into its finale on Saturday (5) amid weeped overtones by the cast, there was some post-show cheer in that costar Imogene Coca has won a sponsor for her new program next fall. Johnson & Johnson, the surgical supplier, has bought 10 minutes of the 9 to 9:30 Saturday slot, leaving two to go. J & J was a "Show of Shows" participant. Miss Coca's erstwhile collaborator, Sid Caesar, will kick off his Monday half hour in the fall with three sponsors for an SRO wrapup.

"Show of Shows" cast was parted by the web immediately after the windup, with prexy Pat Weaver heading up a delegation that descended upon the Rainbow Room atop New York's RCA Bldg. to kudos the troupe.

\$14,000,000 NBC GAMBLE PAYS OFF

By GEORGE ROSEN

In one of those "now it can be told" stories, there's a collective sigh of relief emanating these days from within the portals of the NBC organization that can be heard echoing up and down N. Y.'s Madison Ave. ad row. For only now, with \$14,000,000 stashed away in the tv coffers to insure commercial success of the Saturday-Sunday-Monday Max Liebman-Leland Hayward spectaculars for the '54-'55 season, dare the NBC boys contemplate just how far out on a limb they went, not only in courting tv disaster for the network and the whole future career of prexy Pat Weaver as Mr. Innovator, but in upsetting the traditional pattern of program and time sales.

A lot of the agency fraternity undoubtedly hate Weaver & Co. and wouldn't be averse to pulling the rug out from under him, but even they must now concede that, at the risk of NBC going for broke, the web has successfully hurdled the multiple obstacles that stood in the way by tossing the standard 30-minute and 60-minute weekly program sales acceptance out the window and asking the advertiser and the agency to hold still for a whole new concept in programming.

And ironically as it sounds, even those sponsors that got the roughest treatment—such as Speidel, whose show was kicked out of its Monday night berth to permit for the new realignment—reembraced the network and hopped aboard the Sid Caesar show.

Same Treatment to RCA

Same treatment was accorded RCA (perhaps in this instance not too treacherous, since it's the parent company of NBC), whose Dennis Day show was given the Monday night heave to make way for the "Medic" series and the one-month Hayward superduper. But RCA was among the first to be enlisted for the bigtime specs, sharing the \$5,000,000 seasonal tab with Ford for the "13 by Hayward." Also out of the "black magic" bag is the Kudner agency acceptance of another Weaver innovation, the Kudner boys now deciding to pour its U. S. Tobacco coin into the "Home" and "Today" shows in return for being kicked out of the Thursday night NBC time to make room for "Lux Video Theatre."

True, there were casualties. Firestone, for example, terminating a quarter-century sponsorship marriage with the web for having the Monday "Firestone Hour" yanked out of its longtime berth. There were even more serious hazards involved, such as asking Colgate, which even this season has spent upwards of \$6,000,000 for its Sunday night "Comedy Hour," to bypass every fourth week for the Max Liebman specs and to permit a rival client, Hazel Bishop, to share the 8 to 9 time for the one-month bigbig show. Latest communique shows that NBC will get away with this, too.

In innovating the specs as his biggest gamble to date, and saddling the web with time and talent commitments to the tune of roughly \$14,000,000, Weaver played a "make or break" game. If he didn't make "Pike's Peak" he'd go bust, and involve the web in a chain-reaction pattern from which it would probably never extricate itself.

Obviously, it wasn't an overnight job. Back in January, '51, at the NBC Greenbrier convention, Weaver initially projected his plan, in one of those "they-laughed-when-I-set-forth-my-specs" visionary talks. But it took three years to crystallize the pattern, to permit renegotiations with clients, talent and agencies on a major scale and to allow enough time for some of the new tv thinking to sink in.

Can the Caesar-Leland Hayward Mon. Punch On NBC Overtake CBS' Godfrey-Lucy TV Supremacy?

Firestone To ABC

Firestone is swinging its "Voice of Firestone" simulcast over to ABC next Monday (14) to keep its five-year record of continuous simulcast alive. Final decision was made Sunday (6), with the announcement coming Monday night. It's a longterm commitment to ABC, with the show remaining in the Monday at 8:30 slot.

Initial ABC simulcast (14) will be without a studio audience, originating from ABC's studio TV-1. Following week (21) preems the N. Y. Paramount Theatre originations, with the United Paramount 3,500-seater closing shop late Monday afternoons, getting the tele audience in for the show, then resuming its film presentations after the simulcast. Howard Barlow orch and chorus continues. Fred Heider will produce for ABC.

One of the more interesting of the intramural network battles shaping up for the fall is the NBC vs. CBS Monday night tv situation, with the former web now confident that Columbia's longtime supremacy, sparked by the "Talent Scouts"—"Lucy" back-to-back parlay, is at long last in serious jeopardy.

It took a lot of doing, such as tossing out such veteran bankrollers as Firestone, not to mention knocking off a brace of other commercials, Dennis Day and "Name That Tune," to pave the way for the whole new program realignment, and on the basis of the competitive lineups the battle for the Monday night ratings pre-guarantees some added excitement for the '54-'55 season.

Fact that CBS has come a cropper smack in the middle of its strong Monday night schedule with the Red Button casualty, with no decision as yet on a successor show for General Foods, provides an added fillip in the two-way battle for supremacy. There's been a report that GF wouldn't be averse to latching on to the new Ronald Colman "Halls of Ivy" filmed series for the Buttons slot and this might well contribute toward the final weighing of the NBC vs. CBS scales.

Here's the scorecard on the rivalry:

8 to 9 p.m.: Sid Caesar on NBC vs. Burns & Allen and "Talent Scouts" on CBS.

9 to 9:30: The new "Medic" series on NBC vs. "I Love Lucy" on CBS.

9:30 to 10: "Robert Montgomery Presents" on NBC vs. the still-to-be-picked Gen. Foods show on CBS.

10 to 10:30: Robert Montgomery vs. "Studio One."

In addition, NBC is looking to its one-a-month supplementary Monday punch—the 8 to 9:30 Leland Hayward spectaculars — to help turn the trick in overtaking CBS.

Everybody's On A Teacher Kick

Teacher gets the big play on network video next season, with three new shows on the '54-'55 agenda playing the pedagogic circuit. This, of course, is in addition to the long-running Eve Arden "Our Miss Brooks" show on CBS-TV and Jefferson City's favorite science teacher, Mr. Peepers.

Major item is the filmed "Halls of Ivy" series with Ronald Colman (adapted from his erstwhile radio series). Also on tap is the new Celeste Holm situation comedy show for CBS-TV, in which she'll play a teacher role.

Meanwhile, Columbia is also prepping an audition of its "Professor Goes to College" video stanza, for which the web has pacted Charles Goldner, in the "Pink Tights" musical legitier.

Ironically, the one mccoey teacher, Sam Levenson, doesn't have his own show.

WINSTON CIG PUSH AIDS 'MORNING SHOW'

R. J. Reynolds Tobacco Co.'s big push in behalf of its Winston Cigarette went into further upbeat last week with the first of skip-week participations in "The Morning Show" on CBS-TV. Weeder's pact is for Tuesday and Thursday segments of the 7 to 9 a.m. show, presided over by Walter Cronkite. On the alternate week schedule the contract will run to the end of the year.

Agency is William Esty.

NBC Gets Equal Time on NBC To Answer Firestone

In one of the few instances on record in which a television sponsor availed himself of his own show to publicly air his grievance against a network, Firestone last week informed its tv viewers that, in effect, it had been ousted from its Monday night 8:30 to 9 NBC-TV slot to make way for the Sid Caesar show and that it was forced to cancel out because the network refused to find an evening time slot for the program. Hugh James, announcer on the show, made the announcement shortly after the opening of last week's (next to last) program, with result that, at the conclusion of the stanza, NBC made an announcement of its own—that it would take equal time to answer Firestone on the following week's closing program. (NBC was irked over the James statement because of the web's contention that, in addition to offering Firestone Sunday afternoon time as a substitute, it also pitched nighttime segment to the client, which had been rejected.)

When the final show rolled around Monday (7), Raymond Firestone, exec veepee of the company, went on the program for the valedictory and flock of "thank yous." While it was all fairly mild and temperate, he reiterated the web's inability clear evening tv time for the show. A "parting in sweet sorrow" telegram was read from prexy Pat Weaver full of regrets that Firestone refused to retain the Monday 8:30 radio time or a new period offered for the tv segment.

O.B. To RCA

O. B. Hanson, who as chief engineer of NBC and one of broadcasting's pioneers, has made a vital contribution to the industry in charting new engineering patterns, is moving over to the parent RCA. At a meeting of the board of directors last Friday (4) Hanson was promoted to post of veepee, Operations Engineering, of RCA. He will be succeeded by Robert E. Shelby, who in turn will report to exec veepee Robert Sarnoff.

Move is part of a new RCA organizational realignment in which Dr. Elmer W. Engstrom, exec veepee of RCA Laboratories, also becomes executive v.p. of Research and Engineering.

NBC DITTOES ON 20% RADIO RATE CUT BUT BLASTS CBS TAKING INITIATIVE

NBC was about as mad as it's possible to be when, on Monday (7), it officially set forth its design to affiliates for a 20% cut in night-time radio rates and tore its No. 1 competition to pieces in a statement that, were it not for the niceties of protocol, would have included the specific mention of CBS. But anyone who could at least add on his fingers knew that Columbia was the subject of the rap, since it was CBS that had previously put through a like reduction on the nocturnal tariffs via the discount gimmick, effective some time in August. NBC has dittoed on the discount, and will make it effective about the same time.

For proof of NBC's uppcrcase burn at its well-heeled aural rival it's only necessary to quote its statement:

"NBC, in order to maintain its competitive position in the face of another round of 'price cutting' by another network, has found it necessary to reduce prices to the advertiser and compensation to its affiliated stations for evening radio network time. In a message to radio affiliates, NBC pledged that its action, made unavoidable by a major competitor's act of desperation, would not deter its continuing effort to advance the NBC radio network's program and sales position.

'Contrary to Best Interests'

"The NBC message pointed out that the action of its competition in initiating a third price cut in four years was 'depreciating the value of America's basic communications medium' and was 'contrary to the best interests of radio stations and networks.'

"In order to maintain its sales momentum in the face of such practices, NBC advised its affiliates that it will re-price its evening time, as may be necessary to meet the competition, through a revision of discounts. In order to accomplish this, the network proposed that the affiliates agree to a 20% reduction in compensation for evening network business."

Then Pat Weaver, NBC prexy, seconded the motion as follows:

"NBC network radio is on the way up as a result of our policies. We have been taking affirmative and constructive steps in support of network radio by developing new values for the medium, its clients, and its audience through network participation opportunities and programming geared to present interests. The results speak

(Continued on page 30)

Taylor Now Exec Asst. to O'Neil

J. Glen Taylor has been named executive assistant to Tom O'Neil, topser of Mutual and all the General Teleradio properties. Taylor, who has long been No. 2 man under O'Neil, had until now only carried the title of administrative veep.

Appointment appears to be public verification of the duties Taylor has borne since being sent to General Teleradio by O'Neil's father, head of all General Tire holdings. Taylor has shied administrative veep honors with three others, Bob Schmid, in charge of sales, advertising and flack. Jim Wallen, heading up finance, and Pete Johnson, boss of production, station relations and engineering. Taylor was and still is administrative veep in charge of policy.

With the recent addition of WHBQ and WHBQ-TV, Memphis, Teleradio holdings stretch to Mutual, the Yankee and Don Lee regional networks, WOR and WOR-TV, New York, the new GT film division, plus several other stations. Taylor's promotion will relieve the president of many more of the operating details that come with the enlarged operation.

Taylor, on the exec committee of General Teleradio and its board of directors and the Mutual board, before joining the younger O'Neil in '52 was for 12 years with General Tire and Rubber.

'Tonight' Blueprint

NBC-TV has gone to work on its projected "Tonight" series and already it's assumed something of a Task Force Operation. This is the late night counterpart of the morning "Today" show and the forenoon "Home" program which will star Steve Allen in an elaboration of his present WNBT (N. Y.) showcase, with the "Today" and "Home" sales patterns also carrying over to the new entry.

Here's the "Tonight" timetable as scheduled for an early fall premiere: From 11:30 to midnight the program will be seen in the east only. From midnight to 1 a.m. it will be seen in the east and the central zones. And from 1 to 1:30 a.m. only the central zones will get the pickup.

Dick Pinkham and Mort Werner are on top of the project.

Summer Kine Circuit

For CBS-TV in N.Y., L.A.,
Chi—Or Bard On a Bike

Three of CBS' owned-and-operated tv stations have set up a summertime kineoscope circuit embracing shows strictly in the educational-cultural sphere. Kine bicycling loop takes in New York (WCBS-TV), Chicago (WBMM-TV) and Los Angeles (KNXT). Gotham receives from the Coast outlet 13 of the 18 image orthon lectures delivered by Dr. Frank Baxter under the title of "Shakespeare on TV." Dr. Baxter is prof. of English literature at the U. of Southern California. His discourses on the Bard have been widely kudosed and college credits are awarded to qualifying viewers. In return, WCBS-TV is sending KNXT a full cycle of its "Here is the Past," dubbed tv's first underground show because of its urban (N. Y.) archeological theme and of general public interest now as a result of the Giza Pyramid discoveries in Egypt. Chi outlet is a receiver rather than a contributor. It gets the Shakespeare series in sequence after usage in N. Y. and will then send the kines back to the Coast.

N. Y. will launch the Bardology on Saturday (12) in the 2:45-3:30 slot for a Saturday uppcrcase bloc that will open with "Camera Three" and close with "An Eye On New York," with "Shakespeare on TV" in the middle. Latter will have three parts on "Henry V," three on "Othello" and five on "Hamlet" that will include a prefatory session. Other two to make up the 13 will be an opening billed "Conventions of the Old Theatre" and a concluding recap of the lecture skein.

D.C. Likely as Scene Of Next NARTB Meet

Washington, June 8.

Site for the 1955 convention of the National Assn. of Radio and TV Broadcasters will be determined at the regular semi-annual meeting of NARTB directors beginning June 21 at the Mayflower Hotel here. It's expected the directors will decide on Washington providing hotel facilities adequate to house equipment exhibits can be found.

Meeting will be the first to be attended by newly-elected members of the radio and tv boards. It will also mark the first appearance of John F. Meagher as NARTB vice-president for radio. Meagher retires as a member of the radio board next week.

Staley's 'B'fast Club' Buy

Chicago, June 8.

ABC-TV signed A. E. Staley Co. for two-a-week quarter-hour sponsorship of the tv version of the "Breakfast Club" simulcast. Client takes over the Tuesday and Thursday 8:30 a.m. portion starting July 29. Ruthrauff & Ryan set the deal.

Sale gives ABC-TV four "Breakfast Club" tv clients, with Rhico, Quaker Oats and Swift the others.

FRAN ALLISON MAY

GET OWN AM SHOW

Chicago, June 8.

With Procter & Gamble moving the NBC radio version of "Welcome Travelers" out of its longtime morning berth into an afternoon slot as of June 28, the Chi-NBC program plotters are pitching the homeoffice brass a cross-the-boarder built around Fran Allison for the open slot. "Travelers" has long held down the 9 a.m. (CDT) teoff slot for NBC's daytime lineup and its afternoon rescheduling leaves the web casting around for a strong replacement.

As blueprinted by Chi NBC program chief Ben Park, the daily hour-hour strip would feature Miss Allison, assisted by Don Murphy and perhaps one to two supporting personalities and a musical group, in a fluidly formatted show embracing guest interviews and audience participations.

If NBC decides to give the proposed show a ride, it'll require some fast footwork by Miss Allison who works ABC's "Breakfast Club" three times weekly in the 8 to 9 a.m. period.

With the tv portion of "Travelers" moving from NBC to CBS, P&G is putting the AM version into the 2 to 2:30 p.m. mooring being vacated by the axed "Road of Life" and "Life Can Be Beautiful" soapers.

Ed Lamb Hearings To Start July 28; Fortune at Stake

Washington, June 8.

The die was cast last week in the case of Edward Lamb, Toledo, O., attorney-broadcaster-publisher and Democratic Party bigwig, with the setting of hearings to begin July 28 before the FCC on questions as to his loyalty to the American form of government. At stake are Lamb's broadcast properties (three AM and one TV), a construction permit for a TV station, and three TV applications.

In ordering the hearing, the Commission said that despite Lamb's categorical denials that he had ever been affiliated with Communist or Communist-front organizations it was "still unable to conclude" that renewal of his license for WICU (TV) in Erie, Pa., "would be in the public interest, convenience and necessity and that, therefore, a hearing thereon is necessary."

The Commission specified three issues on which testimony will be taken: (1) To determine whether sworn statements made by Lamb to the Commission denying that he had ever advocated the Communist form of government are true; (2) charges by Lamb in a complaint

(Continued on page 28)

WALTER LAW TOP

CENSOR FOR MUTUAL

Mutual Broadcasting's continuity acceptance (censor) department has completed its face-changing, with the naming of a new head and a new second-in-command this week. Walter Law, formerly in charge of continuity for WOR and WOR-TV, N. Y. (other General Teleradio holdings besides Mutual), is in to replace Dorothy Kemble, who ankled last month. Most recently, Marion Lenox, Miss Kemble's right-hander, turned in her resignation and has been replaced by Lori Ebert.

In the web sales department the appointment of Sidney P. Allen as eastern sales manager, to replace Jack Overall, has been confirmed. Allen was formerly administrative manager of web sales. Tom Paro, with Mutual in Chi since '48, has been added to the N. Y. sales staff.

Miss Kemble, it is understood, will engage in freelance scripting for the time being.

'Pass Me The Sliderule'

With the selling season in full swing, it's time for the network program boys to take out their sliderules once again to determine commissionable program price. That "double standard" that exists among agencies, some adding commission to net program price and others taking it off the gross price, means a lot of extra work for the nets, but it also means extra coin from some clients, depending on how their agencies calculate.

Here's how it works: A show costs \$10,000 and the agency simply adds 15% commission. Then gross price is \$11,500, with the net getting \$10,000 and the client shelling out the extra \$1,500. For the agency who takes its 15% off the top, though, the network has to calculate another gross price, since 15% of \$11,500 would come to only \$9,770. So the web figures the commission at 17.65%, bringing the gross up to \$11,765. Then the agency's 15% commission brings the net down to \$10,000. Agency has the option of using either method, the network doesn't care. But for a \$50,000 show, the difference in figuring commission can cost a client \$1,325 a week.

WNBC-WNBT's \$1,000,000 Client

As Year-Rounder, Plus Pabst Cola

NBC's radio and tv flagships in New York—WNBC and WNBT—have wrapped up a deal whereby Hudson Paper & Pulp Corp. will hop on to major programs and personalities year-round. Household tissue outfit is putting an estimated \$1,000,000 on the line in a pact worked out between William Mazer, exec v.p. of Hudson, and Hamilton Shea, general manager of the web's okos in Gotham. If the coin is not the largest radio-tv spread for local stations, it's up there pitching for that kind of supremacy.

On the video end, the programs encompassed are the Herb Sheldon show at 9 a.m., with plugs to be handled alternately by Sheldon himself and Josephine McCarthy, whose segment is "Josie's Kitchen"; at 1:30 on "Here's Looking At You," the Richard Willis makeup and fashion stanza currently being shown in color tv; and at 6:30 p.m. on the Faye Emerson & Skitch Henderson show.

In radio, Hudson has taken the Allyn Edwards show at 6:30 a.m., Kenneth Banghart newscasts at noon, Jim Coy show consisting of pop recorded music, Herb Sheldon at 2:05, and Jim Coy again at 6:25 with "Time for Music."

All talent bought will pitch in with transcribed spot plugs, chain-breaks and ID's on both stations. Hudson agency is the Biow Co. Hoffman Beverage, a division of Pabst Brewing, will launch a heavy daytime campaign on WNBC and WNBT next Monday (14) for Tap-A-Cola, a new canned cola drink. Warwick & Legler, ad agency for the sponsor, has specified for tv a pair of crossboard capsule weather shows featuring bandleader Ray McKinley at 8:55 a.m. and 2:55 p.m.; minute spots throughout the week and plugs on "Hopalong Cassidy," "Cisco Kid," "Tales of Wild West" and "Bar-4 Ranch."

Aural side includes one-minute and 20-second announcement skeds.

Larus Calls It Quits On

DuM 'Plainclothesman'

Larus Bros. ankles sponsorship of DuMont's "Plainclothesman" June 13, after three years without a break in the Sunday night slot. The stanza's 23 or 24 markets weren't sufficient and video costs were too "prohibitive" to permit expansion, according to agency Warwick & Legler.

Agency maintained that the problem was not with the show, but with the nature of the advertised product itself. Larus, which manufactures Edgeworth and Holiday tobacco and ciggies in addition to other items, found that results for its products varied widely in different tv markets, and over and above them there were areas not getting sufficient plugging. Larus' near-future plans apparently hinge on printed media.

'RCA Thru The Years'

NBC is working on a one-shot "RCA Through the Years" fanfare to be slotted June 25 in the Phil Harris-Alice Faye radio time. RCA is the Coast duo's regular sponsor and their last show of the season is the Friday previously.

Kenyon & Eckhardt agency is handling the arrangements.

Tom O'Neil to Coast

Tom O'Neil, topser at General Teleradio and Mutual, left for the West Coast Monday (7) to huddle with his Film Division and Don Lee network execs.

Pitt's UHF Hiatus On All Live Shows

Pittsburgh, June 8.

WENS, UHF Channel 16 here, announced last week that it was dropping all local live programs for the summer beginning Friday (11) and would operate at least until middle of September with network shows and film.

Larry Israel, general manager of WENS, said the move "is being made in the interest of economy during summer months." Telecasting of weekend away-from-home Pirates' baseball games will not be affected by the new schedule since they originate out of town and do not require studio personnel here.

WENS made a deal with the unions whereby commercials of weekend Pirates' baseball telecasts of away-from-home games for Atlantic Refining Co., Quaker State Coca-Cola Co. and Braunt Baking Co. would continue live until end of National League season, and ditto for Duquesne Brewing Co.'s "Warm-Up Time," with Ken Hildebrand and Charlie Garratt, which precedes each of the games.

'HUB' OF SHOW BIZ—ROBINSON

Termites Subversive in Canada

Ottawa, June 8.

Members of Canada's parliament last week criticized the Canadian Broadcasting Corp. for (a) airing scripts "following the Communist line," (b) airing one by Reuben Ship, former Hollywood screenwriter deported from the U. S., (c) being a "monopoly." (CBC controls the issuance of licenses to private stations and to some extent controls their broadcasting.)

John Blackmore, Social Credit party member who has several times praised Sen. Joseph McCarthy, attacked as "subtly indoctrinating Canadians with the Communist attitude" two radio talks by Dr. Brock Chisholm, Canadian psychiatrist and first director of the World Health Organization; and a half-hour talk on termites, which he termed Communist "because it indoctrinated the people on evolution."

Frank E. Lennard, Progressive Conservative, asked if the CBC knew that Ship, author of "The Investigator," had been deported from the U. S. The one-hour radio play, which wound up the weekly "Stage 54" for the season, had an investigator go to heaven and grill Thomas Jefferson, Tom Paine, John Stuart Mill, Milton, Socrates and other famous unorthodox thinkers. The investigator's methods were similar to those used by Sen. McCarthy. Andrew Allan produced the script.

Cabinet Minister H. E. McCann replied that CBC, while responsible for the broadcasting of all scripts, "is not responsible for the personal or political views of freelance writers whose scripts are broadcast." He said Ship had submitted the script and it had been accepted.

WABC's 'Pity the Poor Working Girl'

Decides to Do Something About Servicing Her With Shows

Radical departure from the radio programming axioms of the past 25 years is being launched next week by WABC flagship in New York. Station is programming women's service shows at night in the belief that there's a large untapped audience for that type of show in the person of the working girl who can't get to a radio during the course of the day.

First of the shows will be installed next Monday (14) as a cross-the-board stanza in the 10:15 to 10:30 p.m. time. Program, consisting of "how to do it" and "where to get it" homemaking, fashion and beauty tips, to the gals, will be hosted by Helen Hall, who does the daytime "Barbara Welles" stanza on competing WOR.

This will be followed around July 1 with a second half-hour cross-the-board in the 9:30 slot, in cooperation with one of the leading women's service magazines, with which the station is in the process of negotiating now. It'll be a beauty, fashion, etc., stanza with the department editors of the mag handling their phases of the show.

Plan is the brainchild of WABC (Continued on page 31)

ABC's \$12,000,000 In TV Renewals

ABC-TV has picked up six more major renewals over the past week, with the largest being Kraft's okay on continuation of its hour-long dramatic series for another year through the fall of 1955.

Network signed DuPont for another go-round on "Cavalcade of America," repacted Ralston and Nestle for the Saturday aye "Space Patrol" (radio and tv) and got Brown Shoes for another cycle of "Smilin' Ed McConnell."

Web also repacted Derby Foods for Monday night sponsorship of "Sky King," along with Duffy-Mott for another go-round on alternate weeks of "Jamie." Other week is still open, as are alternate weeks on Ray Bolger (repacted previously by Sherwin-Williams), and Stu Erwin (renewed by General Mills but only for alternate weeks, with Paper-Mate in for the summer but the fall skip-a-week still vacant).

Web last week announced renewals exclusive of five of the above six totalling \$8,135,400 over a 30-day period. With the five additional renewals, the total comes to well over \$12,000,000. Included in the net's recap are U. S. Steel, Dodge for two shows, Pepsi-Cola, American Tobacco, Lambert and Hotpoint, and ReaLemon.

CBS-TV: 'BIGGER THAN BOTH OF US'

Come July 15 and the expiration date on Red Buttons' existing contract with CBS-TV, and the network's programming chieftain, Hubbell Robinson, has to decide whether to pick up the option of the sponsorless comic, who has been cancelled out of his Monday night 9:30 (after "Lucy") slot by General Foods, or drop Buttons from the schedule completely. Just where the comedian went wrong after a phenomenal first season as a major tv comic, and began to love that enviable "Lucy" audience pickup, has been a hot subject for intra-trade debate since GF served notice on CBS that it wants a new show in the time slot. But for Hub Robinson the decision on whether to gamble on Buttons bouncing back into the bigtime or fitting him into the nighttime program pattern being finalized for the '54-'55 season, represents but one of the multiple facets attending the captaincy of what one CBS executive describes as "one of the biggest chunks of show business that's ever existed."

Particularly at a time when the opposition—notably NBC, with its superdup "Weaver Spectaculars"—threatens to move in on the unquestioned Monday night CBS-TV supremacy (Burns & Allen, Godfrey's "Talent Scouts," "Lucy," "Studio One"), practically any move that Robinson makes to crystallize the overall picture for next season, including the finding of a suitable substitute show for Buttons, takes on increasing importance. The stakes are higher than ever before; so high that no network is in a position to countenance too many misses. Thus far Robinson has achieved one of the most enviable batting averages in the business.

To counter the Buttons defection and restore GF to the web's good graces, Robinson is pitching up to the client the new "December Bride" situation comedy, starring Spring Byington. It's a vidpix version of the ex-CBS Radio series in which the web places high store as a fitting companion piece to the adjacent "Lucy" show. Once that's resolved Robinson is still faced with plugging a couple of "weak spots," including a likely successor show to "Strike It Rich" for Colgate in the 9 o'clock Wednesday night segment and strengthening the Sunday night lineup by installing a new Bristol-Myers show in the 9:30-10 slot as replacement for "Man Behind the Badge." And to provide for just such exigencies, Robinson only in recent months has been obliged to literally pour millions into buttressing the web's talent-program availabilities with a formidable backlog of shows (Phil Silvers, Jack Carter, Celeste Holm, etc.).

That next season will invite the hottest and perhaps most exciting competitive tv race to date appears a certainty, with CBS, as with NBC, embracing the new and unorthodox patterns of every-fourth-week spectaculars (Wednesday night on CBS for Westinghouse), not to mention the Thursday Chrysler formula of full hour top-authored melodramas produced by Bretagne Windust (which CBS will throw in to counter "Dragnet"), with a Ralph Levy-produced musical in the spot every fourth week. The Nielsen's will decide the winner, but pending the rating payoffs, the jockeying, the trials and the tribulations that engulf Robinson & Co. are somewhat comparable to a full season's Broadway legit activity and just about as expensive.

Repact Maggie Truman

Margaret Truman's option for a second season with NBC (radio and tv) was picked up by the web on Monday (7).

Hal Kemp, NBC's talent chief, sealed the deal with the actress-singer.

FCC Chairmanship Nod Narrows Down to Hyde, Doerfer or Lee

Washington, June 8.

'Beer & Best of B'way'

Nine of Broadway's all-time legit hits are on the agenda for Westinghouse's every-fourth-week color presentations to be launched on CBS-TV Sept. 15, in the 10 to 11 p.m. slot (other three will be the regular Pabst Fights.) Dramas are "Ah Wilderness," "The Guardsman," "Idiot's Delight," "Arsenic & Old Lace," "Barretts of Wimpole Street," "Time of Your Life," "Philadelphia Story," "Royal Family" and "Man Who Came to Dinner." These will take their turn with musicals, latter properties unrevealed. Overall title for the series is "Best of Broadway," with web's largest lineup of stations to receive the spread.

Westinghouse continues its Monday "Studio One" on the web, with product demonstrations to be tinted up.

CBS-TV's Full Hour Skelton Vs. Berle In Autry's Axing

Another Indian bites the dust—meaning that Milton Berle (this time with the connivance of two other stars in NBC-TV's rotating Tuesday night stable) has caused CBS to remove Gene Autry opposite him in the first 30 minutes. Popping up as the videotape's "replacement" next fall will be Red Skelton. Since the latter has been "fighting it out" with Berle at the midway 8:30 mark in a gallant challenge to break the Berle domination of the slot, it adds up to a full hour extension of Skelton's giving notice that he is now ready to go to bat all the way under the Geritol banner.

Skelton will not only be up against Berle's 20 shows for Buick but Bob Hope's six for General Foods (with three additional GF slottings to be worked out as to talent complexion) and Martha Raye's 10 outings under Hazel Bishop's aegis. It's considered a certainty that Skelton's 60-minute status under this strong competition will be fortified by either guesters or one or two permanent supports in the marquee class. With Brown & Williamson (Cavalier Cigs) having axed the "Marie Wilson" starer "My Friend Irma," in favor of a sleuther, "The Lineup," Miss Wilson is understood being considered as a possibility for a pairing with Skelton contingent, of course, on the fate of "Irma" itself, with CBS-TV Coast v.p. Harry Ackerman huddling in New York last week on this and other matters with web brass.

Autry's vidpix series, for a couple of seasons now one of the ripe-les of the business in its "opposite Berle" berthing—and never figured strong enough to give Skelton a viewer inheritance as a back-to-back tandem—will be shifted to Saturday in station time. The singing cowpoke's last Tuesday show will be Sept. 14, and 11 days later he'll start in his new 7 o'clock time (in New York that would oust Ziv's "Mr. District Attorney" on WCBS), a slotting that shoots more at the moppet trade in Wrigley Gum's current thinking. (Autry's CBS Radio period for Wrigley is Sunday at 6 p.m.) He'll be out of his Tuesday tv'er a week before Berle's new season is launched on Sept. 21.

Geo. Wolf Quits Geyer

George Wolf has resigned as radio-tv director of the Geyer agency. He'll announce a new affiliation with a major agency next week.

The field of speculation on the chairmanship of the FCC was considerably narrowed last week when President Eisenhower nominated Comr. John C. Doerfer of Wisconsin for a full seven-year term beginning June 30. The President's action virtually eliminates the possibility of an outsider being brought in to head up the agency. There will not be another vacancy until next year when Comr. Frieda Hennock's term expires and this spot must be filled by a Democrat.

Doerfer's nomination, which is subject to Senate confirmation, reduces the choice of chairmanship to three members of the Commission: Rosel Hyde, who has been serving as acting chairman since his one-year designation as top man expired last April 18; Doerfer, who is filling out the unexpired term of former Comr. Eugene Merrill who was given a recess appointment after former Comr. Robert F. Jones resigned to enter law practice; and Comr. Robert E. Lee. There is still another Republican member, George Sterling, but his name has never figured in the chairmanship.

Rumors were circulating here last week that Hyde was "back in the track" for the chairmanship after appearance of indications that the white House was considering an outsider, notably Philip Willkie (son of the late Wendell) for the post. Pressures from New York Gov. Tom Dewey to find Willkie a Federal post were reported as strong. There was talk that Doerfer would be moved over to the Interstate Commerce Commission to make way for Willkie.

But Doerfer's nomination changes the picture. If the President fails to designate a chairman within the next few weeks, there will be good reason to believe he will name Doerfer. If Hyde is his choice, it would be expected that the President would not wait for Doerfer to be confirmed.

The Senate Interstate Commerce Committee will probably hold a hearing next week on Doerfer's nomination. There's little doubt that it will recommend confirmation. However, if he should be named chairman before the Senate acts, there may be a disposition on (Continued on page 30)

'Amateur Hour's' Quantico Preview

Ted Mack and an approximate cast of 60 tyros are flying down to Quantico, Va., to do a "command performance" at the military installation the night of June 18 at the invitation of the Dept. of National Defense. President Eisenhower and the various Cabinet members are expected to be in attendance at the event, highlight of the annual Secretary's Conference, Dept. of Defense.

Performance will take place the night preceding the "Amateur Hour's" annual benefit performance at Madison Square Garden, N. Y., which will be telecast in the usual Pet Milk-sponsored Saturday 8:30 p.m. slot on NBC-TV. Thus the Quantico "command performance" will be in the nature of a "star spangled preview" in which the "Amateur Hour's" season finalists will participate.

Dick Doan Exits Hooper

Richard Doan, vespee at C. E. Hooper, Inc., is leaving all this behind him. He's resigning that post next week to go into the antique business at Newtown, Conn. Partnered in this enterprise will be his wife, Dorothy, former INS reporter who at one time was a femcaster on CBS-TV.

Doan, who was formerly with WBSZ-TV, is a onetime VARIETY staffer.

COLGATE SUMMER COMEDY HOUR
 With Kaye Ballard, Jules Munshin, Jackie Cooper, Elsie Rhodes, David Daniels, Bart Maize, Al Goodman, etc.
 Producer-director: Nat Karson
 Writers: Coleman Jacoby, Arnold Rosen
 60 Mins.: Sun., 8 p.m.
COLGATE
 NBC-TV, from New York
 (Ted Bates)

This marks the first summer that Colgate is retaining its "Comedy Hour" format, with alternate-week New York and Hollywood originations scheduled through the balance of the hot weather semester. Initial entry on Sunday (6), a musical tabbed "Holiday in New York," also marked the tv debut as producer of Nat Karson, the ex-Radio City Music Hall impresario, after a lengthy sojourn in England as resident producer for Metro at the London Empire Theatre.

Granted that Colgate's intent is to surround the Sabbath 8 to 9 segment with a bigtime year-round aura; granted that the perpetuation of the Colgate showcase is designed to permit Karson in N. Y. and Jack Donhue on the Coast to ferret out fresh and non-over-expoed tv talent.

The sad truth is that, if Sunday's premiere entry is to be accepted as a criterion for the summer run, then perhaps Colgate should have put "Comedy Hour" on ice pending the new fall season. For this Kaye Ballard-Jules Munshin-Jackie Cooper curtain-raiser, far from being the madcap Manhattan musical as promised in the NBC-TV press releases, turned up, unfortunately, as a strictly lower-case "Comedy Hour" devoid of any sparkle or genuine wit. Certainly Miss Ballard, currently one of the bright spots in the "Golden Apple" Broadway musical, and Munshin have demonstrated in the past unique comedic gifts. On Sunday's "Comedy Hour" the writers lost them completely.

Perhaps the show's major fault lay in the carbon-copy quality of the production as a whole; in deliberately going about the job of trying to emulate each and every facet of the regular season's "Comedy Hour" down to the last detail of the choreography and the scenery, and anticipating every comedy insert. Having gone to the trouble of scouting some new and promising faces for the medium, surely it was the opportune time as well to shoot for something the least bit different, if not entirely offbeat, in the content of the presentation itself. Thus it was regrettable that scene after scene had the "here-we-go-again" stamp about it, as with Miss Ballard as a corporation executive making a play for her male secretary (Munshin); Jackie Cooper as Romeo with Munshin as his stand-in or again Munshin in his temperamental waiter bit.

The singers and dancers filled their roles adequately but one could have wished for more imaginative choreography. Al Goodman and his orch, as usual, did a slick job of backgrounding. It's time, too, for a summer replacement for those Colgate commercials. *Rose.*

MPLS.-ST. PAUL BASEBALL
 With Dick Enroth
 Producer-director: Roger Gardner
 Wed. & Sat., 8:30 p.m.
 Participating

WCCO-TV, Minneapolis
 These Minneapolis and St. Paul American Assn. home baseball game telecasts with turns taken at each of the parks, on Wednesday nights, and on both afternoons and evenings Saturdays (here in the afternoon and St. Paul at night, or vice versa), are notable because, with one of the three cameras in a box directly behind the umpire and on a low level, viewers have the best possible closeup of the ball sailing to the plate.

In this respect, the presentation is superior to the major league games of the week telecasts carried here by another station Saturday afternoons when there are no Twin Cities' home contests. The advantage gained and the resultant greater enjoyment afforded are made possible only, of course, because the big league stands are farther removed from the fields. In every other respect the camera work also rates orchids, the trio of photographers being right on the beam and missing little of the action. Occasional closeup shots of the pitcher and batter and other players and goings-on when the ball isn't being fed to the batter provide the usual proper diversity.

Dick Enroth, who handles the mike, is a veteran hand in radio play-by-play baseball game descriptions, and he, too, does a commendable job. *Rees.*

CENTER STAGE
 (Chivalry at Howling Creek)
 With Henry Hall, Cathy O'Donnell, Jack Warden, Robert Emmett, Pat Harrington, Alene Bosan, Rusty Lane, Harold J. Stone, John Kellogg
 Producer: Herbert Brodtkin
 Director: Don Richardson
 Writer: Joseph Cochran
 60 Mins., Tues., 9:30 p.m. (alt. weeks)
 Sustaining
 ABC-TV, from N. Y.

"Center Stage" is the third title this hour-long ABC packaged dramatic series has had since it kicked off as the alternate week companionpiece to the "U.S. Steel Hour" last November. For its first two sustaining weeks, it was called "The TV Hour," then it became the "Motorola TV Hour," and now sustaining again, it's "Center Stage." In October, when it goes commercial again, it's to be called "Elgin Hour."

Meanwhile, though, ABC is in the uncomfortable position of having to sustain a \$30,000 package until Elgin takes over in the fall. It's an expensive commitment stemming from ABC's contract with Steel, which provides that the network shall maintain a suitable dramatic counterpart to the Steel show while the latter is on the air. And since Steel is running through the summer, so must "Center Stage."

ABC and "Center Stage" producer Herb Brodtkin have more than lived up to their part of the commitment thus far. While Steel's Theatre Guild-produced segment has shown itself the sicker of the two shows, it hasn't embraced the scope that Brodtkin has attained in aiming at a mass audience with a variety of dramatic subjects and approaches. Some of the more notable experiments of "Motorola" were James Thurber's musicalized "The Thirteen Clocks," a successfully done live western (horses and all) and the more recent "Atomic Attack." While Brodtkin in all cases hasn't turned out polished tele-drama, he's given it new scope and direction.

But last Tuesday (1), the initiator under the "Center Stage" title, wasn't one of Brodtkin's good nights. Production was Joseph Cochran's original western, "Chivalry at Howling Creek," and most of the extensive trouble stemmed from a mass audience and unconvincing script. A miner in the small town comes back with a bride, a San Francisco dancer, and a stranger in town threatens to ruin their romance by telling the town who she is. Meanwhile, he makes passes at her and bullies the local citizenry. Situation is finally resolved by a kindly Southern colonel who challenges the heavy to a pistol duel, and when the heavy shoots before he's supposed to, he's run out of town.

There wasn't much of a story to begin with, and the hour-long format stretched it much too far. Additionally, the characters were strictly one-dimensional, and a good deal of dialogue did very much with them. Henry Hall was unconvincing as the colonel, Jack Warden's villain was properly but not impressively blustery and Cathy O'Donnell managed to steam up a little emotion as the bride. Best in the supporting cast were Alene Bosan as the colonel's servant, Pat Harrington as a bartender, Rusty Lane as a villager and Robert Emmett as the groom. Don Richardson's direction was as shaky as the script.

It's to be expected, though, that in his attempt at diversified dramatic programming, Brodtkin is likely to strike a crupper here and there, since much of his production is on the experimental side. Although "Chivalry" was one of them, they don't occur often enough to detract from the superior qualities of the drama series. The network and Steel can rest easy with the show. *Chan.*

Hallmark and Babb Sell Westmore Show Interest

Hallmark Productions and producer Kroger Babb are disposing of their 50% interest in the Ern Westmore beauty show, currently running on WAEC-TV, N.Y. Westmore and others are buying out the Hallmark interest in the show.

Program was launched 18 months ago by Hallmark as one of the first tele roadshows. It then landed on ABC-TV as a network daytime, but after a sustaining ride went on the web's N.Y. flagship as a local segment.

Cleveland—Directors of public relations in two Cleveland stations have stepped out. Miss Florence Roth has stepped out as flack at WJW, and Frank Deane has resigned from WTAM-WNEK.

ON THE CAROUSEL
 With Paul Tripp, others
 Producer: Tripp
 Director: Ned Cramer
 60 Mins. Sat., 9 a.m.
 Sustaining
 WCBS-TV, N. Y.
 Paul Tripp, who made a considerable rep for himself with his erstwhile "Mr. I. Magination" show, has come back to WCBS-TV as pilot of "Carousel," a juve Stanzza formerly conducted by Hal Thompson and Allen Ludden. Once again, Tripp brings inventiveness and humor to a basically educational series slanted for juves from about 9 to 14.

In line with the series' title, show makes a circuit of some half-dozen different sequences, ranging from science to ballet with Tripp making the transitions as smooth as possible. On his kickoff last Saturday (5), Tripp occasionally tended to become ingenuitously cute, but overall he hurdled the normal gap between the adult and the juve mind without any offensive condescension.

Tripp opened the show with an elementary lesson in aviation principles with the help of a girl air scout troop and some model planes. This bit also contained some interesting demonstrations on how flyers are tested for medical fitness. Other educational sequences included an annual talk by a nine-year-old butterfly fancier and a rundown of how Swiss cheese is made by a couple of Swiss visitors who also obliged with some yodelling.

The hour session was also enlivened by a pair of ballet and folk-singing groups from local high schools and some vigorous vocalizing by Tripp himself on an amusing number about a trombonist. A clown, Buddy LaFame, also performed in two spots, once as a juggler and then as a trampolinist, for straight juve entertainment. Before the windup, Ruth Enders (Mrs. Tripp) gave a quick review of some of the places of interest around New York suitable for visiting.

All in all, it was a well-rounded, attractive stanza that any parent can feel safe in recommending to children without disappointing them. *Herm.*

TREASURAMA
 With Milo Boulton, others
 Producer: Morton Hillman
 Director: Dick Simon
 30 Mins., Mon.-Thurs.-Fri., 4:30 p.m.
 WOR-TV, New York

"Treasurama" in its first exposure on WOR-TV Monday (7) reverberated with echoes of long-standing gimmicks made famous chiefly by radio. There were the telephone giveaways, writhen contests, jackpots, etc. The stanza also had a panel to answer queries on bringing up baby, a guest from Broadway and a studio audience, which hereafter will comprise some club or lady's group. Even allowing for first night jitters, the show was a slow-moving suspenseful affair during which emcee Milo Boulton chatted with too much exuberance and without enough definition.

At the start Boulton took mike in hand and queried members of the audience about home, predilections and other basic items. However much this time-consuming formula is used it never seems to work in video (aside from kiddie shows) unless the emcee injects a solid note of humor, a note absent in "Treasurama." Then the panel—a hottie, a nurse-columnist and a carriage manufacturer—was asked "should babies be babied." Despite this query, which will be sent in by viewers from now on, the answers were fairly interesting. (From day to day different panelists and fields will be utilized.) Afterwards there was the phone quiz conducted by Boulton. The gal called was watching a different program, but she tuned to Channel 9 in sufficient time to tell the quizmaster that she couldn't identify the baby pictured on the screen, nor could the pswaiter who was asked later. Prizes, which mount with each unanswered daily question, were in the appliance line. Free plays abounded in addition to the regular participating sponsors.

Jammed into the half-hour program was a brief but better-than-the-rest-of-the-show interview with Nanci Crompton, danseuse of "Almanac." The cluttered quality of the prem made it seem a vocal encounter, with visual aspects on the downbeat. Despite all the negatives, if, by some supreme effort, "Treasurama" can be unbunched, with only a few of the gimmicks remaining, it might actually draw over and above the usual group who listen to anything where there's a giveaway involved.

Tele Follow-Up Comment

It is very easy to sentimentalize on the passing from the television scene of NBC's "Your Show of Shows." Long before the obsequies were announced for Saturday, June 5, the Max Liebman production had become enshrined as the great innovator in video. The Saturday night extravaganza possessed those special and peculiar qualities that give them an exclusive niche in the archives of a medium which "Show of Shows" did so much to elevate.

There had never been a program before or since the natal day of Feb. 25, 1950, that embodied so many show business elements with such skill, imagination and the truly big-league touch. As Sir Winston Churchill might observe, it's the end of the beginning. The die has been cast, but the cast is not dead. For Liebman, the end is the beginning of his new, personalized era vis-a-vis the parlor ramble—the inception of those Saturday and Sunday colorarules next fall which, with the full backing of prexy Pat Weaver, the web's practical dreamer, he hopes to develop to Ziegfeldian proportions.

For Sid Caesar, the noblest of the "SOS" Romans, the end is the beginning of a period after his meteoric rise in which he will presently out his toga as a solo in a full hour Monday night showcase, taking with him the exceptional supporting talents of Carl Reiner and Howard Morris, among others.

For Imogene Coca, that wondrous elf, the end is the beginning where-

CHAMPIONSHIP GOLF
 With Norm Barry
 Producer: Matt Niesen
 Director: Paul Robinson
 60 Mins.: Tues., 11 p.m.
DEMET PONTIAC
 WNBQ, Chicago
 (Wright-Campbell)

WNBQ looks to have another winner in the offbeat sports field with this weekly tailored-for-tv golf tourney. As with its bowling telecasts which built a big following as a winter offering, the Chi NBC station is following through on its bet for late evening programming with this remote from the Tam O'Shanter Country Club.

The lighted golf spread is laid out around the 18th hole, with the four contestants, two pros and two amateurs, shooting from seven locations off the green. The pros compete for \$25 per hole and \$100 for low score for the seven "games." The amateurs compete for merchandise prizes. Since the longest "hole" is 104 yards, it's essentially an approach and putting contest. And, although, the drives are necessarily ruled out, the chips and putts are effectively caught videowise and pack a lot of interest and excitement for the armchair sportsters as well as the golf bugs.

It was apparent of the first attempt (1) that there's still some kinks to be worked out in the ambitious three-camera coverage, such as tightening up the between-hole interludes and the final hole sudden death playoff which had pro Johnny Revolta and Dutch Harrison taking three extra holes to break up a tie. But all in all Paul Robinson's crew handled the alibi remote in slick fashion as a firsttimer.

Norm Barry did a neat job with the commentary, highlighting the competitive excitements without overdoing it. With regular commercial spieler Wed Howard vacationing, sponsor Pete DeMet drafted himself to work the car pitches. It was the one non-professional touch to an otherwise big league project. *Dave.*

Demarest, Hope Emerson Preem in 'Cobbs' AMer

William Demarest and Hope Emerson have been set on the Coast for a starring stint in "The Cobbs," new situationer over CBS Radio. It goes into the 9 p.m. Sunday time of Hallmark's "Hall of Fame."

Henry Garson is writer-producer.

Perrin's Tint Slot

Hollywood, June 8.
 Nat Perrin has been named West Coast producer of CBS Television color productions, it was announced over the weekend by Harry Ackerman, veepee in charge of net programs.

Perrin, for the last year producer of "My Friend Irma," will coordinate all CBS west coast teevee net color shows.

in, with a 30-minute show of her own, she will find herself on familiar ground, in the first half-hour of the 9 to 10:30 time (preempted, in singular circumstance, by the every-fourth-week Liebman spectacular).

The public and the industry are so much indebted to the Liebman-Caesar-Coca trio that it would be graceless and ungrateful not to wish them "all the best" in their individual pursuits. And that goes, of course, for those others who through the seasons have made their solid contributions to a show whose theme song was appropriately titled "Stars Over Broadway." In mixed order these would be—the latter-day talents—the Billy Williams Quartet, Marguerite Piazza, Bill Hayes, the Hamilton Trio, Sami Lynn & Roy Alexander, James Starbuck (as both dancer and choreographer), Mata & Hank, Jack Russell, Judy Johnson, Keith Textor & Sylvia Michaels (latter twin being newcomers to the show), Charles Sanford (whose baton rates up there with the stars themselves), scene designer Frederick Fox, costume designer Paul DuPont, director Bill Hobin, executive producer Hal Janis, and, not the least and probably as much as the most, the writers headed by Mel Tolkin and including Mel Brooks, Tony Webster, Joe Stein, Hannah Grad Goodman and—Caesar.

For the windup, as for the two previous shows, the C-C tandem reprised some of their familiar sketches and others of the troupe were in with their top efforts Miss Piazza was enchanting via a switch to pops, incidentally. In the finale of finales, the stars made their brief fare-thee-wells and Weaver came on to put in a plug for them as well as the web's upcoming spectacles. All hands looked as if they wanted to break out in tears. *Trau.*

G.I. talent took over Ed Sullivan's "Toast of the Town" show on CBS-TV Sunday (6). The khakis were competing in the finals of the world-wide Army contest and like all such amateur shindigs, the show moved at an erratic pace but with an even proportion of high and low spots. The servicemen were judged by a panel consisting of Victor Borge, Mitch Miller, Otto Harbach, Nanci Crompton, Lloyd Nolan and Arlene Francis.

After a rousing band rendition of "This Is The Army, Mr. Jones," the 12 try turns, consisting of 24 G.I.'s, were introduced by Sullivan and the talent showcasing began. Most of the contestants appeared a bit camera shy but there was a lot of vet stage savvy evident in their work. Shows as weak as in the comedy spots and strongest when the crooners took over. Cpl. Dick Amburst, one of the four winners, for example, socked over "Love Is A Simple Thing" with the kind of class and appeal that make him a lad to watch when he returns to mufti. Other winners were Pfc. Ezio Flagello, who sang "The Lord's Prayer," M/Sgt. Charles Maluzio, who harmonica soloed "Hungarian Rhapsody," and Cpl. Bernard Horowitz, comic impressionist.

Sullivan and his co-producer M/Sgt. Lewis rate a kudo for giving the boys such a wide showawag. *Gros.*

"The Yo Yo People," last week's smirking comedy. Lines given Basil Rathbone and Beatrice Straight by scripster Felix Cooper were so fatuous that the stars appeared uncomfortable for nearly all of the 30 minutes.

Rathbone and Miss Straight were cast as husband and wife as well as book collaborators, who at the very outset had a tiff over some nose-smart but very snarling criticism of a brace of characters in the next room. He ran off in a huff to his lecture class where a designing young female, affected by Dana Wynter, lured him off into a corner. There they were discovered by Miss Straight, who for a short time before was the picture of contrition. More battling occurred but finally Francis Compton, as their pixish agent, got them together again. "Yo Yo People," according to Compton, were essentially those always at odds with each other.

Dialog was a conglomeration of successive hackneyed phrases, giving birth to trite situations. Writer Cooper made little attempt to get at the heart of any real humor. Instead, with the assistance of some heavy-handed direction by Frank Telford, laughter was made contingent upon how immature two dignified thespians could be forced to act.

ONWARD & UPWARD WITH STORER

Video Britannica

In response to a number of queries from readers, the following is the status of proposed commercial tv for Britain:

Under the Television Bill, which is now going through Parliament, the commercial network will be controlled by a new committee, to be known as the Independent Television Authority. This panel will be responsible to the Minister and to Parliament for program standards. There will, in turn, be program contractors who will be responsible to the ITA.

The BBC does not come into the picture at all, although the new organization looks like it'll have a comparable government affiliation. It will start off with a government grant to get the system going, and thereafter is expected to pay its way.

There will be no commercial sponsors on the American pattern and advertisers will be able only to buy space for their commercials. No price has been fixed but it is reckoned the cost will be about £500 (\$1,400) a minute.

In the initial stage at any rate, the advertiser will have no say in programs other than in the preparation of his own commercial. Undoubtedly this is the thin end of the wedge and, in the opinion of Londoners, a typical piece of British appeasement. Everyone is agreed that, within a couple of years or so, the advertisers will be planning their own programs as they have been doing right from the start in the U.S.

10-YEAR PROFITS AT \$20,000,000

By JACK LEVY

Washington, June 8.

About 26 years ago the Fort Industry Oil Co., which sold gasoline at wholesale and retail in Cleveland and Toledo, bought a minority interest in a radio station in Toledo. Three years later the company sold its oil business and decided to concentrate on broadcasting.

Last week, the company, now the Storer Broadcasting Co., filed a petition with the U. S. Court of Appeals here challenging the legality of the FCC's multiple ownership rules limiting the number of radio and tv stations which can be held by one interest.

Whether George B. Storer could have dreamed in 1928 that his newly-bought stock in WTAL would lead him to take on the FCC in court one day is doubtful, to say the least. Nevertheless, from his small investment in radio he has emerged into the largest independent broadcasting owner and operator in the United States, with assets now exceeding \$16,000,000.

With the growth of radio during the past quarter century, Storer has kept pace. From small stations he has graduated into large stations. From small markets he has moved to large markets. With one exception, six of his seven AM and his five tv stations are either CBS or NBC affiliates.

According to a prospectus recently filed with the Securities and Exchange Commission in connection with a stock offering, the Storer Broadcasting (formerly Fort Industry Co.) now grosses over \$12,000,000 a year with profits (before taxes) exceeding \$5,500,000. The company has not missed a dividend in 20 years and during the last 10 years its profits (before taxes) have aggregated well over \$20,000,000. During this period it has paid out to the government in taxes on income nearly \$12,000,000.

Status in '44

From his original interest in WTAL (no longer existent) Storer's broadcasting operations grew to encompass the following AM stations by 1944: WVVA in Wheeling, W. Va.; WSPD in Toledo, W. Va.; WGBS in Miami, Fla.; WLOK in Lima, O.; WMMN in Fairmont, W. Va.; and WHIZ in Zanesville, O. Thus, within 13 years from the time Storer had sold his oil business he had accumulated the list of AM stations permitted one owner by the FCC.

With this nucleus, Storer began a series of acquisitions to bring him into the major markets. In 1948, he sold WHIZ and bought WJKB in Detroit, a 250-watt operation at

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TV Ranks as No. 1 Entertainment Among U.S. School Kids; Books 2d

Washington, June 8.

By an overwhelming majority, the nation's school children regard tv as their favorite entertainment, with books second, radio third, the motion picture theatre fourth, and the funnies fifth. With 87% of the youngsters, from grade school through high school, broadcasting in one form or the other is the choice medium.

These are some of the findings of a survey taken in Ann Arbor, Mich., in 1951 and issued only last week by the National Assn. of Radio and TV Broadcasters. The study was made by Prof. T. C. Batten of the U. of Florida in the course of pursuing a doctor's degree at the U. of Michigan.

Although the data was gathered three years ago, NARTB regards the findings as applicable today inasmuch as television was well established in Ann Arbor at the time, with reception available from four stations, and "children have not changed materially since 1951." The "climate" of tv service in 1951, the Assn. said, was "identical" with current conditions in the majority of the country's 300 tv communities. The medium had been operating "long enough to be a habit rather than a new toy."

NARTB pointed out that the study was not conducted in behalf of any private organization but was forwarded to it voluntarily by Prof. Batten in completed form. Entitled "Television and Youth," the study, summarized in the form of a booklet, is being distributed by the Assn. to Parent-Teacher organizations and educational institutions throughout the nation.

An important phase of the survey concerns video's effect on school. The NARTB summary cites Batten's findings among children in the top grades (7-12) of this group as saying tv does not interfere with their homework, with 19% saying it does. Of this latter group, about half attribute the interference to tv's distraction when they are trying to study. The others say they watch tv instead of studying, then hurry through their homework or rush through their homework early in order to watch tv later. Viewing by this 19%, according to the report, is "all within parental control."

About 50% of the children in the grade schools (4-12) said tv has helped them in their school work. They cited, among subjects in which video helped them, English, history, civics, current events, social studies, biology, general science, music and art.

Summarizing the findings on children of all ages, the survey reported that the youngsters listen to radio programs almost as much as they did before their families had tv sets, that they have learned

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Gubernatorial Race a Veritable Windfall for Georgia Radio-TV

Atlanta, June 8.

A cornucopia pouring out dollars for Georgia radio and television stations was in the offing when the 1954 gubernatorial race got under way last week as five of six avowed candidates paid their entry fees.

Those who laid their money on the line were Charlie Gowen, member of the General Assembly; Tom Linder, commissioner of agriculture; Fred Hand, speaker of the Georgia house; Ben Garland, an attorney; and Lt. Gov. Marvin Griffin. The latter stole a march on his opponents by using all three Atlanta stations to announce his candidacy via film in tv.

Only candidate who hasn't paid up is M. E. Thompson, who served two years as acting governor after the death of governor-elect Eugene Talmadge, who died before taking office. Thompson was a principal in the three-governor fiasco that put Georgia in the not-so-favorable national spotlight some five years ago.

These six, coupled with candidates competing for other state offices, provide a potential bonanza for Atlanta's three video mills, WSB-TV, WAGA-TV and WLVA, all of which have enough power to blanket the state. Georgia candidates never seem to lack for money and it is a safe assumption that they are going to be in the market for plenty of tv time.

Adding fuel to this year's races will be the U. S. Supreme Court's recent ruling outlawing segregation in the public schools. Each candidate for governor is pledged to circumvent mixing of races, although each one seems to have a different plan.

Former Gov. Ellis Arnall also has been mentioned as a possible candidate for the job now held by Herman Talmadge, who, under Georgia law, cannot succeed himself as governor, but is keeping mum.

In addition to state offices, hot campaigns on the local level in Fulton County (Atlanta) should prove a financial boon to radio and tv mills.

DuMont Finalizing Project Summer

DuMont's "Project Summer" is taking definite shape, with an hour-long drama starring Fredric March and "My Son Jeep" leading the four shows still to get on the boards. The web is selling hard, hoping to get at least some of the stanzas airborne by early July.

A kinnie for the March stanza is being made; and kinnies of the "Jeep" series on NBC-TV last summer are being used in the approach to agencies and sponsors. One of the other shows is a panel and the last is a quizzy.

Gerry Martin, DuMont sales

(Continued on page 30)

Slater Exits R&R

Tom Slater has resigned as radio-tv director of Ruthrauff & Ryan, a post he's held for 18 months under a veeveship of three years. Slater joined the agency eight years ago after about nine years with Mutual broadcasting on sports and special events. He has not announced future plans.

R&R has named a successor but his identity is under wraps.

NBC Hoop-dee-doo To Prove Daytime TV Is Big Stuff

NBC trotted out a fat book and a 45-minute color slide presentation on Monday (7) at RCA's Johnny Victor Theatre in N. Y., to give the press a preview of "Television's Daytime Profile: Buying Habits and Characteristics of the Audience." It aimed to show that daytime viewers are the medium's best customers, based on the proposition that they are younger, their families bigger, incomes higher, homes larger and in better markets.

Web's research department served up the voluminous findings which were based on a "pre-listed nationwide sample" conducted by W. R. Simmons & Associates last January using what it calls 450 "clusters" or interviewing districts in 185 counties covering all regions of the U. S. Interviewed were 3,243 females in 2,871 households.

In a triple attack, the massive reading and screen material was presented by Hugh M. Beville, NBC's director of research and planning; Thomas Coffin, manager of research; and Robert McFadyen, director of sales development. Study was made under consultation with Advertising Research Foundation in the first media analysis of its kind with the ARF imprimatur. NBC candidly pointed out that such consultation "does not constitute validation" since ARF "did not supervise the field work or check the tabulations."

NBC will formally unveil the get-up beginning today (Wed.) in New York for ad agency execs with a special showing for agency research chiefs.

Mayehoff Renewed

"That's My Boy" CBS-TV situation comedy series starring Eddie Mayehoff, will ride through the summer in the Saturday night at 10 slot.

Plymouth wing of Chrysler Corp. has come through with a 13-week renewal which carries to the Oct. 2 mark.

Derby Foods 1st Disney TV Client

Chicago, June 8.

The "mystery client" ABC-TV has locked up for one-fourth sponsorship of its "Disneyland" show is Derby Foods. Derby will sponsor half the hour-long show on alternate weeks, starting Oct. 27. It's pacted for 18 half-hours over a 36-week period over a 113-station hookup, with a total time-tail bill of \$1,000,000.

Derby recently renewed "Sky King" on the web for another 13 weeks, but is expected to drop the Monday night series in light of its Disney buy. Deal was engineered through the ABC Chi office.

Meanwhile, in New York, ABC-TV signed a new client—also unnamed—for the Wednesday at 8:30 post-Disney slot. Sponsor bought the time only, does not have a show yet. But whatever show he picks up will start a week before Disney, on Oct. 20.

BENNY'LL BE BACK IN RADIO, SEZ DUFFY

While actual finalization of arrangements for continuation of Jack Benny's CBS Radio stanza for American Tobacco next year haven't been completed, it's a virtual certainty the comic will be back for another session with the AM stanza. BBD&O proxy Ben Duffy said yesterday (Tues.) that it was "pretty certain" the radio show would continue.

Asked about reports of a meeting among American Tobacco proxy Paul Hahn, CBS chieftain Bill Paley and himself to resolve the Benny AM problem, Duffy said he had a meeting with American but it concerned itself with many things. He said the Benny problem has been resolved on the top level, with only the details to be worked out.

Kyle McDonnell, DeLugg In WABC-TV Musical Bow

Pending comic Morey Amsterdam's return from a European vacation on Aug. 16, packagers Gerry Gros and Norman Baer have set Kyle McDonnell and batoneer Milton De Lugg for a cross-the-board musical on WABC-TV, the ABC-TV flagship in New York. They start in the 12:30-1 p.m. slot as soon as the Army-McCarthy hearings end.

Come Amsterdam's return, and the comic takes over the time with an additional half-hour, running daily from 12:30-1:30.

Tinted 'Toast' As 1st Major Hoopla

Ed Sullivan's "Toast of the Town" has been tapped to usher in CBS' color television era as applied to a major program. Colorcast of the Sunday night on Aug. 22 will also mark the web's official unveiling of its recently acquired RKO 81st Street Theatre on upper Broadway, converted into a tint studio and origination point at a cost of \$1,500,000. Stage has an immense area of 5,000 square feet, with another 3,000 of footage for sound, lighting and camera equipment.

Network's only color application since FCC approval of NTSC system late last year has been with its current "New Revue" series on Fridays. There'll be a number of other chromatic shows next fall after the "Toast" unwrapping, including the monthly Westinghouse dramas and musicals.

From the Production Centres

IN NEW YORK CITY . . .

Larry Lowenstein, Benton & Bowles' chief publicist, to Hollywood on agency biz . . . E. P. (Jimmy) James, once with Mutual and now in Tucson, intends returning to New York permanently. He left for Arizona a few years back because his children were afflicted with asthma . . . Larry Menkin, WOR and WOR-TV program boss, to Florida for two weeks . . . WQXR launched "Memorable Concerts of the Past" last Sunday (6), each program being an exact reproduction where possible, of selections, conductors and soloists . . . Ray and Davenie Heatherton subbing for the vacationing Dorothy and Dick Kollmar on the latter's morning husband-wife gabfest via WOR . . . Hal Goss, editor of Mutual's press info department, to be honored at testimonial by Knights of Pythias in New Jersey June 19.

Hilda Simms doing "Ladies Day" stanza on WOV while regular fencee Evelyn Robinson vacations . . . WWRL, aiming for heavier return from the lucrative Latino market, upped its broadcast day by another hour, bringing weekly total of Spanish to 46 hours. Instead of beginning at 7 a.m., the radio outlet now starts an hour earlier.

Nelson Eddy to be reunited with Edgar Bergen & Charlie McCarthy as guest on their Sunday (13) airing . . . Finals of barbershop quartet tourney to be from D.C.'s Constitution Hall Saturday (12) over CBS . . . Jules Dundes, sales and ad director of KCBS, Frisco, in town on biz . . . Richard Golden named director of network sales presentations of CBS under George Bristol's sales promotion and advertising dept. He replaces Frank Nesbitt, previously announced as director of sales development . . . Liz Smith is new aide to producer Lew Melamed on CBS' summertime Mike Wallace & Buff Cobb crossborderer launched Monday (7).

Stan Freeman resting at his country retreat, Croton-on-Hudson, before launching his new WNBC show June 14 . . . Bill Leonard's wife and six sons leave for Bermuda to spend the summer, with WCBS newscaster to hop there on a skip-weekend basis . . . Sandy Stewart (WNBC singer) and John Hurlbut (WNBC-WNBT ad-promotion mgr.) to judge June 23 Corydon-Johnson scholarship competition to pick best high-school yearbook in Nassau and Suffolk counties . . . WCBS g.m. Carl Ward and sales mgr. Henry Untermeyer back after a week with CBS' spot sales staffers in Chi and Detroit. Station's John Henry Faulk moving his family to Croton for summer.

IN CHICAGO . . .

Chi NBC news director Bill Ray and family sail today (Wed.) for Europe on the Ile de France. Ditto Nina Parvel of the Chi NBC sales service staff . . . Melvyn Douglas to host a special airing of WMAQ's "The Northerners" Monday (14) from the Illinois Bankers Assn. convention at the Drake Hotel . . . Twelve new affiliates have joined Keystone Broadcasting System, bringing total to 733 . . . Deejay Bob Arbogast back from Coast, freelancing in Chi. First assignment is a daily two-hour stint on WEAW, Evanston . . . WCFL platter spinner Eileen Mack working a Wednesday afternoon closed circuit show fed to the Chi-area vets hospitals . . . D'Arcy agency of St. Louis, which recently inherited the Standard Oil of Indiana account from McCann-Erickson, is setting up a Windy City office on Michigan Ave. . . Charles Chan helming a 90-minute disk show Saturday nights on WMAQ.

IN WASHINGTON . . .

Reps of Procter Telefilms in for Pentagon huddles on a projected syndicated tv series with a military background and using service footage . . . Donald Baruch, nephew of Bernard, handling all Dept. of Defense cooperation for vidpix . . . Joseph McCaffrey, radio newsmen ex of CBS, and more recently MBS correspondent, readying a handbook as guide to coming state and national elections . . . Ruth Crane, WMAL-ABC femme-caster, currently enjoying a Nassau vacation . . . Nick Chaconas upped from chief engineer to newly-created post of operations director for WGMS, town's "Good Music" station . . . Washington Evening Star now "sponsoring" the Army-McCarthy hearings over WMAL-ABC, which it owns and operates . . . Claude Mahoney, CBS radio Washington reporter and editor of CBS Radio Farm News, honored with a Doctor of Humane Literature degree at his alma mater, DePauw U. . . Norman Reed has teed off annual "Miss Washington" contest over WWDC-MBS.

IN PHILADELPHIA . . .

Kitty Kallen, currently playing night club date at Chubby's, guested (6) on Stan Lee Broza's "Children's Hour" (WCAU-TV), program which served as her springboard into show biz . . . William Wright, formerly with WIP, has been added to the announcing staff of KYW . . . Tom

Moorehead's "Stop, Look and Listen," and participant on WFIL-TV has added two stations up-State; WLRB, Lebanon, and WILK-TV, Wilkes-Barre, Pa. . . Dick Clark, emcee of WFIL's "Caravan of Music," has added two-and-a-half hours to show (Mon.-Fri., 2 to 6 p.m.) to clock up a total of 20 hours weekly platter spinning . . . Robert N. Pryor, v.p. in charge of public relations at WCAU, and Roger W. Clipp, general manager of the WFIL stations, have been named co-chairmen of Philadelphia's Fire Prevention Week . . . Ed Murrow's "Person to Person" show will make its local debut on WCAU-TV, July 2, its final show of season. Station will resume carrying show in fall . . . Bill Morgan has been upped from mailing department at WIP to post of record librarian on "Dawn Patrol," all-night platter show.

IN OMAHA . . .

Centerville Broadcasting Co. sold KCOG, Centerville, to the Hiawatha Broadcasting Co. for a reported \$65,000 . . . KCOM, Sioux City, started fulltime affiliation with Mutual last Tuesday (1) . . . Ogallala (Neb.) Broadcasting Co., incorporated for \$50,000, has filed application with FCC for a station there. Prexy Newell Eastman said construction will begin by Sept. 15 . . . Ben Larson emceeing WOW-TV's "Dance Time Under the Stars" program from Peony Park. Hour program is aired Wednesday nights. Nebraska Gov. Robert Crosby was on opening show June 2 . . . Bruce Clifton is the farm director for KSCJ, Sioux City.

IN CLEVELAND . . .

Bob Horan leaves WTAM-WNBK news to become public relations director for the stations succeeding Frank Derry, who moves to radio-TV for Cleveland Electric Illumination Co. . . Flo Roth, ex-WJW, now promotion manager of TV Guide . . . WGAR consummated first FM sale by AM station, with Custom Classics buying part of Henry Filander show . . . Ethel Boros writing Cleveland News radio-tv columns while Maurice Van Melre vacations . . . WTAM's Bandwagon emcee, Johnny Andrews into New York as Morey Amsterdam sub, while Wally Griffin subs for Andrews . . . Griffin, currently appearing at Vogue Room, broke into show biz eight years ago as Andrews' sub at Boston's Bradford Hotel Circus Room . . . Betty Pearson Andrews into New York for Universal-International contract talks . . . Bache & Co. picked up Jack Dooley's 5 p.m. WGAR news stint.

IN MINNEAPOLIS . . .

Two of the Twin Cities' top tv personalities resigned. Clifford Rian, known to airwave audiences here as John Ford, departed from WTCN-TV because of what he described as "differences of opinion on policy." Walter Butler, the station's assistant to the president, declined to comment on the resignation. Rian says he'll take a two-month rest before making any future commitment. His exposure of St. Paul pinball machine gambling, with cash payoffs in violation of the law, on his news show earlier in the year, attracted considerable attention to the program and resulted in much publicity. The other resignation was that of P. J. Hoffstrom, known to KSTP-TV audiences as "Mr. 1/2," the weather broadcaster and author of the St. Paul Dispatch "Hawf 'N Hawf" column. He leaves to join WBBM-TV, Chicago, where he'll start a weather show next week. He's also a cartoonist . . . Stew MacPherson, WCCO radio personality, to Alaska to report for his station on military installations . . . Bob DeHaven renewed for a fourth year for Butternut Coffee and Standard Oil for his 7:15 p.m. WCCO radio news show.

IN PITTSBURGH . . .

Ed King elected president of AFTRA, with Carl Ide as vice-president . . . Chris Witting had publicity and promotion directors of Westinghouse stations all over the country here for a series of meetings over the weekend . . . Maxine Elliott, formerly of WJIM in Lansing, has joined the staff of WKJF-TV . . . Thorofare Markets has bought a daily quarter-hour morning strip on KDKA featuring Slim Bryant and the Wildcats, organist Aneurin Bodycombe and Paul Shannon, announcer . . . Gloria Abdou, head of women's activities at WCAE, co-starring with Edward Komperda in "Love From a Stranger" at the Little Lake Theatre next week . . . Jan Andree, WPIT disk jockey, and his wife celebrated their second wedding anni . . . Buzz Aston has bought an acre of land in Peters Township, Washington County, and plans to build there shortly . . . KDKA announcer-newscaster, flew his wife and children in his own plane down to Como, Tex. to visit his family for a week, then comes back to leave off the children and pick up the Stan Lenchners for a two-week flying vacation to Havana, Mexico City and New Orleans . . . Mead Mulvihill Jr. filling in for the vacationing KQV announcers during the summer.

Onward & Upward With Storer

Continued from page 27

night and 10,000 watts daytime at a cost of over \$300,000.

Immediately upon acquiring WJBK, Storer filed for tv in Detroit and obtained channel 2. The station started operations in 1948 with a basic hourly ad rate of \$350. By the close of 1953, the network rate of WJBK-TV was \$1,850 per hour, the national spot rate was \$1,700 per hour and the local rate \$1,400. Storer now plans a studio and office building for the WJBK stations on a valuable site he has purchased in the heart of Detroit.

In 1951, Storer sold WLOK in Lima and acquired WSAI in Cincinnati for \$243,000. He sold WSAI two years later at a loss and bought WBRC and WBRCTV in Birmingham for \$2,451,000.

In 1953, Storer sold WMMN for \$340,000 and bought KABC (now KGBS) in San Antonio, Tex., for \$785,000. He had previously purchased KEYL (now KGBS-TV) in San Antonio for \$1,038,000 and invested another \$1,000,000 in developing the station. He recently made a deal to sell the stations for \$3,500,000 to the San Antonio News and Express in order to purchase the Empire Coil Co. tv stations in Cleveland and Portland, Ore., and an electronic parts plant in New Rochelle, N. Y., for \$8,500,000.

San Antonio Deal Off?

However, the deal, which had a May deadline, has apparently fallen through and Storer is reportedly negotiating to sell his Birmingham properties in order to obtain FCC

approval of the Empire purchase.

Approval of the Empire deal would give Storer the highly valuable WEXL (VHF) in Cleveland and he has made commitments to the Commission to dispose of one of his five tv properties to conform with the five-station ceiling. But the Commission is believed to be withholding approval because the Empire purchase includes a UHF station (KPTV in Portland, which would put Storer over the ceiling even if he sells one of his stations. Storer has asked the Commission to allow him to take over KPTV pending disposition of the agency's proposal to raise the ownership ceiling to seven stations providing at least two are UHF.

In addition to his broadcast properties, Storer owns the Florida Sun Publishing Co. which publishes a daily newspaper in Miami Beach. The company also owns Television del Caribe, which operates a tv station in Havana, Cuba. In addition, it owns a controlling interest in Standard Tube Co., Detroit, which manufactures electric welded steel tubing.

Central offices of the company are in Miami Beach where Storer resides. The company also maintains sales offices in New York and Chicago.

Hanover, N. H.—Establishment of an educational television station, broadcasting on UHF Channel 21 and serving a 15-mile radius around Hanover, has been recommended for Dartmouth College here.

Ed Lamb

Continued from page 26

filed in Federal court that FCC investigators offered bribes to obtain false testimony against him; and (3) to determine whether Lamb possesses the qualifications necessary for a broadcast licensee.

An unusual aspect of the order is the inclusion of the issue relating to charges made by Lamb to the U. S. District Court of the D. C. Circuit in connection with his request for a preliminary injunction to stay the Commission from further proceedings and to require it to renew his WICU license. It's likely that Lamb's attorneys, former Atty. Gen. J. Howard McGrath and Russell Brown, will claim this issue trespasses on the Court's jurisdiction when arguments are held Friday (11) before Judge Edward A. Tamm on the injunction motion and the FCC move to dismiss. If the motion is denied, Lamb's counsel will move to have this issue eliminated so that it can be followed up when the Court hears arguments on the complaint—probably next Spring.

However, after Judge Tamm rules on the motion, there probably will be an appeal to the U. S. Court of Appeals—either by Lamb or the FCC—before the Commission starts hearings.

Issue No. 2 in the Commission's hearing order calls for "full information" respecting allegations made by Lamb in the complaint filed in Court that "only after the issuance of the so-called 'charges'" regarding his loyalty did FCC "send to Toledo and Erie at least three investigators who have attempted to induce citizens of those communities falsely to testify that plaintiff Lamb was in fact affiliated or associated with the Communist Party; and in this connection they have offered and caused to be offered at least one bribe for such false testimony."

The Commission will also inquire into allegations in the complaint that the FCC investigators said publicly, "We are out to get Lamb and take WICU away from him"; and that they have "unsuccessfully solicited false testimony designed to impair said Lamb's personal reputation and integrity."

Fort Worth—There were 374,600 tv sets in the Dallas-Fort Worth area as of June 1, according to the latest survey reports which were announced here by WBAF-TV director Harold Hough.

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Both the Radio and Television industry are always seeking advance news about local and national spot sales, networks, availabilities, results and dig deeply for facts and figures to remove the mystery of "—the unknown quantity."

With the new horizons opening in TV; the new problems developing in Radio; the new trends, new sales promotion angles, advertising, merchandising, talent, production, direction, writing, etc., — "X" is a bigger problem now than ever before.

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Television Chatter

New York

Rudy Vallee planes in from the Coast Monday (14) to huddle with Gross-Baer packaging outfit on a contemplated daytime tv'er . . . Robert King into cast of "One Man's Family" as replacement for legit-bound Jimmy Lee . . . Walter O'Keefe starts eight-week summer run as Herb Shriner's replacement on "Two for the Money" June 28 . . . Ozzie Nelsons plane east June 30 for family visits and trip to Europe . . . Joey Walsh featured in "Big Story" Friday (11) . . . Nina Reader, 11-year-old Londoner, set for the cast of Robert Montgomery's presentation of "Great Expectations" next Monday (14) . . . Juliana Larson on Eddie Fisher show Friday (9).

Max Liebman to the Coast over the weekend to spend a week returning to town for a couple of days and then will be off to Europe (his second abroad in recent weeks) for a month to ogle talent (he's been tapped by CBS-TV for new post of manager of news and public affairs under director Sig Mickelson. Same web named Roy Langham asst. mgr. of tv network operations, replacing Lawrence Gumbinner, who switched to traffic dept. . . . Helene Parker set Betty Sue Albert for Amm-i-dent commercial on "Magic Clown," Nancy Reynolds for Norezma film plug on "Person to Person," Blain Wilcox for cheer on "Search for Tomorrow" and "Brighter Day," and Rosemary Prinz for Holiday Cigs on "Plainclothesman" . . . Monday's (7) "The Strike" on CBS-TV's "Studio One" had the first all-male cast for the show since "Mutiny on the Niccollette Niccollette" in December, 1951. Starred was James ("Foreign Intrigue") Daly, with Roy Roberts featured and Wyatt Cooper in support. Cooper, an extra on the Westinghouse show for the past year, has, incidentally, from Whynot, Miss. Summer series will be launched June 21 with Alex March producing and Edgar Peterson the exec reiner . . . Betty Cox replaced Toby Deane as featured femme singer of WCBS-TV's "George Sinner" aye . . . NBC trade press editor Ellis Moore became a pappy for the third time . . . Ovatline inked for 13 weeks of Wednesday segment of NBC "Ding Dong School" starting Oct. 6. Another web pact brings Bromo Quinine to "Today" twice weekly for 23 frames beginning Sept. 26.

Tito Puente into a series of guest shots on Steve Allen's WNBC stanza this month . . . DuMont renewed "Marge & Jeff," 15-

minute ad-lib situation comedy, for another 13 weeks on a co-op basis. Jack Ragotzy must return from his summer theatre in Michigan (Barn Theatre, Augusta) for "Portia Faces Life" CBS-TV on June 11 in order to get killed in the serial. He's been appearing as Wynne Carleson, sidekick to the gambling hall operator.

Kathryn Murray going into her fifth video year at tceoff of NBC's Arthur Murray show in the Milton Berle time next Tuesday (15), with a number of stars who've appeared on the program carded for the preem . . . With Walter Cronkite as emcee, "It's News To Me" is summer sub for Ed Murrow's CBS-TV "Person to Person" starting July 9 . . . Barbara Klopp, of WNET's traffic dept., was queen of Mike & Screen press dinner at Waldorf (4). Incidentally, Marie McGuire leaves traffic sector to go with Tex & Jinx McCrary. CBS Larry LeSueur made full member of Fourth Division on eve of 10th anni of the outfit's D-Day assault on Normandy Beach . . . Marvin Camp tapped as news and special events coordinator of WNBC-WNET reporting to Bill Berns. Latter seeks another sponsored world travelogue this month . . . Buck Kartalian cast for "Man Behind the Badge" Sunday (13) on CBS . . . Tommy Mercer, Marcie Miller and Ray Anthony orclated as summer batter for Perry Como's three-a-week on CBS . . . Bob Russell conducting N.Y.C. finals of the "Miss Universe" contest on "Man in Your Life" on WOR-TV tomorrow (Thurs.).

TV No. 1 With Kids

Continued from page 27

"new things" by watching tv, such as cooking, sewing and gardening, that they read as many books as ever, participate in as many extracurricular activities as ever, and would like to see more tv shows based on historical episodes, lives of heroes and scientific achievements.

The survey reported variations in viewing hours among children of different age groups. In the first three primary school grades, the average was about 2½ hours a day. In the next three grades, it was higher than three hours. In the top grades of grammar school, the average was the highest—about 3½ hours.

As children approach the high school age, video viewing drops to less than three hours a day for freshmen and sophomores. It drops again to about 2½ hours a day among juniors and seniors.

Hyde or ?

Continued from page 25

the part of Committee Democrats to oppose the nomination on grounds similar to their opposition to Lee—identification with McCarthy. Doerfer has not been linked to McCarthy, as closely as Lee but he comes from the same state and attended Marquette U. Law School as the same time as the Wisconsin Senator. McCarthy also must have known in advance of Doerfer's appointment for he had intervened early in 1953 to prevent former FCC Chairman Paul Walker from granting the Hearst-sought educational channel in Milwaukee to the city until Doerfer was appointed as the first of the "new faces" to be brought into the FCC by the new Administration. Doerfer immediately went to bat to keep the channel open until Hearst had exhausted its efforts to have it declared commercial. Hearst finally gave up but succeeded in getting the Commission to assign another VHF channel in suburban Whitefish Bay, an assignment which brought a storm of protest from UHF stations.

Gigaret Suit

Continued from page 2

they might one day be compelled to forego cigarettes, too.

Chimneysweeps' cancer appeared in mature men who, as lads, had been forced to crawl, naked, into hot, narrow chimneys. Norr points out that while there was then "no conclusive proof" that smoke from

chimneys caused cancer of the scrotum, nevertheless the law of nearly every civilized European country permitted the families of chimneysweeps so afflicted in maturity to sue for damages.

The anti-cigarette fight is expected to shift into high gear as when the Howe suit goes to trial against R. J. Reynolds, American Tobacco, P. Lorillard, Brown & Williamson and A. & P.

Current rumors that the Dow Chemical Co. is about to produce a new type of filter to chemically eliminate the hazard of hydrocarbon elements in the burning cigaret is characterized by Norr as "possibly helpful, but it does not touch the essential fact, it's the live smoke, not the nicotine, which is often fallaciously blamed. Black smoke is the villain. It is simply not good for the human system."

It is not known how large a circulation Norr has for his anti-cigarette newsletter which is sold at \$15 a year and is plainly setting out to be the megaphone and platform of "the cause." Bulk subscriptions from temperance organizations are being sought.

NBC Rate Cut

Continued from page 24

for themselves. Since last Dec. 1, we have registered new radio sales in excess of \$9,000,000, an increase of 357% over the comparable six-month period a year ago. Renewals for the same period were another \$16,000,000. The placement of over \$25,000,000 in new and renewed radio orders shows what can be done to revitalize this dynamic medium and widen its usefulness to the advertiser and the public.

"On the NBC Radio Network we have patterns and plans to fit the needs of any and all national advertisers. This is demonstrated by the fact that our \$9,000,000 in new business, almost \$7,000,000 was placed in orders for time for programs following the traditional half-hour, quarter-hour and strip patterns, while over \$2,000,000 was spent in participation in our new and flexible advertising plans.

"When our competition deplores our application of new flexibility patterns to network radio, it is an admission that price cutting is the only solution the competition can offer. The sales patterns we are developing and bringing into network radio clients it should have had years ago, but was never able to reach because it was frozen to conventional patterns established at its beginning. At the same time, we are making the conventional use of network radio a still more attractive buy for those who prefer this pattern.

"On the programming side, we are applying concepts that will make the most of the changing radio listening habits. By taking advantage of the growing trend toward a more personalized type of listening, we are meeting the real needs of the public as well as those of the advertisers.

"A denial of the validity of these new sales and programming patterns is a denial of radio's great future, potential and a failure to understand advertising and circulation needs."

Taylor Grant to WPTZ

Newsman Taylor Grant, one of the mainstays of ABC Radio's commentator crew, has apparently despaired of getting on tele via ABC and last week signed to do a daily tele newscast on WPTZ in Philadelphia. It's to be a nightly 10-minute stahza at 11 p.m., starting next Monday (14). WPTZ, incidentally, is the ABC outlet there.

Deal will make an airborne commuter out of Grant, who lives in Freeport, L. I. On weekends he'll do his ABC newscasts.

Fete Betty Doolittle

Washington, June 8.

Bette Doolittle, recently elected eastern regional vice president of American Women in Radio and Television, will be feted at a cocktail party by members of organization's local chapter on Thursday (10). Miss Doolittle, who is the first capitalite to hold a national office in AWRT, is assistant to the director of code affairs of National Assn. of Radio and Television Broadcasters.

Town's top ranking industry reps, as well as NARTB execs, FCC members, and Capitol Hill figures, are expected to attend.

Inside Stuff—Radio-TV

When James Barton was forced out of NBC-TV's "Justice" last Thursday (3) at the last minute with a severe case of laryngitis, it was too late (a few hours before air time) to get a substitute, so director Dan Petrie decided to step into the role.

A key difficulty was that the part called for a man about twice the age of the 32-year-old Petrie. This was overcome in part by having him wear a "hearing aid." The hearing aid was in fact a floor manager's earphone, so Petrie could be cued from the control room.

While Petrie turned thesp, NBC staff associate director Maury Penn took over the reins for his first directorial assignment and carried the show through without a hitch.

Robert Q. Lewis will be back as emcee of "Name's the Same," the Goodman-Todman paneller on ABC-TV, next fall. Previous report erratum in saying Lewis was out and naming Jan Murray as his successor. Lewis left yesterday (Tues.) for a three-week European vacation, with Clifton Fadiman subbing, but Robt. Q. will be back for the rest of the summer and the fall.

Leon Goldstein, program veep at WMCA, N.Y., is convalescing in his Brooklyn home from a heart attack six weeks back. While on the road to recovery, he'll have to follow a reduced business regimen for some time. This will obligate him to skip his annual guest lecture at NYU's Summer Radio-Television Workshop, a habit for the past 11 years.

General Electric copped a four-way spread in Freedoms Foundation awards last week, taking prizes in advertising, tele, radio and motion pictures. GE and BBD&O took the ad prize for its American Way ad series; it won a video award for its Fred Waring segment; took a radio prize for its WGY (Schenectady) series, "I Speak for Democracy"; and copped a motion picture kudos for "A is for Atom."

Fullscale preview of the songs and cast of Guy Lombardo's production of "Arabian Nights" for the Jones Beach (N. Y.) Marine Theatre this summer will be presented on the bandleader-producer's WNET, N. Y. tv'er Friday (11). Lombardo will present eight tunes from the Carmen Lombardo-John Jacob Loeb score, and will have Lauritz Melchior, Helena Scott, Mia Slavenska and others from the cast on hand at the Roosevelt Hotel origination.

A special Art Directors Club Medal was awarded yesterday (Tues.) to Dr. Frank Stanton, prexy of CBS, Inc., at the New York club's annual luncheon held at the Waldorf-Astoria Hotel. Citation originated the first of a series of special awards to top management execs who've encouraged and supported "superlative art and design in advertising, publishing and promotion" and was given to Dr. Stanton specifically for encouragement to art chiefs of CBS Radio and Television. Regular medal went to Louis Dorfman, associate director and art director of radio sales promotion and advertising, with three "distinctive merit" awards to William Golden, creative director of CBS-TV ad and sales promotion, and one to George Olden, tv web's director of graphic arts. Dorfman's palm was for a newspaper ad promoting CBS Radio's "Richard Diamond, Private Detective," with Joseph Schindelman handling the artwork; Golden's for various ads, and Olden's for program promotion design for "The Web."

The boy and girl national winners of CBS-TV's "most likely to succeed" contest among students graduating from highschools this month will be picked Friday (11) and announced by Walter Cronkite on "The Morning Show" next Tuesday (15). Although a number of CBS affiliates have latched on to the stunt and the panel of judges consists of national names in business, government and education, so far the web's owned-and-operated stations have not given a nod to the event, for various reasons. In New York, for instance, WCBS-TV took the position that the award, bringing the pair to Gotham, would not apply and no alternative apparently was offered for Gotham winners. The web countered, however, by reporting an arrangement with the city's superintendent of schools whereby selections will be made and the winners given \$500 each.

'Project Summer'

Continued from page 27

chieftain, left for Chi last night (Tues.) to feel out sponsors on the "Jeep" and March packages, both of which are owned by Bob Adams. Martin said that he's had talks with sponsors in that area, with response strong enough to merit the junket for some final talks.

In the March show the actor will host the majority of the hour-long casings, playing either a major or minor role about every fourth week. "Jeep," which billed Jeffrey Lynn and Martin Huston during the last hot spell, will follow the same format set down on NBC-TV. The panel and quiz shows, according to Jim Caddigan, program boss at DuMont, are along the light line, with a strong stab at humor.

"Project Summer" first crossed the planning boards some months ago. And in the last few weeks they were up for okay by DuMont prexy Ted Bergmann. Two of the original six shows have already scratched themselves a niche. "Love Story," in on Tuesdays, got underway as a sustainer a few weeks back. "The Stranger," an other drama, was picked up for a 13-week ride by Serutan-Geritol a week ago, and gets going shortly.

Hot for Radio, Too

Liberace's upcoming transcribed radio show has already been sold in 94 markets by Guild Films, which produces and distributes his syndicated telefilm series. Show starts airing in September, with many of the 94 already sold doubling in brass with sponsorship of the tv'er as well.

Shows aren't tapes of the vid-fimer, but will be produced separately.



Eileen BARTON

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SPRAYS OF IVY

There are three things
any woman will make an
excuse to get out of: a
rainstorm, a tight girdle
and a diet.

A line from the script of
The Halls of Ivy starring
Ronald Colman and his
wife Benita Hume—
coming soon.

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Poor Working Girl

Continued from page 25

v.p.-general manager Ted Oberfelder, who points out that the hundreds of thousands of New York girls working in offices, stores, etc., have never been exposed to women's service shows. Not only are they the women the programs would appeal to (since most of them are unmarried, with the subtle moral of each bit of information being how to get a husband), but they've also got the coin to buy the products (cosmetics, etc.) of the sponsors. Oberfelder hopes to wrap up.

Late hour of the programs is designed to catch the gals as they are shutting off their tv sets and getting ready for the next day. Oberfelder feels that the maximum effect of tv is over by 9:30, and also that the women's shows are in the way of something different from the straight music-and-news programming on other stations.

A further point that Oberfelder stresses is that the shows will be "service" in the strictest sense. Most women daytime stanzas, he says, have degenerated to the point where they are no longer service shows but interview sessions. Programs don't direct themselves with tips for the housewife, but become largely mutual admiration societies between the hostess and the author of the latest bestseller.

THE SPOKEN WORD

With Pola Chasman
Producer: Miss Chasman
25 Mins., Thurs., 9:05 p.m.
Sustaining
WQXR, New York

Pola Chasman's "Spoken Word" show is entering its second year on this New York Times-owned indie, continuing as an interesting variation on the disk jockey theme, but with drama and poetry, rather than music, as the subject matter. It's good, aural fare, keyed to the WQXR overall format—something in the nature of a capsule version of the BBC's Third Program designed for the "intellectual spectrum."

On last week's transcribed program Miss Chasman had Arthur Miller as guest, with his "Death of a Salesman" as the topic under discussion, followed by a pickup of the Act I closing scene from the recorded version of the prize-winning play, with Thomas Mitchell, Mildred Dunnock and Arthur Kennedy. The Miller-Chasman chitchat was rewarding, revealing as and did the playwright's own motives and ideologies and some interesting vital statistics (In most European countries "Salesman" is permanently entrenched in the repertoire of state theatres with annual productions, etc.)

"Spoken Word" merits the listener's attention. Rose.

THE CATBIRD SEAT

With John Drainie, Jane Mallett, others
Producer-Director: Esse W. Ljungh
Writer: Edith Fowkes
30 Mins., Sun. (6); 9 p.m.
Sustaining
CBC, from Toronto

"Summer Stage" half-hour replacement for full-hour "Stage 54," got off to a flying start with James Thurber's short story "The Catbird Seat." It was carried over Canadian Broadcasting Corp.'s Trans-Canada Network.

Edith Fowkes' adaptation, entirely in flashback with the central character as narrator, caught the Walter Mittyish humor excellently, and the special music of Louis Applebaum, w.k. for several Hollywood scores, pointed it up with sly skill. Esse W. Ljungh's direction was well-paced and ably managed the frequent transitions of time and place.

Exceedingly tricky roles of two leads were splendidly handled by John Drainie and Jane Mallett, vet stage and radio performers, with good support from Howard Milson, Tommy Tweed and Jean Keller. Gard.

NBC'S TV BUILDUP FOR ROGER KENNEDY

NBC is planning a tv buildup for Roger Kennedy, the former Dept. of Justice lawyer who is now doing the Sunday morning "Collector's Item" on the web's radio skein.

Kennedy subs for Frank Blair on the "Today" show when the latter vacations, taking over the news commentary. He'll also do tv duty on the new "Comment" news analysis show which goes into the Monday night 8:30 to 9 period for the summer (the Firestone spot) starting next week, pending the fall premiere of the Sid Caesar show in the 8 to 9 period. "Comment," out of the Dave Taylor public affairs table, will use a number of NBC newsmen (Joe Harsch, Henry Cassidy, Bill Chaplin, et al) as well as outside figures. Julian Goodwin and Ann Gillis will produce.

DuMont's Pitt, N. Y. Stations To Tee Off Tint Shows

In line with DuMont Labs' autumn release of 19-inch tint receivers, two of the three DuMont network o.o.s are going to offer color stanzas. WABD, N. Y., and WDTV, Pittsburgh, will launch color skeins in early September.

At the outset there will be no network tint telecasting. WABD will stick to color films and slides for its first programs, and WDTV will then be equipped to handle the other networks' tint vehicles, but will do no originations of its own.

Demonstrations of color video are to be skedded for sponsors and agencies during the latter part of the summer. In the meantime, WABD's transmitter atop the Empire State Building and WDTV's new 100,000-watt stick are being modified to handle the proposed tint lineup.

JIMMY NELSON'S HIGHWAY FROLICS

With Nelson, Bobby Hackett Orch, Buddy Weed Orch, Norman Blake Orch, Billy Butterfield Orch, Joe Biviano Orch
Producer: Bill Hamilton
Director: Clark Andrews
Writer: Don Witty
225 Mins., Sun., 5 p.m.
Sustaining
ABC, from New York

ABC, having taken the position that nighttime radio calls for "relaxation" programming as the answer to the knotty problem of how to reach the tv home, has taken steps to implement that theory, having first slotted weekday nighttime music-and-feature shows cross-the-board in the 8-9:30 time, and now putting its weekend house in that order with Jimmy Nelson and his trio of dummies in the homeward-bound motorist.

Running time for this marathon is three-and-three-quarter hours, stretching over the 5-10 p.m. period, with interruptions for the Admiral saturation schedule of five-minute newscasts and several of ABC's quarter-hour news commentary shows. It's a combination disk jockey-live music segment, with plenty of station breaks for local spots and traffic news, along with a few network comments on motoring and vacationing topics.

Nelson was tapped for this assignment on the theory that a network, while providing the music-and-news format, has to air a show that can't be duplicated by the local station (if not, what's the purpose of a network?). Same reasoning accounts for the several bands appearing on the show, plotted in quarter-hour segments throughout the evening.

Obviously, a local station can't supply a Jimmy Nelson, but does it make that much difference. There's little question that Nelson is an ingratiating deejay (and a knowledgeable one too), and that his Danny O'Day, Humphrey Higsby and Farfel characters are an added plus. But the bands don't add very much—recordings will serve the purpose equally well. And as far as traffic reports go, WABC, the local flagship, didn't carry any in the segments caught (which would cause many motorists to switch to the competing WNEW).

What it all boils down to is this: Network radio, in invading what up to now has been the province of local radio—the disk jockey, music-and-news format—is stepping into dangerous ground. The line of demarcation between what the network puts on and what the local station can duplicate is a fine one and susceptible to a good deal of interpretation by the station. With Nelson as a personality being the only difference between a network spread and a local operation, there may be many stations who feel they can do better with a popular local personality.

ABC is committed to the show for the rest of the summer, and if all goes well plans to carry it in the fall and winter with the motorist angle played down. Just what type of sponsorship reaction the network gets will depend on the attractiveness of the announcement rate, but here too, the net is playing on dangerous ground in terms of station acceptance. Chan.

MASTERS OF MELODY
With Ben Silverberg and WTAM Orch; Karl Bates, announcer
Producer: Fred Wilson
Director: James W. Rowe
30 Mins., Mon.-thru-Fri. 9 a.m.
WTAM, Cleveland

"Masters of Melody," WTAM's newly-formed concert orchestra, batonned by Ben Silverberg, brings to northern Ohio's radio audience a most welcome bit of cross-the-board morning programming. Composed of some of the finest musicians in this area, the half-hour stanza is refreshing segment of uninterrupted good music.

Only at the intro and close are selections identified, and except for a brief program tag midway, the entire half-hour is filled with soothing, refreshing and brilliantly played instrumental music. As against the usual morning diet of deejays, chitchat stanzas, etc., this 30 minutes of relaxing comfort should find its way into every home and business place seeking better music and programming.

Included in 11-piece orchestra are six members of the Cleveland Symphony. The station's new musical policy, that brings a daily total of three hours of live music to listeners, opened both with artistic success and prestige. Karl Bates' announcing was usual commendable job. Mark.

Schenectady—Norman A. Sweetman, formerly production manager of WSNY-TV, St. Petersburg, has joined WTRI-TV here as a producer-director.

SAMMY KAYE'S SERENADE ROOM

With Sammy Kaye Orch, guests
Producer-Director: Joseph Graham
Writer: Ed Etlinger
25 Mins., Mon., Wed., Thurs., 9 p.m.
Sustaining
ABC, from N.Y.

Sammy Kaye, who is in for the summer at the Hotel Astor Roof, N. Y., is fronting a pleasing musical session on ABC via transcriptions. Series has no particular angle beyond that of showcasing the Kaye band's music, the maestro's glib chatter and a guest artist.

Kickoff stanza (7) for the series had MGM Records' songstress Betty Madigan as guest and she delivered nicely on her current releases, "Joey," and "And So I Walked Home." The Kaye band and vocal ensemble contributed "Little Girl," "Dreams For Sale," and a cute hillbilly item, "Sittin' And Waitin'." Kaye supplied some smooth gab and wound up with a recitation of some poetry that seemed to be tagged on for no particular reason. Herm.

Ken Loeffler To WPTZ

Philadelphia, June 8.

Ken Loeffler, basketball coach of the 1953 National A.A.U. championship team of LaSalle College, has been added to "The Sports Page," nightly results and commentary program over WPTZ.

Loeffler replaces Lanse McCurley, sports editor of the Philadelphia Daily News who resigned because of an illness which has hospitalized him for more than a month.

PETER LIND HAYES SHOW

With Jack Haskell, Norman Paris Trio
Producer-director: Bruno Zirato Jr.
Writer: Bob Corcoran
30 Mins., Mon.-thru-Fri., 7:15 p.m.
CBS, from New York

Peter Lind Hayes, Jack Haskell and Norman Paris (Trio) constitute a click parlay in Hayes' new early evening cross-the-boarder on CBS. Since any one of them is capable of shouldering a show on his own, the combination is strictly velvet for tuner-inners. In addition to their diversified chores, with Hayes pitching the chitchat and his particular brand of tongue-in-cheekism, the host makes with a bit of disk jockeying which at the kickoff show (7) included Glenn Miller's boffo "Little Brown Jug" and Kitty Kallen's tender treatment of her topselling Decca, "Little Things Mean a Lot"—and as Hayes postscripted so cunningly, "you know, like little minks and little diamonds." Haskell baritone "Stranger in Paradise" and "My Heart Is a Hobo" in his forthright style and did up "On Moonlight Bay" in a pairing with Hayes, with latter carrying the melody for a neat switch. It may not have been in the indicated Van & Schenck groove but was okay on its own.

Paris and his group are topflight, and Paris himself is nothing less than slightly sensational as he tinkles those keys. Trio worked over "Gypsy in My Soul" handily, plus backing the vocals. Hayes' endoff with Michael Brown's theme song for the show, "It's Time To Go Now," isn't particularly suited to his pipes—a minor criticism in an altogether polished and interesting 30 minutes on the transcribed route. Trau.

SPRAYS OF IVY

A rumor is nothing more than a small breeze stirred up by a couple of old windbags.

A line from the script of **The Halls of Ivy** starring Ronald Colman and his wife Benita Hume—coming soon.

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"A Master Piece! In our book this is by all odds
the best version—it is real-sensational-beautiful
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nominations, we predict
l be next year's winner
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Broadway's Stage Original
"NEW FACES"

and now in 1954

"NEW FACES"

(First Musical in CINEMASCOPE)

Dances, Musical Numbers Staged
By BARSTOW

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By BARSTOW

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"The award winning Chicago touch, is back—with its good
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VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

BOSTON

Approx. Set Count—1,150,000

Stations—WBZ (4), WNAC (7)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	MAY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM STA. RATING
1. Range Rider (W)	WBZ	CBS	Sun. 7:00-7:30	34.9	67	52.2	Life with Father.....WNAC.....17.3
2. I Led Three Lives (Dr)	WNAC	Ziv	Mon. 7:00-7:30	34.4	83	41.4	Hopalong Cassidy.....WBC.....5.8
3. Liberace (Mus)	WBZ	Guild	Sun. 3:00-3:30	30.2	96	31.4	Nightly Newsteller.....WBZ.....8.1
4. Death Valley Days (W)	WNAC	McCann-Erickson	Fri. 10:30-11:00	22.9	48	47.8	Channel 7 Theatre.....WNAC.....1.7
5. Superman (Adv)	WNAC	Flamingo	Fri. 6:30-7:00	20.5	81	26.3	Sports; Greatest Fights.....WBZ.....30.5
6. Kit Carson (W)	WNAC	MCA	Mon. 6:00-6:30	19.4	75	26.7	Greatest Fights; Interviews.....WBZ.....17.3
7. Gene Autry (W)	WNAC	CBS	Mon. 6:30-7:00	18.3	59	30.8	Hopalong Cassidy.....WBZ.....5.8
8. Foreign Intrigue (Adv)	WBZ	J. Walter Thompson	Thurs. 10:30-11:00	17.0	54	31.6	Magic Window.....WBZ.....5.8
9. Cisco Kid (W)	WNAC	Ziv	Thurs. 6:30-7:00	16.3	67	24.3	News—Victor Best.....WBC.....6.8
10. City Detective (Myst)	WBZ	MCA	Tues. 10:30-11:00	15.3	55	27.9	Hopalong Cassidy.....WBZ.....12.5
							Place the Face.....WNAC.....13.9
							Life with Elizabeth.....WBZ.....8.0
							Mr. District Attorney.....WNAC.....11.9

SAN FRANCISCO

Approx. Set Count—820,000

Stations—KRON (4), KPIX (5), KGO (7)

1. Badge 714 (Myst)	KPIX	NBC	Wed. 9:00-9:30	28.1	50	56.2	Waterfront.....KGO.....14.1
2. Cisco Kid (W)	KRON	Ziv	Thurs. 7:00-7:30	24.4	52	47.2	Hoffman Hayride.....KPIX.....13.6
3. Liberace (Mus)	KPIX	Guild	Sun. 9:30-10:00	23.3	41	56.3	TV Playhouse.....KRON.....28.3
4. Life of Riley (Com)	KGO	NBC	Mon. 7:30-8:00	23.1	43	53.4	Studio One.....KPIX.....21.9
5. Range Rider (W)	KPIX	CBS	Tues. 7:00-7:30	22.9	47	48.8	Science in Action.....KRON.....15.8
6. Superman (Adv)	KGO	Flamingo	Wed. 6:30-7:00	21.2	60	35.3	Adventure; Science.....KRON.....8.1
7. Dangerous Assignment (Adv)	KGO	NBC	Mon. 8:30-9:00	21.0	34	60.6	Perry Como.....KPIX.....7.1
8. Racket Squad (Myst)	KGO	ABC	Mon. 9:30-10:00	21.0	38	55.6	Godfrey's Talent Scouts.....KPIX.....25.4
9. I Led Three Lives (Dr)	KRON	Ziv	Thurs. 10:30-11:00	17.3	82	21.1	Robt. Montgomery Presents.....KRON.....21.0
10. I Am the Law (Myst)	KGO	MCA	Mon. 8:00-8:30	15.3	24	63.1	News.....KPIX.....5.8
							Sneator Kuchel.....KGO.....0.7
							Burns and Allen.....KPIX.....40.0

CINCINNATI

Approx. Set Count—440,000

Stations—WLW-T (5), WCPO (9), WKRC (12)

1. I Led Three Lives (Adv)	WLW-T	Ziv	Thurs. 7:30-8:00	32.3	60	53.7	Four Star Playhouse.....WKRC.....14.4
2. City Detective (Myst)	WKRC	MCA	Mon. 8:30-9:00	30.9	49	63.4	Rbt. Montgomery Presents.....WLW-T.....25.8
3. Cisco Kid (W)	WCPO	Ziv	Sun. 5:00-5:30	22.8	72	31.6	Meet the Press.....WLW-T.....8.1
4. Kent Theatre (Dr)	WLW-T	Ziv	Wed. 9:30-10:00	22.5	48	47.2	Blue Ribbon Bouts.....WKRC.....21.4
5. Boston Blackie (Myst)	WLW-T	Ziv	Sat. 10:00-10:30	21.8	54	40.9	Ringside Roundup.....WKRC.....15.4
6. Heart of the City (Dr)	WKRC	UTP	Wed. 8:00-8:30	18.6	28	67.0	Front Page News.....WKRC.....12.3
7. Badge 714 (Myst)	WLW-T	NBC	Mon. 9:30-10:00	16.9	30	56.9	Liberace.....WKRC.....11.9
8. Mr. District Attorney (Myst)	WLW-T	Ziv	Tues. 9:30-10:00	15.8	29	53.7	Kraft TV Theatre.....WLW-T.....36.5
9. Favorite Story (Dr)	WLW-T	Ziv	Fri. 8:30-9:00	15.1	26	57.6	Studio One.....WKRC.....20.7
10. Life with Elizabeth (Com)	WCPO	Guild	Mon. 7:30-8:00	14.0	23	61.8	Name's the Same.....WCPO.....22.1
							Our Miss Brooks.....WKRC.....37.9
							Godfrey's Talent Scouts.....WKRC.....40.4

MILWAUKEE (April) Approx. Set Count—620,000

Stations—WTMJ (4), WOKY (19), WCAN (25)

1. Liberace (Mus)	WTMJ	Guild	Fri. 8:00-8:30	41.4	70	59.0	Duffy's Tavern.....WCAN.....15.0
2. I Led Three Lives (Dr)	WTMJ	Ziv	Thurs. 9:30-10:00	40.8	85	47.9	Place the Face.....WCAN.....7.1
3. Victory at Sea (Docum)	WTMJ	NBC	Sun. 5:00-5:30	38.8	94	41.4	Midday Matinee.....WOKY.....3.0
4. Cisco Kid (W)	WTMJ	Ziv	Sat. 5:00-5:30	37.3	92	40.6	Tales of the West.....WCAN.....3.3
5. Kit Carson (W)	WTMJ	MCA	Sat. 4:30-5:00	35.1	97	36.4	Western Theatre.....WOKY.....0.8
6. Ramar of the Jungle (Adv)	WTMJ	TPA	Sun. 12:30-1:00	35.1	98	35.9	Sunday Cinema.....WCAN.....0.8
7. City Detective (Myst)	WTMJ	MCA	Fri. 9:00-9:30	33.4	65	51.0	My Friend Irma.....WCAN.....15.1
8. Boston Blackie (Myst)	WTMJ	Ziv	Sat. 11:15-11:45	30.7	83	36.8	Play Regal.....WCAN.....3.6
9. Captain Midnight (W)	WTMJ	Tatham-Laird	Sat. 9:30-10:00	30.7	100	30.7	None
10. Wild Bill Hickock (W)	WTMJ	Flamingo	Sat. 12:00-12:30	26.9	84	32.1	Lone Ranger.....WCAN.....4.4

ROCHESTER, MINN. (March) Approx. Set Count—60,000

WCCO (4) (Minneapolis), KSTP (5) St. Paul, KMMT (6) (Austin), KROC (10) (Rochester)

1. Life of Riley (Com)	KROC	NBC	Thurs. 9:00-9:30	36.9	63	57.1	Martin Kane.....KSTP.....9.3
2. Racket Squad (Adv)	KROC	ABC	Thurs. 7:30-8:00	36.0	54	66.4	T-Men in Action.....KSTP.....15.1
3. Heart of the City (Dr)	KROC	UTP	Fri. 7:00-7:30	31.8	52	61.6	Mr. & Mrs. North.....KSTP.....16.0
4. Dangerous Assignment (Adv)	KROC	NBC	Thurs. 8:00-8:30	30.2	44	68.4	Dragnet.....KSTP.....26.7
5. City Detective (Myst)	KROC	MCA	Fri. 8:30-9:00	22.0	39	56.7	Our Miss Brooks.....WCCO.....24.9
6. Johnny Jupiter (Child)	KROC	Ted Bates	Sat. 5:30-6:00	19.6	51	39.3	Wild Bill Hickock.....WCCO.....16.0
7. Liberace (Mus)	WCCO	Guild	Tues. 9:30-10:00	19.6	39	49.8	I Led Three Lives.....KSTP.....14.2
8. D. Fairbanks Presents (Dr)	KROC	Interstate	Thurs. 9:30-10:00	18.2	42	43.5	Unexpected.....WCCO.....15.6
9. Hopalong Cassidy (W)	WCCO	NBC	Sat. 6:00-6:30	16.9	42	40.4	Mr. Wizard.....KROC.....20.7
10. Wild Bill Hickock (W)	WCCO	Flamingo	Sat. 5:30-6:00	16.0	42	38.3	Johnny Jupiter.....KROC.....19.6

UPBEAT IN OVERSEAS VIDPIX

Ziv's \$4,000,000 Tint Sprint

Ziv prexy John Sinn planned to the Coast last week for a series of conferences on the firm's future plans for color film after declaring in New York that Ziv's \$4,000,000 investment in color telepix has paid off. He based that statement on the performances of the three color scanners displayed at the NARTB convention the week before, declaring that because of the development of the scanners, "the advantage in color television will be held by film."

On the Coast, Sinn is conferring with studio v.p. Maurice (Babe) Unger and program veep Herb Gordon on application of tint to Ziv's upcoming product, which includes "Corliss Archer" and some four or five other series, still unrevealed. Virtually all of Ziv's current shows are in color, among them "Mr. District Attorney," "I Led Three Lives," "Favorite Story" and "Cisco Kid," the latter with a five-year stockpile of tinted negatives.

Payoff for Ziv, Sinn said, is in being "way ahead of the industry in being able to service its clients for color television." "Color tv is not on its way," Sinn said. "It's already here."

Ziv in Major Expansion, Creates New Unit; Reel Heads Operations

New Business Dept., encompassing all phases of sales service, film distribution and control and merchandising and promotion, has been set up by Ziv Television, with onetime AFRA national exec secretary A. Frank Reel as operations manager of the new setup.

In charge of the department will be Robert W. Friedheim, up to now New York operation manager of Ziv Television and the Frederic W. Ziv Co. He gets v.p. stripes along with the assignment. Reel, who first was AFRA national exec secretary and subsequently N. Y. local exec secretary of AFRA, its successor, is operations manager, while Thomas B. Roach, in charge of manufacturing operations for Ziv and World, becomes sales service manager.

Ziv prexy John Sinn, explaining the creation of the new unit, declared Ziv's total film product has jumped 150% in the past 18 months while its volume of business with stations and sponsors has increased 78% in the same period. Primary emphasis of the new unit is to offer increased services to stations and sponsors in the form of merchandising and promotion. Other functions, however, will include dealing with Ziv's contract labor and other phases of administration, including liaison between the firm's Hollywood, Cincinnati and N. Y. offices.

Setting up of the new unit reflects the scope merchandising has assumed in telefilm syndication. In previous years, the Ziv organization has been on a business-only relationship with clients, offering the product on its own merits and not paying too much attention to supporting.

(Continued on page 36)

Dukoff's African Pact for Vidpix

Johannesburg, June 8. Agreement has been reached between Edward Dukoff and John Schlesinger, chairman of the board of the Schlesinger Organization, whereby latter's Killarney Studios and Film Laboratories will enter the American telefilm market in association with Dukoff.

Schlesinger group has virtual control over all show biz activity on the African continent. Several telefilm series are planned for immediate production, with the first to detail the activities of the African police, locationing in jungles, mountains, desert and metropolitan areas. All vidpix will be lensed in Eastman color film.

Schlesinger said his group has been planning a move into the U.S. market for several years, and that such an opportunity came with the arrival of Dukoff, Danny Kaye's personal manager, and currently accompanying the comedian on a p. tour here.

When Dukoff returns to Hollywood in July, he will complete organizational arrangements for the American segment of the company.

UTP Ups Rohrs, McManus

Continuing its expansion moves, United Television Programs last week upped two local account execs to the new posts of regional sales managers. UTP named Chi v.p. John Rohrs midwest regional topper, and tapped Philly-Baltimore-Washington salesman John McManus as eastern regional sales chief.

Rohrs will continue to headquarters in Chi, while McManus moves into Gotham under N. Y. veep he joined UTP a couple of months Aaron Beckwith. McManus, until back, was a sales exec with Telenews. All sales activity will continue to be directed from the company's Coast headquarters.

Merchandising To Get Major Play In CBS Film Scheme

Use of merchandising campaigns, hitherto confined to new syndicated telefilm shows as a means of getting them off the ground, as a sales stimulant for older and established shows is being attempted by CBS Television Film Sales. CBS Film has drawn up complete campaigns for two of its older segments, "Crown Theatre" and "Files of Jeffrey Jones," pegging them only toward sponsor categories that have proven successful in the past.

New merchandising in the "Jones" series, for example, is pegged at only three sponsor categories—beer distributors, used car dealers and retail stores. All merchandise is custom-tailored for these clients, and the campaign lists successful use of merchandising by them in the past. On the Gloria Swanson "Crown Theatre," CBS is offering a giveaway of "Gloria Swanson Secrets of Beauty & Charm," five pamphlets soon to be published in book form. Also set are plans for a national contest (believed to be the first for a syndicated show) on "Why I would like to be as well groomed as Gloria Swanson," with a N. Y. vacation and the beauty-and-clothes treatment for the winner.

Use of limited-sponsor merchandising as a sales stimulant for established shows is one phase of an overall CBS Film program to pre-determine merchandising schemes so far to eliminate wasted coin and effort. Outfit wants to tailor merchandising for each show, based on research, past experience of successful clients and other experience, to avoid the waste that goes into general merchandising campaigns. CBS researchers are going over the first print of "The Whistler" right now, to tailor make merchandising for certain types of clients for whom the show would be most useful.

FLOCK OF SHOWS IN PRODUCTION

The upsurge in overseas telepix production which began last fall has by no means lessened, but if anything is gathering steam. At last count, there were six series currently on the air that are still producing in Europe. More indicative is the fact that there are 16 shows in production overseas that are definitely scheduled for fall release, most of them through major distributors.

Foreign production situation today dwarfs that which existed a year ago, when the AFL Hollywood Film Council kicked up a fuss about how overseas production would cause unemployment among the film craft unions. Not only are the number of series in production today greater than at that time, but there are more foreign-produced series on the air, and more of the yet unreleased pix in the can.

Situation at the time of the Film Council blowoff was largely in the form of predictions. Only "Foreign Intrigue," "Douglas Fairbanks Presents," "China Smith," "Orient Express" and "Hans Christian Andersen" were in production at the time, and the battle centered around them. Of those five, only two are still in production ("Intrigue" and "Douglas"), but the others have been more than replaced. That the Film Council eyes the situation gravely was disclosed last week in its meeting with eight ad agency execs and its statement that it was again surveying the field.

Series in production and now on the market, besides "Intrigue" and "Douglas," are "Flash Gordon," being shot in Marseilles (first 26 were lensed in Berlin) by Ed Gruskin and Martin Poll for MPTV; "Colonel March of Scotland Yard," the Boris Karloff starrer produced by Panda Productions in England for Official Films syndication; "Inspector Fabian of Scotland Yard," shot by Trinity Productions for Telefilm Enterprises release; and "Princess Pictures" (Burt Balaban) series of 26 features for tv distribution through Vitapix, first shot in Germany and now settled in London.

Flock Before Cameras

Now shooting for fall release are: "Sherlock Holmes," produced in Paris by Sheldon Reynolds for MPTV release; the still untitled 26-pix anthology series being shot in London by Gruskin, Poll and Tony Bartley for Flamingo Films; "Adventures of Jethro Adams," shot in four South American countries by Radio Program Productions, with Argentinian financing; "Paris Precinct," the Louis Jordan-Claude Dauphin starrer being shot in Paris by MPTV; "Captain Gallant of the Foreign Legion," Buster Crabbe starrer for Television Programs of America Gil Ralston is in North Africa as exec producer; a Jean Sablon series being shot in Paris for Minot TV Films; a Rudy Vallee-starring international variety show being shot in Rome by Marion Parsonnet, also for Minot; an Errol Flynn series of the same variety, also in Rome, for National Telefilm Association.

(Continued on page 36)

GEN. TELERADIO PIX SET IN 6 MARKETS

Film Division of General Teleradio has pacted with stations in six markets for first run on the 30 feature films recently acquired from the Bank of America, it has been reported by the firm's N. Y. office. Details as to price or length of lease are not yet available.

Deals inked by Pete Robeck, Film Division sales chief, and by Charles Morin, the firm's west coast account exec, include KOMO-TV, Seattle; KRON-TV, San Francisco, and KDYL-TV, Salt Lake City. However, since Robeck could not be reached names of the other three stations were not disclosed.

Court Okays TV Release of Autry, Rogers Pix Despite Stars' Beefs

San Francisco, June 8.

Conflicting lower court decisions were negated here by the 9th U.S. Court of Appeals in two vital rulings clearing the way for wholesale release to television of old feature films despite the objections of actors in the pictures. Decisions primarily affected the old Gene Autry and Roy Rogers pix, but the basis of the Appeals Court rulings set a pattern for handling of all similar cases, pending further appeal.

One ruling upheld L. A. Federal Judge Ben Harrison's decision denying Autry an injunction preventing Republic Pictures from making his old Rep films available for commercial television programs. The other ruling reversed the decision of L. A. Federal Judge Pierson M. Hall who had granted Rogers an injunction in a similar suit against Republic.

The conflicting decisions in similar cases had kept the film industry in the dark as to the proper procedure in releasing old pix to television.

In the two cases, however, the Appeals court held that both western stars had contracts which gave the studio the right to reproduce "any and all of the acts, poses, plays and appearances of the artists."

Incidentally, Rogers has had an injunction restraining Rep from releasing his pix to tv since before his trial. He obtained a preliminary injunction before his case was heard in court, and on the basis of this has kept his oaters from being released to tv by the Valley lot.

What Next?

Hollywood, June 8.

Lawyers for both Republic and the two stars said they hadn't received copies of the decision yet and refused to speculate on their next moves.

Rep's \$5,000,000

Wall St. sources in New York estimated that Republic would realize some \$5,000,000 on the Autry and Rogers features from tv release.

WCBS-TV Pacts Princess Telepix

Vitapix Corp. has landed the Princess Pictures package of features being made overseas for tv in the New York market, pacting the series of 26 with WCBS-TV, the CBS flagship, for a multiple run deal over a 14-month period. Pix will be used on the "Late Show," with the station not having set a playdate or promotion plan up to now.

Sale puts the features in 62 markets, with some of top stations in the country, including WDSU-TV, New Orleans; WWJ-TV, Detroit; WBZ-TV Boston; WPTZ, Philadelphia; WTMD-TV, Milwaukee; KSTP-TV, Minneapolis; WDTV, Pittsburgh; KRON-TV, San Francisco and WEWS, Cleveland. In Rochester, N. Y., Stromberg-Carlson, which owns WHAM-TV, but has rarely bought time on the station, is sponsoring the package.

Meanwhile, Princess prexy Burt Balaban has moved his crew from southern Germany to London, where he'll shoot most of the remaining pix at the Southall and Riverdale Studios. It's also planned to shoot some films in Rome. Don Ameche and Ian Hunter have just completed a couple of the pix, with Marsha Hunt now before the cameras. Scripts currently turning out screenplays for the pix are Robert Presnell, Paul Tabori, Hans Jacoby and Ernest and Margaret Shenkin.

Commercial Pays Off

Hollywood, June 8.

More than 100 film and television actresses vied for the femme lead in the "Big Town" series, but a blue-eyed blonde, heretofore soon only in a telefilm commercial, won the role of Lorelei. She's Trude Wroe, whole only previous experience with television was as the gal in the Paper-Mate Pen singing commercials.

Miss Wroe reports to Gross-Krasne Productions later this month to begin her role in the next 39 in the series. She succeeds Beverly Tyler.

Reynolds Gets 'Intrigue' Shuffle; Ballantine Reprise

Granddaddy of overseas - produced telepix series, Sheldon Reynolds' "Foreign Intrigue," has been renewed for the fourth year by Ballantine Beer. But also involved in the renewal is renegotiation of Reynolds' contract with the brewery that will enable him to set a distribution deal for non-Ballantine markets and for reruns of the telepix.

Details of the new pact aren't known yet, but the arrangement will reportedly take distribution of the series out of the hands of Ballantine and J. Walter Thompson and revert it to Reynolds. Up to now, distribution has been handled by the agency for Ballantine markets and only those other cities where the brewery has sub-licensed the pic to other breweries. Reynolds, it's understood can now make a deal with a distributor for all non-Ballantine markets.

Another development in the "Intrigue" intrigue is final decision by the agency to switch the show in New York from WNBC, the NBC flagship, to WABC-TV, the ABC key. Switch will be made in August, when "Lux Video Theatre" moves into the time now held by "Intrigue." WABC-TV has been cuffing repeats for Ballantine in a bid for the business, and has apparently succeeded.

Series, up to now straight whodunit and spy stuff, will undergo a format change, with comedy and romantic situations to be written into the scripts as well as the chase formats. Reynolds has made a deal with the French Beaux Arts Commission for rights to film all French landmarks, galleries and monuments in his pix, and also is negotiating with French Decca, which has asked him to use their recording artists in some of his films in return to financing aid.

'SAINT' SERIES NEXT ON REYNOLDS AGENDA

Producer Sheldon Reynolds, who this week wrapped up a renewal on "Foreign Intrigue" and has been finalizing details of his upcoming "Sherlock Holmes" telepix series, is now negotiating for an option on a third property, "The Saint."

Both Reynolds and "The Saint" are repped by the William Morris office, and it's a matter of the agency getting the producer and Bob Nathe (who reps author Leslie Charteris) together on terms. Option hasn't been consummated yet, but one of its provisions is for a longterm deal if it exercised.

Even if a deal goes through, Reynolds wouldn't start production for some time. Details on production, financing, etc., haven't even been discussed yet, but Reynolds is definitely interested in doing the series. He leaves for Europe in a week or so.

Real Life Injun' Trouble Pops Up In Shooting So. American Vidpix

First telepix series to be shot in South America has been wrapped up by Radio Program Productions, the N.Y. AM outfit which produces "The Greatest Story Ever Told." First 13 half-hours in the series, "The Adventures of Jethro Adams," have arrived in N.Y. and the firm is currently showing them to agencies.

Series was privately financed by some Argentine investors, and for that reason plus the desire for realism, the series was shot in four South American countries, Argentina, Brazil, Paraguay and Bolivia. Series was produced there by Carlos Ochagivia, an Argentinian producer, with Radio Programs' own producer, William Wasmuth, directing the operation from N.Y.

American thesp John McQuade stars as Jethro Adams, who in the series is an itinerant painter who manages to get into various scrapes with the local authorities. Series was scripted by Gil Braun and Bill Welch, and shot only after Ochagivia had spent several months in N.Y. huddling on the property. Native directors and crews were used, with equipment largely American.

Scrapes that the hero of the series got in were nearly matched by some of the problems faced by the crews shooting the films, according to Radio Programs execs. One tribe of Indians was insulted because it wasn't asked to participate in an Indian tribal scene, and almost touched off a feud. It was finally settled by some kind of football game. Another time, the localities in one town almost stoned McQuade because he was drawing (on camera) the picture of a girl, and it's against local custom to take or draw a girl's picture except with her permission. Government restrictions abounded, but the producers managed to avoid most of them.

Production-wise, too, the local customs had to be considered. One result of this was a rather unique shooting schedule, with dry runs in the morning, siesta in the afternoon, and on-camera final takes from 3 in the afternoon to 9 at night. Supporting casts consisted of local actors and many refugee actors itching for a chance to perform in an American series.

Series is Radio Program Productions' first try at telepix. It recently supervised the "Medallion Theatre" series on CBS-TV for Chrysler, and it's been in radio for several years, having produced besides "Greatest Story," the old "Radio Readers Digest" and others. Firm estimates that cost of producing in South America is at least 25% lower than in N.Y., since the need for extras and fancy sets is obviated.

Sale of GT Features Can Make All the Difference In WOR-TV Balance Sheet

Should WOR-TV, N. Y., sell the 30 General Teleradio feature films at the station asking price of \$1,000,000, not only would it draw an estimated \$100,000 profit but there would be other clear financial advantages too. The windfall which sale of the pix represents is believed able to put the station close to or across into the black.

Intention is to sell the films for two 90-minute showings every night of the week, once at 7:30 p. m. and again at 10 p. m., thus leaving an hour of choice tele time open for sale in between. Moreover, sale of spot agencies to the prime feature film series will add several thousand dollars to the station till.

Gordon Gray, station boss and General Teleradio veeep, was in Cincy recently, pitching the product to a major manufacturer there. There is no definite word on a sponsor decision, but it is reported that the firm approached has that we-wanna-buy-glam. Others have been approached also.

A further assist brought by the 30 films on the list of WOR-TV's saleable items is that the features, all of relatively current vintage and high calibre as far as video is concerned, can add heaps of much desired prestige to the station name, opening up more facets for biz.

Sy Weintraub to Coast

Flamingo Films' Sy Weintraub planned to the Coast yesterday (Tues.) to look over prints of the first three of Flamingo's Bill Lundigan-starring "The American" vidpix series, currently shooting on the Gross-Krasne lot.

While in Hollywood, he'll also discuss other production deals.

BCE Pacts Vitapix On 'Jimmy Allen'

Bing Crosby Enterprises, which recently acquired a piece of the old juve radio property, "Ah! Adventures of Jimmy Allen," has set a deal with Vitapix Corp. to distribute the vidpix version when BCE starts production in late summer or fall. BCE veeep Charles Brown in N. Y. last week, set the distribution deal with Vitapix and also conferred with International Shoe Co. on possible sponsorship. Int'l sponsored the series on radio.

Radio property was owned by the late Russell Comer of Kansas City, and BCE made the coproduction deal with Mrs. Comer after viewing the pilot Comer made before he died. Pilot has been sneak-previewed on WOW-TV, Omaha, with mailed in comment from youngsters highly favorable, according to Brown. Series is straight aviation adventure, with no space or fantasy material. Cast includes Speed Riggs and Frank Jenks. Series will be shot either in late summer or fall, depending on sponsorship deal. It will probably be shot on the Hal Roach lot. Brown left yesterday (Tues.) for Chicago and the Coast for home-office talks.

STERLING ADDS SPAETH, OTHERS TO CATALOG

Sterling Television has added three new properties to what is already probably the largest catalog among vidpix distributors. Most recent acquisitions include two quarter-hour series and a half-hour product, each for 26 weeks.

Half-hour show is Sigmund Spaeth's "Music for Everybody." Other shows are the "World Through Stamps" with Bob Trout as m.c., and "Movie Museum" comprising the old Biograph reels and early newsreels. Paul Killiam, who hosts another series for Sterling, is being used in the "Museum" piece.

Elsewhere, Sterling has been pitching another relatively new acquisition, "Betsy and the Magic Kay," picked up two months ago from Jamieson TV Productions, which up till then had its own dist. setup.

Waagenaar in U.S. To Peddle Travel Vidpix

Sam Waagenaar, president of Circle Film Enterprises, is in New York this week after a year's camera tour of Europe during which he turned out five quarter-hour travel pix. Waagenaar, formerly European ad-pub director for Metro, is dickering tv and theatrical deals on the pix.

He shot all five himself, all in 16mm and three of them in color. One was done in Greece, another in Lapland, a third in Amsterdam, another in the Arctic Ocean and the fifth in five small European countries, Lichtenstein, Andorra, Monaco, San Marino and Vatican City. Pix aren't the standard travelogs, according to Waagenaar, who also wrote the scripts, but all have story lines.

He's dickering with "OmniBus" for a showcase, also with Sterling Films, which distributes a couple of his earlier travel pix. He's also huddling with Metro on the possibility of blowing them to 35mm for theatrical showings. Waagenaar remains in N. Y. for a month then plans to the Coast for studio talks.

Vidpix Chatter

New York

Arthur E. Paterson Jr., for the past year a reporter with CBS Radio Public Affairs on the "Feature Projects" staff, has joined CBS-TV Newsfilm as an editor-writer.

Screen Gems purchased "The Moocher," a Cosmopolitan short story by Mildred Cram, for its "Ford Theatre" series. . . Gil Johnston switched from CBS Radio Spot Sales to the N. Y. sales staff of CBS Television Film Sales.

Guild Films made the appointment of John Mahon (formerly with George F. Foley) as copywriter, though he's been in the post for the past three months. . . Charles E. Denny Jr., formerly with ABC-TV western sales, joined Television Programs of America as a New England account exec. . . Russell Seeds agency tapped George F. Foley to produce 20 commercials for the "Mr. Peepers" Reynolds Metals show. . . Albert Boyars, formerly with Taplinger Associates and the Greater New York Fund, joined Transfilm as p.r. director.

Transfilm completed filming the "campaign" spots of the 1955 Miss Rheingold contest for Foote, Cone & Belding. . . "Superman" show has won a National Safety Council award. . . TPA finally completed its move to new Madison Ave. quarters over the weekend. . . Princeton Film Center awarded a prize at the Boston Film Festival for its "Via Port of New York" half-hour telefilm made for the Port of N. Y. Authority. . . Tex Antoine tapped for narrating chores on Transfilm's two-reeler for the Navy Chaplain's Corps. . . Henry Fonda shooting commercials for his new telefilm series for Rheingold at Transfilm.

DICKER SOL LESSER ON ANS 'TARZAN' DEAL

Hollywood, June 8.

Deal is being discussed whereby Sol Lesser will join the board of directors of American National Studios, and produce a telepix series based on his "Tarzan" theatrical pix.

It's understood deal being negotiated may be closed next week. One purpose of the move is to hypo production at the ANS lot, formerly the Eagle-Lion studios.

Fred Levy Jr. is chairman of the ANS board, and other members include Daniel Reed, Ed Matz, Ed Pauley and Edward Conne. Bob Hope is partnered in the syndicate.

Overseas Vidpix

Continued from page 35

ciates; "Secret File, U. S. A." a Robert Alda starrer produced by Triangle Productions in Amsterdam for Official Films; and a cartoon series being shot by Primrose Productions in Britain for General Teleradio.

All of the above are presently before the cameras. Others scheduled to start in the fall or later include an Akim Tamiroff series tentatively tagged "Paris Detective," which TPA is financing and will distribute; a telepix series to be produced in London by Sidney L. Bernstein (Granada Theatres top) and Alfred Hitchcock; and "Pancho Villa," slated by Sam Bischoff for Mexico City with Anthony Quinn starring.

In point of view of location, Paris and London lead with five series each. Rome has two in the works, Marseilles and Amsterdam one each, with North Africa and South America also boasting one each.

Ziv

Continued from page 35

plementary services like merchandising. However, the syndication business has developed to the point where merchandising is one of its most potent sales and renewal arms. New department will concentrate on this phase even to the extent of setting up personal appearance tours of Ziv stars for local sponsors. Ziv has done this to a limited extent in the past, primarily on "Cisco Kid," but the new operation will embrace all Ziv shows.

SG Resolves a Vidpix Conflict

Dual Distrib-Prod. Deal on 'Midnight' Makes All Concerned Happy

Volcano, Helms Joan

Hollywood, June 8.

Joart Davis vidfilm series, which has been produced by Al Simons Productions, will be helmed by Volcano Productions for next season.

Volcano is headed by Jimmy Banks and Bob Angus, headquartered at General Service studios. The 39 telepix for next year go into production in July. Series is seen on the NBC web Wednesday nights.

'Mayor of Town' As Telepix Series

Hollywood, June 8.

Lionel Barrymore's old radio vehicle, "Mayor of the Town," is making the conversion to vidpix with Thomas Mitchell in the key role. Series of 39 half-hours will be produced by John Rawlins and Marshall Grant at the Gross-Krasne lot, with the series set to roll in three weeks.

National sales for the series has been set with the William Morris office, with United Television Programs handling syndication and regionals. Marvin Young Associates packaged the deal, which involves an outlay of \$1,000,000 for the films, and he'll participate in production of the series. Rawlins and Grant are vet feature producers-directors, both having served with Universal and other companies.

'ROAD WE TRAVEL' PFC COLOR SERIES

Princeton Film Center is readying a new half-hour dramatic series in color, "The Road We Travel," stories on personalities done in dramatic-documentary style. Pilot has been completed on the series, which will be pitched for national sponsorship or syndicated through Princeton's own distribution setup.

Pilot, "Old Man in a Hurry," is the story of Hambletonian winner, Bion Shively. It's based on a short story by Carl Carmer, with screenplay by Morton Wisengrad. Alexander Hammid directed.

Florida Vidpix Outfit Expands to 3d Series

Miami, June 8.

Cambridge-Meran Productions, Florida telepix producing outfit, has expanded its production schedule to three series, one of them hour-long, another a half-hour and the third a series of three and one-half-minute shorts.

Hour-long segment is a variety disk jockey show, "Mr. E.," with three of the planned 52 already completed. "Wanderers of the World," a mystery series, is on the drawing boards, but shooting on the planned 26 hasn't started yet. Third series, titled "CMP Varieties," has three of the 26 in the can. CMP will handle its own distribution.

OF Buys 'H'wood Reel'

Hollywood, June 8.

Official Film, Gotham teevee distrib, has purchased "Hollywood Reel," produced by the Johnson-Watson Productions, headed by columnist Erskine Johnson and freelance tv cameraman-director Coy Watson, on a five-year guarantee-share of the profits lease.

Series of 52 quarter-hour telefilms, which KTLA has had on a four-year pact, features pic and teevee stars at home, play and work. Johnson will narrate the series to bring all changes in events up to date.

Seattle—Charles Herring, former chief of KING-TV news department here, who has been on news staff of KNXT, Los Angeles, the past few months, will return to KING July 5 and assume duties as head of both tv and radio news for KING.

Problem of conflict evolving in the syndication field out of sponsorship identity with a specific property has been neatly resolved by Screen Gems in its double-pronged production-distribution deal on "Captain Midnight" with The Wander Co., which will sponsor the series this fall on CBS-TV Saturdays at 11.

Screen Gems is preparing two telefilm series out of the same production. One is "Captain Midnight" for Ovaltine's (Wander's product) 60 markets; the other is "Jet Jackson, Flying Commando," for syndication in non-Ovaltine markets. Films are exactly the same except for billboards and the name of the hero, with short takes substituting the name "Jet Jackson" for "Captain Midnight" in references to the hero in the syndicated series.

Dual team came about because Ovaltine owns the "Captain Midnight" character from its radio days, and wanted to place it on tele. It's been using cut-down Republic westerns and serials on a spot basis, with the "Captain Midnight" character shot as host, but wanted to go ahead with a fresh series featuring the character throughout the story.

Because its ad budget is limited, it could afford only limited markets, yet didn't want to lose its identification with the property in other markets. What resulted was the Screen Gems deal, in which it keeps the "Captain Midnight" tag all to itself, but allows the same films under a different title to be syndicated in other markets.

What such a setup accomplishes is this: Ovaltine gets the series practically at cost (10 to 15% under what it would have cost for an exclusive); Screen Gems gets residual rights via the "Jet Jackson" duplicate in some 120 non-Ovaltine markets, culling its profit from the syndication; Screen Gems can sell markets ordinarily unsaleable because of overlap reception of "Midnight" via the "Jackson" title; Ovaltine can merchandise its character nationally, yet not infringe on merchandising of local and regional "Jackson" sponsors, and vice-versa.

Deal is a five-year one, with yearly options. Screen Gems shot the first two in April on an experimental basis, and last week started production on the year's remaining 24. Columbia vidpix subsid will shoot 26 in the first year, starting syndication on the "Jackson" series in October, a month after Ovaltine starts with "Midnight" on CBS. Series is being produced by George Bilson, with Fred Brisken supervising. Richard Webb stars.

Provision of the deal is that Ovaltine reserves the right to order additional markets for the "Midnight" show for future dates, in which case Screen Gems will withdraw "Jackson" from those markets. Deal was set by Screen Gems v.p.-general manager Ralph Cohn and sales veeep John Mitchell and spelled out by them at a press conference Monday (7).

Seek to Halt 'Ramar' Vidpix Showings Over Use of 'Congorilla' Clips

Suit was filed last week in N. Y. Supreme Court to stop television showings of "Ramar of the Jungle" on the grounds the telepix series clips from a feature called "Congorilla" without authorization from the owners. Explorer Pictures asked the court to take possession of all "Ramar" pix to see which of them contained the "Congorilla" clips, to stop showings pending this and to authorize an accounting.

Named defendant along with Television Programs of America and Arrow Productions, distributors and producers of "Ramar," was J. Milton Salzburg, president of Cornell Films. Explorer claims that Salzburg, as licensor of "Gorilla," gave Arrow the right to use the clips without legal authority to do so. Explorer seeks to get licensing rights back from Salzburg.

Tooter '53 Wage Bill in AM-TV Totals \$24,677,000; AFM Disk Take \$5,600,000

Members of the American Federation of Musicians still are finding their major source of employment in radio stations, with theatrical dates, television, and recording sessions following in that order. Statistical data is part of the report to be made by AFM proxy James C. Petrillo at the union's convention in Milwaukee, starting next Monday (14).

In the radio field, staff employment for musicians in the U. S. totaled \$13,152,000, with \$1,681,000 additionally earned in Canada. Net work commercial employment amounted to \$2,605,000, while local jobs in the U. S., Canada and Puerto Rico totaled \$1,150,000 in wages for musicians. Grand total for 1953 musicians' wages from radio amounted to \$18,590,000.

Breakdown of earnings in television was complicated by the fact that many staff musicians are used for both AM and TV programs. Steady staff employment exclusively for TV totaled \$491,000 while local miscellaneous TV jobs accounted for \$2,316,000. Additional earnings of \$2,461,000 came from single engagements by nationally advertised products with another \$817,000 earned from vidpix producers. Total of tooter wages from television amounted to \$6,086,000.

In the theatrical field, dramatic and musical shows accounted for \$3,170,000 in wages; vaudeville and presentation houses, \$1,693,000; opera and ballet, \$880,800; burlesque, \$701,000, and spots with organists, \$42,000. Total in this field amounted to \$6,489,900.

In the disk field, bandleaders earned \$649,500 while sidemen's pay amounted to \$3,118,900 during 1953. These figures do not include payments to leaders. Contributions by the disk industry in 1953 to the Musicians Performance Trust Fund amounted to \$1,857,700, while the electrical transcriptions field shelled out \$42,000 to the Fund. Wages from e.l.'s for both leaders and sidemen totaled \$1,613,000 last year.

Chi Distrib Alleges Remington Has 2 Prices For Same Disk Product

Chicago, June 8. Suit seeking \$600,000 in damages from Remington Records and two other firms was filed in Federal Court here last week by Anthony Galgano and Reuben Lawrence, who do business as Record Distributors. The suit charges price discrimination, conspiracy to restrain trade, and breach of contract. Other two defendants are Plymouth Records Corp. of New York and Goldblatt Bros. of Chicago, a department store chain.

Complaint names Donald Gabor as having control of both the Remington and Plymouth companies, which allegedly had set up dummy corporations to sell LP disks cheaply to large chain stores. The plaintiffs charge that either both the Plymouth and Remington lines come from the same masters owned by Remington, or that Remington sells to Plymouth at discriminating prices to allow lower resale.

Plymouth, it's charged in the suit, had sold a record line to Goldblatt Bros. for 62¢ per disk, and these were retailed at 99¢ each. Allegedly, these are the same records as the Remington label sold to the plaintiffs at \$1.36, resold to dealers at \$1.82 and then to consumers at \$2.99. It's further charged that of 1,000,000 records sold in this line, half that number was sold to the department store chain. Treble damages sought in this area alone amount to \$300,000.

Remington is charged also with being tardy at filling orders and with breach of contract in refusing to repurchase records according to terms of the original contract.

Robbins' New Band Folio
Jack Robbins, head of J. J. Robbins & Sons, is publishing a new educational folio, "Here Comes the Bands," based on 16 numbers from his Words & Music catalog. It will be aimed for the highschool market.

Paul Yoder did the arrangements.

Doubletake

A top songwriter was recently approached for permission to have a parody done on one of the most valuable copyrights in the ASCAP catalog. He said: "It's okay for you to change the lyrics if you change the melody as well."

Fair Trade Law Upheld In Cap Vs. Goody Suit

Capitol Records won its fair trade suit against Sam Goody, N. Y. disk retailer, last week when the N. Y. Court of Appeals upheld the constitutionality of the law. But the victory is not expected to affect the practice of the discount houses in the platter field. Capitol won the right to enjoin Goody from selling its line at prices less than those fixed in agreements with other retailers. Action involves the Cetra-Soria label which Cap took over last year.

Despite the decision, the discount operation has become so entrenched in the disk industry that it's believed that only the most radical policing methods will wipe it out. The major companies have shown little indication of wanting to cut off the discounters consistently and it's believed that such retailers will continue, with few exceptions, such as in the case of Capitol's Cetra-Soria line of operas, to sell disks on discounts ranging from 30 to 40%.

Even if the majors were determined to hold the line, the discounters would be able to make deals with the flock of smaller labels in the field for substantial discounts. The retailers would then be able to offer tie-in discount sales where the purchase of one disk at list would permit the purchase of another disk for \$1 or thereabouts.

The Capitol-Goody case was ruled on by the N. Y. Appeals Court in a decision that also applied to suits brought by General Electric against Masters, Inc., in N. Y., and Lionel Corp. against S. Klein, also in N. Y.

ELLINGTON, BRUBECK, MULLIGAN ABC PACKAGE

Hollywood, June 8. Modern jazz concert package is being put together by Associated Booking Corp. for late fall and winter dates around the country, with some of the top names in the field as headliners.

As now being blueprinted, the package will combine Duke Ellington, Dave Brubeck and Gerry Mulligan and their respective organizations.

Ellington and Mulligan have a few individual dates which were booked far in advance and which must be cleared or included in the package setup before a definite itinerary can be set up.

Cap's 'Intimate' Album Of 'Finian' By Logan

Hollywood, June 8. Something new in music comedy albums is being worked out by Capitol Records for Ella Logan, who's slated to report for an etching session this week. It will be an "intimate style" package of songs from "Finian's Rainbow."

Miss Logan will do all the songs she sang in the original cast of the Broadway smash. She recorded these, together with other original cast members, for Columbia when the show was launched more than five years ago. The upcoming Capitol album, however, marks a rare use of the "original star" as a solo performer on music-comedy tunes. George Greeley will baton the orchestra with Bill Miller supervising the session.



LAWRENCE WELK
and his
CHAMPAGNE MUSIC
146th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively on Coral Records
THE MAN WITH THE BANJO
Vocals by Larry Hooper
and
UNTIL SUNRISE
Vocals by Alice Lon

Victor Maps Major Sales Push at A.C.

Atlantic City, June 8. RCA Victor execs are putting the finishing touches on one of the company's most comprehensive merchandising campaigns at meetings due to end here late today (Tues.). Program, mapped by general manager Manie Sacks and other department heads, ranges from jazz to classics and ties together Victor's disk and instrument divisions into a joint sales project under the slogan of "Five Keys to Profit."

Utilizing showmanship in the outlining of the campaign, Victor hired a bevy of models to serve as backdrops for the various merchandise lines. One of the key points in the meet was the accent on point-of-sale promotional de-

(Continued on page 44)

Frisco Promoter Veers To R&B Crews After Pop Bands Flop

San Francisco, June 8. East Bay promoter Manny Schwartz will concentrate on rhythm & blues crews from now on due to flops of a couple of pop bands. Schwartz booked in the Sauter-Finegan unit Memorial Day weekend, playing the team at the Palace in San Jose and at Sweet's in Oakland. Band drew only 287 paid admissions in San Jose and 731 in Oakland.

However, blues shouter Joe Turner drew 1,400 paid at \$1.75 a head into the Richmond Auditorium on May 30 for Schwartz. Promoter did poorly with the Dorsey Bros. earlier in the month. "I should I pay \$1,000 and \$1,250 guarantees for pop bands when I can get rhythm & blues money-makers for \$6-700 against 50%?" asks Schwartz.

Promoter has several R&B dates upcoming, with Fats Domino and The Clevers with John Greer's Rhythm Rockers. Starting July 15, Schwartz will package The Clovers, Domino and John Greer as a unit to play in Sacramento, San Francisco, San Jose and Richmond from July 15 to 18.

Decca's 17½¢ Divvy

Decca Records has declared its regular quarterly dividend of 17½¢ per share payable June 30 to stockholders of record June 21.

In connection with the diskery's current offer to exchange 24% of its own shares for each share of Universal Pictures, Universal stock tendered on or before June 11, the record date for Universal's quarterly dividend of 25¢, will be treated as if received after that date, thus making the owners eligible for the U divvy. The owners' will also be eligible to receive the Decca divvy if they keep their stock until June 21.

45 RPM DeeJay Service Touches Off New 'Battle of Speeds'; Stations Beef

Making His Point

Stan Freberg's current Capitol release, "Point of Order," is following the same pattern as his last-year click, "St. George and the Dragonet" and "Little Blue Riding Hood." Capitol shipped 300,000 copies of "Order" in its first week on release.

"Dragonet" racked up close to 1,200,000 disk sales. "Order" is a satire on the current Army-McCarthy hearings.

Radio stations and disk jockeys are not happy over the decision of the major disk companies to convert their cuffo deeJay service to 45rpm platters starting next month. In New York, WNEW has registered some stiff beefs to the diskers and a flock of other indie stations have followed suit.

First ground for the squawks is the way the disk companies handled the conversion. It was done, according to station execs, without consultation with them and without adequate notice. The station execs point out that they and the platter companies depend on each other and should certainly have gotten more cooperation on this matter.

The conversion to 45s is objected to on the grounds that it involves some of the artists' repertoire, the turntables and pickup arms. The stations point out that if the switch to 45s was made to save money, the same purpose could have been achieved if special deeJay pressings were made in the 33rpm speed which is used for the electrical transcriptions and which would not necessitate any modification in the playback machinery.

Preference for 78s

Another major hurdle to the station's acceptance of 45s is the ingrained deeJay preference for the 78s. If any jockey has a choice between a 45 and a 78, it's believed that he will choose the latter. In that case, publishers and songwriters may still smuggle the 78s to the jockeys while the disk companies are circulating the 45s exclusively.

It's understood, moreover, that some of the artists' repertoire heads at the major companies are also concerned over the move to.

(Continued on page 46)

'Sam, You Made the Note Too Long' Could Be Said To Custom Tune Tailors

Custom-made songs are building an important new field for the tunesmiths. Record company artists' repertoire men are increasingly handing out special assignments to writers to pen a specified styled song with a definite artist in mind.

In the past, the a&r men relied solely on the publishers for their tune requirements, but now they are beginning to bypass the pub for a closer working arrangement with the songsmith. The writers now huddle with the a&r men on the type of song required and many of them stick with the tune through the arrangements and the cutting sessions until the finished waxing is ready for release.

When the song is set, a publisher is usually called in to take over the copyright and handle the mechanics of the publishing end of the biz. Decision on which pub gets a tune generally depends on the decisions of the artist, the a&r man and the writer.

One of the top examples of the "songs-to-order" school of writers is Robert Allen. During the past couple of months, Allen, in collaboration with Al Stillman, has been called in on special tune-writing assignments for Perry Como, Don Cornell, Johnny Desmond and Margaret Whiting.

For Como, the duo penned "You Alone" and "My One and Only Heart" while Cornell's a&r chief Bob Theis called them in to write "Little Lucy" for Cornell. Their most recent song-assignment chore was "In God We Trust," which Johnny Desmond cut for Coral. Miss Whiting's platter has not yet been released.

Allen also is getting calls from the a&r men to assist in special album projects and general production writing.

Cap Renews Froman

Capitol Records has extended Jane Froman's pact another two years. The contract, which goes into effect July 2, calls for a minimum of 16 sides for the two-year period.

Warbler gets an advance against a 5% royalty.

COL MOVING DIRECTLY INTO R&B, LATIN FIELDS

Columbia Records is prepping a move-in on the rhythm & blues and Latino fields. Label, heretofore, had relegated the r&b and chile output to its subsides, Okeh and Epic, but requests from Col distros around the country sparked the move to issue this line under its own banner.

Gene Becker, Col's director of special pop artists' repertoire will handle the new output. He's currently scouting talent and material for both fields. According to Becker, Col's r&b and Latino releases won't conflict with its subsides since many of the Col distros don't carry the Epic or Okeh lines.

Blasco Pub-Disk Co. Reactivated in K. C.

Kansas City, June 8.

Blasco Music, music publishing and recording firm, has been reactivated following a lull in operations enforced by the recent death of its founder and president, Louis Blasco. New operation is headed by Frank Blasco, a brother, with Betty Peterson (Mrs. Lou Blasco) lyric writer, as vice president.

A third brother, Al Blasco, continues as secretary and treasurer.

Jocks, Jukes and Disks

By MIKE GROSS

Les Paul-Mary Ford: "I'm A Fool To Care" (Capitol). This hot-selling disk duo have another strong coupling in "I'm A Fool To Care" and "Auctioneer." Both sides spotlight Miss Ford's warm warbling style and Paul's expert guitar work. In the race for top spins "Fool To Care" looks like the winner. It's a sentimental ballad with lots of appeal for both jocks and jukes. "Auctioneer" is in a more stylized ballad groove but also good for spinning action.

Mitzi Mason: "Who Can Say" ("So Much More" (MGM). Mitzi Mason emerges as a potent femme disker with her slice of "Who Can Say." It's her first waxing effort. "Who Can Say" is a lilting ballad that blends melody and lyric for top effect. She also gives the slow-

a so-so entry that gets some help from Crew's brisk crooning.

Frank Weir: "The Little Shoemaker" ("The Never-Never Land" (London). "Shoemaker" is currently getting a lot of diskery attention and, if the tune pulls into the pay-off bracket, Frank Weir's workover will have been an important factor. Weir's sax work, which made "Happy Wanderer" a bestseller, is again predominant on this side. The chorus, too, helps project the folksy flavor of the tune. Reverse is a frisky item styled along kidish lines. Vocal on this side is handled by Maureen Childs and The Little Tinklers.

Vaughn Monroe: "They Were Dancing The Mambo" ("Sandman" (Victor). Vaughn Monroe has a breezy item to play with in "They

Lombardo. Both are given the standard Lombardo treatment, but neither side stands out as a breakthrough entry. "A Thousand And One Nights" has spirit and rates some action. Bill Flanagan and chorus provide a neat vocal backing.

Sammy Kaye: "Dream For Sale" ("Sittin' and Waitin'" (Columbia). Sammy Kaye needs material more melodic and catchy to break into the bestseller line. These are run-of-the-mill for their genre. "Dream For Sale" belongs to the sentimental ballad school and "Sittin' and Waitin'" is in the hillbilly-rhythm idiom. Kaye gives up both fine orch interpretations and Jeffrey Clay's vocal helps a bit.

Longhair Disk Reviews

Debussy (Angel; \$4.95). Poetic, shimmering performance of impressionistic, evocative landscape pieces by a Debussy expert, pianist Walter Gieseking. The Pour Le Piano (trophy, Estampes, and Images (Nos. 1&2) are subtle music painting under such a skilled interpreter, in richly pictorial piano-making.

Mussorgsky: Pictures At An Exhibition; Ravel: La Valse (London; \$5.95). Two vivid showpieces effectively toned by Ernest Ansermet. Paris Conservatoire gives "La Valse" an elegant, state-paced reading. Suisse Romande plays the "Pictures" with color and flash.

Beethoven: Violin Concerto (RCA Victor; \$5.95). Sensitive, musically performance by Yehudi Menuhin, a little too sedately at times, but otherwise stirring and fine. Tone is full and pure. Philharmonic under Furtwangler in choice support.

Mendelssohn: Symphonies No. 3 & 5 (Columbia; \$5.95). The wild, dashing "Scotch" (No. 3) and more sober, religious "Reformation" (No. 5) in vivid readings by the N. Y. Philharmonic under Mitropoulos.

Schubert: Symphonies No. 4 & 5 (Westminster; \$4.95). Solid, workmanlike performances by Dean Dixon and London Philharmonic Symphony. Maestro gets a good sound and well-rounded balances in both works.

Puccini: Turandot (Remington; 3 LP; \$8.97). Lusty, sturdy rendition of the grandiose, melodic opera, done on a lavish, spectacular scale, but with good musical values throughout. Soloists and Teatro La Fenice orch and chorus are under Franco Capuana's steady baton.

Symphonic Pops Concert (Decca; \$5.85). Fragrant readings of familiar as well as lesser-known overtures and waltzes by the Bamberg Symphony Orch under Ferdinand Leitner. "Vienna Woods" has a zither solo, no less.

Poulenc: Sextet & Hindemith: Quintet (Capitol; \$5.70). Pleasant chamber music for winds. Poulenc piece is light, intriguing, in jazzy vein. Hindemith is thinner, but also melodic and inventive. Fine Arts Wind Players do both justice.

Lazlo Krausz, member of the Cleveland Orchestra, and director of the Mansfield (O.) Symphony Orchestra, has been named to direct the Akron Symphony Orchestra.

Best Bets

LES PAUL-MARY FORD I'M A FOOL TO CARE (Capitol) Auctioneer
MITZI MASON WHO CAN SAY (M-G-M) So Much More
TOMMY PRISCO MY LOVE IS YOURS (Mercury) Friends and Neighbors
FONTANE SISTERS IF I DIDN'T HAVE YOU (Dot) Happy Days and Lonely Nights

tempoed ballad on the reverse a slick workover.

Tommy Prisco: "My Love Is Yours" ("Friends and Neighbors" (Mercury). Tommy Prisco makes a solid impress on his initial Mercury etching since his moveover from King. In "My Love Is Yours" he gets a chance to show off his big piping style and he belts the grandiose ballad right into the winners circle. He joins a choral group for a rousing rendition of "Friends and Neighbors."

Fontane Sisters: "If I Didn't Have You" ("Happy Days and Lonely Nights" (Dot). After a long-time tieup with RCA Victor, the Fontane gals moved over to the indie Dot label and have come up with a likely click their first time out. "If I Didn't Have You" is the kind of slow sentimental slice that could get a bit sticky if not handled properly. The gals, however, give it a topdrawer treatment that rates attention on all levels. Reverse is a nifty barrelhouse rendition of the Billy Rose-Fred Fisher oldie. Its a natural for the jukes.

Connie Boswell: "If I Give My Heart To You" ("T-E-N-N-E-S-S-E-E" (Decca). "If I Give My Heart To You" is one of Connie Boswell's best sides in some time. The ballad showcases her wax charm and should nab deejay consideration. She hits a neat rhythm beat on the reverse.

Bob Crew: "Cash Register Heart" ("Change of Heart" (Jubilee). Both sides of this Bob Crew coupling are okay, but neither has the imaginative spark to push into the top-spinning groove. "Cash Register Heart" has the kind of frantic pace that may appeal to the juke trade. "Change of Heart" is

Were Dancing The Mambo." It's a catchy tune which Monroe projects with a pleasant vocal workover. "Sandman" is a slow ballad item which is slightly soporific.

Jerry Vale: "I'll Follow You" ("Go" (Columbia). Jerry Vale continues to remain on the brink of "the big one." "I'll Follow You" is a good ballad entry, but it fails to build much excitement. "Go" is in a similar groove and has the same handicap.

LeRoy Holmes Orch: "The High And The Mighty" ("Lisa" (MGM). LeRoy Holmes has come up with an intriguing arrangement of Dimitri Tiomkin's background score for the WB pic, "The High and the Mighty." Fred Lowery does the whistling bit, but it tends to become wearing. "Lisa," on the flip, hasn't got enough appeal.

Pee Wee Hunt: "The Vamp" ("So Blue" (Capitol). Pee Wee Hunt knows how to make an old-fashioned beat sound attractive. It's been his forte on his past couple of releases and he does it again for sock effect on "The Vamp." He gives it an arresting flavor and it should go far, especially on the juke level. Similar treatment is given "So Blue," on the bottom deck.

Jane Russell-Johnny Desmond: "Backward, Turn Backward" ("Forevermore" (Coral). Teamup of Jane Russell and Johnny Desmond impresses nicely but is late on "Backward, Turn Backward," the better of the two sides. "Forevermore" is a minor offering.

Guy Lombardo Orch: "A Thousand And One Nights" ("How Long Has It Been" (Decca). Pair of tunes out of the upcoming musical extravaganza, "Arabian Nights," score is okay material for Guy

Fine Arias Sung And Acted

RCA Victor has an interesting, and on the whole successful experiment with its "Arias Sung And Acted" (LP; \$5.95). In this album, a w.k. aria from a famous opera (all sung in the original Italian) is preceded by an acting version of the story, involved, performed in English by name legit thespians. Thus we have Jussi Bjorling's rendition of "Celeste Aida" prefaced by Joseph Cotten's apostrophe to "Heavenly Aida," or Licia Albanese's "Mi Chiamano Mimi" preceded by Deborah Kerr's recital about a seamstress in love.

Purists may complain that this is hamming up an already flamboyant art, or even cheapening it. But the seven excerpts here, for the most part, are enhanced in this novel presentation, with the dramatic values of each aria brought out by this method. It's definitely a stunt, but a good one, a missibly artistic even if commercial. It'll probably help sell this disk, and other opera albums, while also making converts to the art—thus advancing the cause of music as a whole. The singing, by top opera stars, incidentally, is superb throughout.

Weakest part of the album is at the start. Cotten is whispering and indistinct part of the time in the "Aida" bit, and his contrib is made doubly flat by the tonal brilliance and force of Bjorling's adjacent song. Miss Kerr is more affecting with her Mimi story, but also a little too quiet and flat when contrasted with the lovely lyric rendition of Mimi's song by Mme. Albanese. Things are a little better with Miss Kerr's version of "One Fine Day" from "Butterfly," and Mme. Albanese's affecting "Un Bel Di." Disk really picks up on the thespic side with Dennis King's advent, as he declaims the "Pagliacci" Prolog to Leonard Warren's impressive "Si Puo." Cotten is better with his "On With The Play," as Bjorling follows with a sterling, vivid "Vesti La Giubba."

Best-acted part of the disk comes next, in King's rendition of Rigoletto's Plea, which Warren follows with a moving, vocally resplendent "Cortigiani." Final bit (longest work of the album) is also very good, in scene from "Camille," enacted by Miss Kerr and King. Better here than earlier, Miss Kerr gives up her lover at the father's (King) request, in a poignant, quite moving bit. The parallel "Ah! Dite Alla Giovine" from "Traviata," as sung by Mme. Albanese and Robert Merrill, is equally choice.

Bron.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director; alphabetically listed.

Survey Week of May 28-June 3, 1954

A Girl, A Girl	Valanda
Alone Too Long—"By The Beautiful Sea"	Morris
Answer Me, My Love	Bourne
Cross Over The Bridge	Laurel
Don't Worry 'Bout Me	Mills
Dream, Dream, Dream	Feist
Green Years	Harms
Happy Wanderer	Fox
Here	H & R
Hernando's Hideaway—"Pajama Game"	Frank
I Could Have Told You	United
I Speak To The Stars—"Lucky Me"	Witmark
I Understand Just How You Feel	Jubilee
If You Love Me (Really Love Me)	Duchess
Isle Of Capri	Harms
Jilted	Sheldon
Knock On Wood—"Knock On Wood"	Famous
Lazy Afternoon—"Golden Apple"	Chappell
Little Things Mean A Lot	Feist
Love Him So Much I Could Scream	Marks
Make Love To Me	Melrose
Man With The Banjo	Mellin
Oh, Baby Mine (I Get So Lonely)	Melrose
Poor Butterfly	Harms
Secret Love—"Calamity Jane"	Remick
Steam Heat—"Pajama Game"	Frank
There Never Was A Night So Beautiful	Broadcast
Three Coins In Fountain—"Three Coins In Fountain"	Robbins
Wanted	Witmark
Young At Heart	Sunbeam

Top 30 Songs on TV

(More In Case of Ties)

Answer Me, My Love	Bourne
Apres Moi	Templeton
Autumn In Rome	Cromwell
Buttons Bounce	Lord
Cross Over The Bridge	Laurel
Don't Worry 'Bout Me	Mills
Every Street's A Boulevard In Old New York	Chappell
Granada	Southern
Green Years	Harms
Happy Wanderer	Fox
Here	H & R
Hernando's Hideaway	Frank
Hey Liberate	Commodore
I Could Have Told You	United
I Speak To The Stars	Witmark
If You Love Me (Really Love Me)	Duchess
Little Things Mean A Lot	Feist
Lost In Loveliness	Chappell
Love Him So Much I Could Scream	Marks
Lovin' Spree	Joy
Make Love To Me	Melrose
Money Burns A Hole In My Pocket	Chappell
Oh, Baby Mine (I Get So Lonely)	Melrose
Steam Heat	Frank
That's What I Like	Chappell
Three Coins In The Fountain	Robbins
Wanted	Witmark
When I Needed You Most	Peluso
When Liberate Winks At Me	Bel-Canto
Young At Heart	Sunbeam

† Filmusical. • Legit musical.

VARIETY 10 Best Sellers on Coin-Machines

1. LITTLE THINGS MEAN A LOT (6)
2. THREE COINS IN THE FOUNTAIN (3)
3. WANTED (14)
4. IF YOU LOVE ME (REALLY LOVE ME) (5)
5. HAPPY WANDERER (4)
6. MAN UPSTAIRS (6)
7. OH, BABY MINE (I GET SO LONELY) (17)
8. YOUNG AT HEART (15)
9. MAN WITH THE BANJO (3)
10. HERNANDO'S HIDEAWAY (1)

Kitty Kallen	Decca
Four Aces	Decca
Perry Como	Victor
Kay Starr	Capitol
Frank Weir	London
Kay Starr	Capitol
Four Knights	Capitol
Frank Sinatra	Capitol
Ames Bros.	Victor
Archie Bleyer	Cadence

Second Group

- HERE
- CROSS OVER THE BRIDGE
- ISLE OF CAPRI
- STEAM HEAT
- MAKE LOVE TO ME
- I'D CRY LIKE A BABY
- JILTED
- HIT AND RUN AFFAIR
- ANSWER ME, MY LOVE
- I UNDERSTAND JUST HOW YOU FEEL
- THREE COINS IN THE FOUNTAIN
- I UNDERSTAND JUST HOW YOU FEEL
- CUDDLE ME
- I REALLY DON'T WANT TO KNOW
- WEDDING BELLS

Tony Martin	Victor
Patti Page	Mercury
Gaylords	Mercury
Patti Page	Mercury
Jo Stafford	Columbia
Dean Martin	Capitol
Teresa Brewer	Coral
Perry Como	Victor
Nat (King) Cole	Capitol
Four Tunes	Jubilee
Frank Sinatra	Capitol
June Valli	Victor
Ronnie Gaylord	Mercury
Les Paul-Mary Ford	Capitol
Four Aces	Decca

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Longhair Music Aided by Symp

Orch Spread; 32 Majors Operating

The longhair music market, which now accounts for over 25% of the disk industry's sales, has solid underpinnings in the spread of local symphony orchestras through large and small cities of the U. S. and Canada. At the present time, there are 32 major symphony orchestras in existence, with another 130 secondary orchestras in smaller cities in the U. S. and Canada. A major orch is classified by the fact that it employs a regular staff of musicians for a specified number of weeks per season.

The American Federation of Musicians estimates that the total budget for the major orchs amounts to \$13,884,000 annually. Virtually all of the orchs operate at a deficit, which are made up by regular fund drives. In all cities, the symphs are partially supported by municipal grants and local taxes. The average regular season for the 32 symphs is 22.4 weeks while the summer seasons runs for eight weeks. The average weekly minimum wage for musicians is \$81.

Among the secondary symphs, the orchs are composed of both paid AFM members and non-members who are not paid. Budget fig-

ures on the 130 orchs are not available, but 105 of this group reported a total budget of \$2,700,000. In addition to these symphs, there are numerous others who operate on a strictly educational or amateur basis with no money paid to any players.

FEMMES TAKE STAND IN JUKEBOX LICENSE TIF

Denver, June 8.

The General Federation of Women's Clubs, at their annual meeting here last week, voted a resolution calling on Congress to remove jukeboxes from the licensing exemption in the Copyright Act. Legislation to this aim has been supported by ASCAP, BMI and other music organizations.

ASCAP, incidentally, put on a show here for the femme clubbers.

Jacques Singer, former conductor of the Dallas and Vancouver Symphony orchs, has been appointed musical director of the Corpus Christi Symphony.

Best British Sheet Sellers

(Week ending May 29)

London, June 8.

Secret Love.....Harms-Connelly
Happy Wanderer.....Bosworth
Friends, Neighbors.....F.D.&H.
Heart of My Heart.....F.D.&H.
Someone Else's Roses.....Fields
Changing Partners.....Mellin
Don't Laugh At Me.....Toff
Cross Over Bridge.....New World
I See the Moon.....Feldman
Little Shoemaker.....Bourne
Such a Night.....Sterling
Bimbo.....Macmelodies

Second 12

Bell Bottom Blues.....Reine
Make Love to Me.....Morris
The Book.....Kassner
I Get So Lonely.....Maddox
Young at Heart.....Victoria
D'yd Stage.....Harms-Connelly
Oh! My Papa.....Maurice
Tennessee Walk.....F.D.&H.
Idle Gossip.....Bron
Swedish Rhapsody.....Connelly
Wanted.....Harms-Connelly
Shadow Waltz.....Sterling

Reid Opens Texas Spot

Galveston, Tex., June 8.

Pleasure Pier opens here for the summer on Friday (11) with Tommy Reid's band, the first in a series of orchs scheduled for the Marine Room.

Paul Neighbors orch will follow, with Chuck Cabot band also set.

Columbia's 'Pajama' Tops; Flock Of Other Cast Album Sets Hit Market

Vera Lynn to England

London Records thrush Vera Lynn headed back to England last week after a two-month stay in the U. S. In addition to a nitery date in Las Vegas and several tv guest shots, Miss Lynn visited the delays in the midwest and the east plugging her London disks.

She was accompanied on the tour by her husband-manager Harry Lewis.

VICTOR TAKES OVER OWN COAST DISTRIB

Los Angeles, June 8.

RCA Victor has taken over the Southern California distribution setup, buying out the Leo J. Meyberg firm which had distributed its products for many years. Meyberg outfit previously had sold its Fresno operation and is retaining only its San Francisco outlet.

New firm is known as RCA Victor Distributing Corporation - Southern California and veepee Hal Maag is in charge of the wholly-owned subsidiary.

Although the disk companies had slim pickings for original cast album sets from the legions of the 1953-54 season, the diskeries latched on to six of the eight musicals that hit the boards on and off-Broadway. Columbia paced the field with three original Broadway cast sets—"Kismet," "Girl in Pink Tights" and "The Pajama Game." Capitol nabbed "By The Beautiful Sea" while RCA Victor and MGM spearheaded the first move in waxing off-Broadway originations with "The Golden Apple" and "The Threepenny Opera" respectively. "Apple" has since moved uptown to the Alvin Theatre and "Threepenny" shuttered last week at Greenwich Village's Theatre De Lys.) The only two musicals which were not picked up for original cast album workovers were "Carnival In Flanders," a quick foldo last September, and "John Murray Anderson's Almanac," currently running on Broadway.

Since the majority of the musicals hit Broadway at the tail-end of the season, there's been a flood of new sets hitting the market simultaneously. Last week Col issued "The Pajama Game," Victor came out with "The Golden Apple" and Capitol released "By The Beautiful Sea." MGM's "Threepenny Opera" is due to hit the market this week.

Col's "Pajama Game" is a bright and fresh set excellently produced by diskery veepee Goddard Lieberson. Legitimate newcomers Richard Adler and Jerry Ross have penned an invigorating score of 14 numbers that add up to delightful listening. A topflight group of song-sellers help their frisky and romantic melodies come across with impact. For example, Janis Paige does a neat job with "I'm Not At All In Love," John Raitt socks over "Hey There," Stanley Prager and Carol Haney do a delightful duet on "Her Is" and Eddie Foy and Reta Shaw score with "I'll Never Be Jealous Again." For the pop fans, the score also includes "Hernando's Hideaway," delivered by Carol Haney, and "Steam Heat," worked over by Miss Haney, Buzz Miller and Peter Gennaro. In all, (Continued on page 44)

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers—based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This Last wk. wk.		Artist, Label, Title	New York	Washington	Boston	Albany	Philadelphia	Pittsburgh	Birmingham	Miami	Louisville	Memphis	Dallas	San Antonio	Chicago	Indianapolis	Minneapolis	Kansas C.	St. Louis	Cleveland	Los Angeles	San Francisco	Denver	Seattle	TOTAL
1	1	KITTY KALLEN (Decca) "Little Things Mean a Lot".....	4	2	3	1	2	3	2	5	9	1	2	2	1	1	6	1	4	3	2	1	2	2	183
2	4	FOUR ACES (Decca) "Three Coins in the Fountain".....	2	1	2	7	1	1	1	10	2	3	8	3	4	2	1	2	9	4	..	4	4	..	149
3	6	FRANK WEIR (London) "Happy Wanderer".....	3	4	8	3	3	..	..	9	5	..	..	6	3	4	2	6	2	2	3	5	..	..	108
4	10	ARCHIE BLEYER (Cadence) "Hernando's Hideaway".....	1	5	1	4	4	2	8	..	7	10	3	..	2	3	..	4	..	1	4	10	..	..	107
5	2	PERRY COMO (Victor) "Wanted".....	8	10	..	..	8	..	4	1	8	5	1	1	7	..	4	10	1	..	6	3	3	1	106
6	8	KAY STARR (Capitol) "If You Really Love Me"....	7	..	..	..	6	5	3	..	10	2	6	7	8	..	..	3	8	..	..	6	..	..	61
7	3	FRANK SINATRA (Capitol) "Young at Heart".....	10	..	..	10	..	..	2	..	..	5	5	6	8	..	..	..	..	7	2	1	5	60	
8	5	PATTI PAGE (Mercury) "Cross Over the Bridge".....	9	8	..	..	..	..	3	..	6	9	4	..	..	..	5	5	5	..	..	..	3	53	
9	7	FOUR KNIGHTS (Capitol) "Oh, Baby Mine".....	..	..	..	2	9	..	4	4	9	7	8	..	5	..	6	..	10	9	10	..	..	..	49
10	23	FOUR TUNES (Jubilee) "I Understand How You Feel".....	5	..	4	..	5	..	..	..	4	10	..	..	..	3	8	..	..	..	..	..	..	..	38
11	14	NAT (KING) COLE (Capitol) "Answer Me, My Love".....	..	..	..	8	..	..	7	6	..	4	..	9	9	7	9	..	..	..	..	..	..	..	29
12	11	TONY MARTIN (Victor) "Here".....	..	..	..	..	8	..	..	..	..	..	..	..	..	8	..	3	..	8	..	9	7	23	
13A	9	AMES BROS. (Victor) "Man With the Banjo".....	..	7	..	..	..	..	6	..	10	..	..	..	..	7	..	..	..	..	7	7	..	..	22
13B	13	KAY STARR (Capitol) "Man Upstairs".....	..	3	..	..	..	6	..	..	..	..	..	..	..	9	..	..	..	..	..	..	4	22	
15	23	FRANK SINATRA (Capitol) "Three Coins in the Fountain".....	6	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	19
16	12	JO STAFFORD (Columbia) "Make Love to Me".....	..	9	..	..	..	..	..	..	8	..	9	..	..	..	..	..	..	8	6	9	17	..	17
17	23	EDDIE FISHER (Victor) "A Girl, A Girl".....	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	5	6	15	
18	18	JACKIE LEE (Coral) "Isle of Capri".....	..	6	9	6	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
19A	..	PATTI PAGE (Mercury) "Steam Heat".....	..	10	..	7	..	10	..	..	..	..	7	..	..	..	..	..	9	..	..	..	..	..	12
19B	..	EDDIE FISHER (Victor) "My Friend".....	..	..	..	5	..	..	..	..	10	6	..	..	..	..	..	..	..	..	..	..	..	..	12
21A	18	HENRI RENE (Victor) "Happy Wanderer".....	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	8	8	10	..	10
21B	17	BILL HALEY (Decca) "Rock Around the Clock".....	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
23	16	GAYLORDS (Mercury) "Isle of Capri".....	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	9
24A	15	TERESA BREWER (Coral) "Jitter".....	..	..	..	..	10	..	..	..	..	..	..	..	..	10	..	..	10	..	..	..	..	..	2
24B	..	ROY HAMILTON (Epic) "You'll Never Walk Alone".....	..	..	..	..	..	..	..	..	..	..	..	..	10	10	..	..	..	..	..	..	..	..	2

SIX TOP ALBUMS

1	2	3	4	5	6
GLENN MILLER STORY Film Soundtrack Decca DL 5519	GLENN MILLER MEMORIAL Glenn Miller Victor LRT 3057	MUSIC FOR LOVERS ONLY Jackie Gleason Capitol H 352	SONGS FOR YOUNG LOVERS Frank Sinatra Capitol H 488	ROSE MARIE Film Soundtrack M-G-M E 229	PARDON MY BLOOPER Kernit Schaefer Jubilee LP 2

WITH NEW ALBUM DECCA INTO MODERN JAZZ FIELD

Hollywood, June 8.

Tom Mack, Decca's new jazz artists & repertoire man on the Coast, has completed a modern jazz album tagged "Jazz Studio Two," as his first chore since taking over the post. Package features top West Coast jazz sidemen in a follow-up to Decca's successful "Jazz Studio One" album which featured N. Y. windjammers.

Album, which will be released in August as part of Decca's 20th anniversary celebration, will carry a liner analysis by Mack of the origin and growth of jazz on the West Coast and the difference between local styles and those of the east. It's Decca's first big effort in advanced jazz.

Mack "borrowed" at least two sidemen from other platteries for the album with the understanding that the tooters wouldn't get label billing. Those who will be listed include Don Fagerquist, trumpet; Herb Geller, alto sax; Milt Bernhart, trombone; Marty Paich, piano; Curtis Counce, bass; Howard Roberts, guitar; and Larry Bunker, drums.

Twelve-inch LP album includes three standards and three originals, two by John Graas and one by Paich.

Preager to Bow Jazz 'Record-of-Month' Club

London, June 8.

Lou Preager, the British band leader who has just returned from a three weeks' trip to America, is launching a "record-of the month" club to be confined, in its initial stages, to jazz recordings. The disks will be chosen by a panel of jazz names.

The disks will be issued through the Golden Bell Record Co. formed earlier this year by Preager, and distribution will start in September. Release arrangements have been negotiated with Commodore Records in the U. S.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

ASCAP.

M

VARIETY

DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP. * BMI.

Pos.	Pos. No.	Artist	Label	Song
wk.	in tog			
1	2	Kitty Kallen	Decca	"Little Things Mean a Lot
2	3	Four Aces	Decca	"Three Coins in Fountain
3	1	Perry Como	Victor	"Wanted
4	12	Archie Bleyer	Cadence	"Hernando's Hideaway
5	6	Frank Sinatra	Columbia	"Young at Heart
6	7	Kay Starr	Capitol	"If You Really Love Me
7	16	Betty Madigan	M-G-M	"Joey
8	4	Frank Weir	London	"Happy Wanderer
9	5	Tony Martin	Victor	"Here
10	33	Doris Day	Columbia	"I Speak to the Stars
11	13	Patti Page	Mercury	"Cross Over the Bridge
12	8	Kay Starr	Capitol	"Man Upstairs
13	35	Patti Page	Mercury	"Steam Heat
14	14	Teresa Brewer	Coral	"Jilted
15	11	Ames Bros	Victor	"Man With the Bangs
16	10	Nat (King) Cole	Capitol	"Answer Me, My Love
17	9	Four Knights	Capitol	"Oh, Baby Mine
18	43	Four Tunes	Jubilee	"Understand How You Feel
19	5	Frank Sinatra	Capitol	"Don't Worry 'Bout Me
20	Jo Stafford	Columbia	"Make Love to Me	
21	30	Henri Rene	Victor	"Happy Wanderer
22	20	Crew Cuts	Mercury	"Crazy 'Bout You, Baby
23	29	Doris Day	Columbia	"Secret Love
24	23	Gaylords	Mercury	"Isle of Capri
25	13	Eddie Fisher	Victor	"A Girl, A Girl, A Girl
26	40	Julius LaRosa	Cadence	"Three Coins in Fountain
27	19	Eddie Fisher	Victor	"Green Years
28	4	Frank Sinatra	Capitol	"I Could Have Told You
29	33	Smith Bros	X	"Things I Love
30	25	June Valli	Victor	"Understand How You Feel
31	43	Vera Lynn	London	"If You Really Love Me
32	30	Frank Sinatra	Capitol	"Three Coins in Fountain
33	1	Eddie Fisher	Victor	"My Friend
34	35	Jackie Lee	Coral	"Isle of Capri
35	40	Hilltoppers	Dot	"Poor Butterfly
36	4	Jeff Chandler	Decca	"I Should Care
37	3	Nat (King) Cole	Capitol	"Alone Too Long
38	3	Tony Bennett	Columbia	"Until Yesterday
39	5	Gaylords	Mercury	"Love I You
40	2	Johnnie Ray	Columbia	"Hey There
41	2	Mindy Carson	Columbia	"This Above All
42	5	Four Aces	Decca	"Wedding Bells
43	1	Gordon MacRae	Capitol	"Face to Face
44	10	Johnnie Ray	Columbia	"Hernando's Hideaway
45	1	Perry Como	Victor	"Hit and Run Affair

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EAST										SOUTH										MIDWEST										FAR WEST																																																																					
Bill Subert-WMGM-New York	Jack Downey-WGTH-Hartford	Jerry Strong-WMAT-Washington	Howie Leonard-WFOR-Portland	Hugh Wanke-WCAO-Baltimore	Gordie Baker-WSPB-Springfield	John Woods-WTAE-Worcester	Bob Berry-WOTW-Nashua	Earl Beckett-WMID-Atlantic City	Lon Barile-WKAI-Rome	Earle Padney-WGK-Schenectady	John Foster-WWNY-Watertown	Rud Brees-WFEN-Philadelphia	Joe Hyder-WADR-Newport	Frank Tucker-WCOV-Montgomery	Bob Watson-WQXI-Atlanta	Harry Nickola-WJBW-New Orleans	Bill Dawson-WARE-Greenville, S. C.	Jerry Crocker-KLBS-Houston	Gene O'Bannon-KONO-San Antonio	Roger Clark-WNOR-Norfolk	Carl Sultz-WRVA-Richmond	Art Bellinger-WCFE-Chicago	Sandy Singer-KCRG-Cedar Rapids	Carl Shook-WJIM-Lansing	Steve Cannon-WMIN-Minneapolis	Wayne Sitt-WBR-Kansas City	Chuck Norman-WIL-St. Louis	Sandy Jackson-KOWH-Omaha	Tom Edwards-WERE-Cleveland	Bill Baer-KRSD-Rapid City	Frank Pollack-KOOL-Phoenix	Bob Harris-KRBE-Fresno	Johnny MacShane-KMPC-Hollywood	Kenn Coglin-KROW-San Francisco	Kay Perkins-KIMN-Denver	Len Ross-KBMY-Las Vegas	Bill Frewitt-KDEF-Albuquerque	Bruce Vanderhook-KDYL-Salt Lake	Vally Nelkof-KJH-Seattle																																																												
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100

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the "men with the banjos" do it again!



the AMES BROTHERS

LEAVE IT TO YOUR HEART

LET'S WALK AND TALK 20/47-5764

A "New Orthophonic" High Fidelity Recording



RCA VICTOR
Largest Selection of Records in the World



Billy Rose Sees Court Ruling As Cue For Own Pub

Billy Rose, who as a songwriter has several important copyrights to his credit, is planning to start his music publishing operation on an active basis in the next couple of weeks. He's currently building offices for his publishing firm, Double-A Music, which was set up a couple of years ago, in his Ziegfeld Theatre, N. Y., building and plans to hire a professional staff to handle the publishing operation.

Rose plans to place all of his own songs in the firm if and when he gets them back from their present publishers after their first copyright term expires. Rose told VARIETY that in no case has he or would he make any deal with any other publisher for renewal on any song that he wrote. On the basis of Federal Judge David J. Edelstein's ruling in the Hoagy Carmichael-Mills Music case, Rose believes there is a good chance of invalidating many of the original copyright renewal assignments.

At one time Rose had the idea of forming a cooperative publishing firm with other songwriters for the exploitation of tunes in their second copyright term. His present firm, however, has no cooperative angle and Rose plans to operate it as a solo venture. He will publish other writers' tunes with straight deals.

Rose is currently engaged in a suit against Bourne Music for return of the copyright on his song, "That Old Gang Of Mine," which he wrote in collaboration with Mort Dixon and Ray Henderson. This action is similar to the Carmichael-Mills suit.

CORAL'S 3-WAY ETCHING FOR 'HIGH AND MIGHTY'

Hollywood, June 8.
Coral Records has set an unusual three-way treatment of the title tune from the Wayne-Fellows production "The High and the Mighty."

Tune has been recorded vocally by Johnny Desmond and instrumentally by Georgie Auld. In addition, plattery has a big orchestra treatment bated by composer Dimitri Tiomkin. Stint marks Tiomkin's debut as a recording artist and is the first in a series of disks he'll cut for Coral under a contract that calls for his services for a number of "Tiomkin Plays Tiomkin" sides. Among the themes he'll cut are "High Noon," "The Men," "Cyrano," "Portrait of Jennie" and "Blowing Wild," all of which he composed.

A Solid Ballad Hit!

DREAM.
DREAM.
DREAM.

REC. FEST. INC.

VARIETY Scoreboard OR TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	KITTY KALLEN (Decca)	Little Things Mean A Lot
2	4	FOUR ACES (Decca)	{Three Coins In The Fountain Wedding Bells
3	2	PERRY COMO (Victor)	{Wanted Hit and Run Affair
4	3	KAY STARR (Capitol)	{If You Really Love Me Man Upstairs
5	8	FRANK WEIR (London)	Happy Wanderer
6	..	ARCHIE BLEYER (Cadence)	Hernando's Hideaway
7	5	FRANK SINATRA (Capitol)	{Young At Heart Three Coins In The Fountain
8	6	PATTI PAGE (Mercury)	{Cross Over The Bridge Steam Heat
9	7	FOUR KNIGHTS (Capitol)	Oh, Baby Mine
10	9	AMES BROS. (Victor)	Man With The Banjo

TUNES (*ASCAP. †BMD)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	2	*LITTLE THINGS MEAN A LOT	Feist
2	4	*THREE COINS IN THE FOUNTAIN	Robbins
3	1	*WANTED	Witmark
4	6	*HAPPY WANDERER	Fox
5	3	†YOUNG AT HEART	Sunbeam
6	7	†IF YOU LOVE ME (REALLY LOVE ME)	Duchess
7	..	*HERNANDO'S HIDEAWAY	Frank
8	5	*OH, BABY MINE (I GET SO LONELY)	Melrose
9	8	*CROSS OVER THE BRIDGE	Laurel
10	10	*ANSWER ME, MY LOVE	Bourne

MUZAK TO CONVERT TO TAPE OPERATION

Muzak is getting on the tape bandwagon. Firm, which pioneered background music as a manual disk operation about 20 years ago, is now converting the bulk of its nationwide service to franchise holders to magnetic tape playback machines.

During the conversion, which is

skedded to be completed by mid-summer, Muzak is eyeing new markets of 50,000 to 200,000 people. These markets were considered impractical under the disk operation.

The tapes offered franchise holders will be recorded Muzak music. Each reel plays eight hours, running four hours in one direction, stopping and automatically reversing and playing the additional four hours in the opposite direction. The selections will be programmed in quarter-hour groups.

Two Orchs on 1 Disk

Hollywood, June 8.

Variety apparently will be the keynote of Omega Records, new Coast odd-label which debuted this week. Outfit's initial release, a 45 speed platter, has one band on one side and another on the flip.

"A" side is Jack Teagarden and his orch on "Parasol." It's backed by Matty Matlock's All Stars on "Don't You Think It's About Time."

Big Pubs Want Top Labels Or Nothing at All

The major publishing firms are beginning to give the indie record companies the go-by. In the past couple of months a flock of top pubs have dropped most of the indies' artists & repertoire men from their contact lists to lay a heavier stress on their efforts to nab major label waxes.

Situation today marks a change from the pubber policy of trying to get any sort of platter which had been practiced during the past couple of years. Increasing difficulty for an indie label to break through with a hit is stimulating the small company brushoff by the big firms.

Wax picture has changed to such an extent in recent months that many of the pubs are no longer willing to go along with the indies on such deals as paying for the recording dates, distributing cuffo platters to the jukeboxes and shelling out heavy coin for promotion. Many pubs have taken it on the chin with such tie-ups and they believe that chances for a payoff are slimmer now than ever.

There is no blackout on major publishing company material for the indies, however. Many of the small companies are still cutting the standard copyrights belonging to the major pubs and if the etchings show some sign of making noise, the pubs usually join in for an extra push.

MUSIC BIZ PROTEST ON COPYRIGHT OFFICE CUT

Music biz organizations are protesting to Congress against the projected \$100,000 cut in the appropriations for the U. S. Copyright Office. The slice would mean a dropping of 28 employees and the considerable slowing down of the office's varied registry work for the music biz as well as other fields. The Copyright Office requested a \$1,100,000 budget.

It's pointed out that most of the office's funds comes from registry fees. It costs \$4 to register an original copyright and \$2 for a song renewal.

Texas 'Battle of Bands'

San Antonio, June 8.

The "Battle of the Bands," a traveling attraction, will be staged here at the Municipal Auditorium June 19 by the Pan-American Optimist Club.

Three crews, in competition, will be present. Bands include the Beverly Hills orch, Bluebonnet Playboys and Latin Moods in Rhythmn.

THAT International RECORD YOU'VE HEARD SO MUCH ABOUT

FRANK SINATRA

DON'T WORRY 'BOUT ME

Capitol Records

MILLS MUSIC INC.

FRANK WEIR'S NEWEST...

THE LITTLE SHOEMAKER

Backed with

THE NEVER NEVER LAND

Frank Weir, His Saxophone, Orchestra and Chorus

1482 and 45-1482

STILL CLIMBING . . .

FRANK WEIR'S

THE HAPPY WANDERER

LONDON
RECORDS

THE MOST CONSISTENT HITMAKERS ON RECORDS!



THE HILLTOPPERS

**HIT AFTER
HIT AFTER
HIT!**

TRYING 15018 ... MUST I CRY
AGAIN 15034 ... IF I WERE
KING 15055 ... P.S. I LOVE
YOU 15085 ... I'D RATHER
DIE YOUNG 15085 ... TO
BE ALONE 15105 ... LOVE
WALKED IN 15105 ... FROM
THE VINE CAME THE GRAPE
15127 ... TILL THEN 15132
POOR BUTTERFLY 15156

and now

**THE RECORD DESTINED
TO TOP THEM ALL!**

SWEETHEART

(WILL YOU REMEMBER)

and

THE OLD CABARET

DOT 15201

Dot

RECORDS • • • GALLATIN, TENNESSEE • • • PHONE: 1600
THE NATION'S BEST SELLING RECORDS

Robin Hood Dell To Bow Cuffo Summer Concerts With Top Name Lineup

Philadelphia, June 8.
The Robin Hood Dell summer series, Philadelphia's al fresco concert attractions presented to local music-lovers for free, will tee off its most varied array of programs for six weeks beginning Monday, June 21.

Guest stars in the series include Roberta Peters, Jan Peerce, Lily Pons, Dorothy Maynor, Herva Nelli, Elena Nikolaidi, Walter Fredericks and Nicola Moscona, all vocalists; Rudolf Firkusny, Jose and Amparo Iturbi, Claudio Arrau, Jerry Lowenthal and Alexander Uninsky, pianists, with the duo-piano team of Pierre Luboshutz and Genie Menemoff; Yehudi Menuhin and Jeane Mitchell, violinists, and ballerina Alicia Markova.

Conductors for the Dell series include Pierre Monteux, Jose Iturbi, Andre Kostelanetz, Vladimir Golschmann, Alexander Hillsberg, Robert Zeller, William Steinberg and Erich Leinsdorf.

The free concerts, an innovation by the City's Recreation Commissioner Frederic R. Mann, are managed through a group of subscribers who raise \$75,000 in membership. These donors obtain choice seats for the 21-concert series by a contribution of \$100. The City matches the \$75,000 raised by the "Friends of the Dell" with a similar grant, which pays the cost of the season. Tickets are obtained by clipping coupons from the Philly dailies and mailing them into the Department of Recreation.

Brit. Singer-Pub in U.S.

Johnny Johnston, member of the Johnston Bros., British vocal combo, arrived in N. Y. from London yesterday (Tues.) on his first trip to the U. S.

Johnston is also director of Michael Reine Music in England and will huddle with Hill & Range execs on U. S. exploitation of his firm's "Friends and Neighbors" number, currently a bestseller in England.

RETAIL SHEET BEST SELLERS

NATIONAL Rating		This Last wk. wk.		Title and Publisher		New York (MDS)	Boston (Moshier Music)	Rochester (Neisner Bros.)	Philadelphia (Charles DuMont)	San Antonio (Alamo Piano)	Chicago (Carl Fischer)	Indianapolis (Pearson's)	Detroit (Grinnell Bros.)	Kansas City (Jenkins Music)	St. Louis (St. L. Music Supply)	Minneapolis (Schmitt Music)	Los Angeles (Freeman Music)	Seattle (Capitol Music)	PHOENIX (Lanyon)
1	3			*Things Mean a Lot (Feist)...	2	2	1	3	4	6	6	1	6	2	5	4	5	96	
2	2			*Young at Heart (Sunbeam)...	6	3	4	2	2	5	2	9	2	4	9	3	1	91	
3	1			*Wanted (Witmark).....	9	6	3		1	1	4	2	1	1	3	8	3	90	
4	6			*Coins in Fountain (Robbins)...	1	5	2	1	3	8	8	3	9	3	8	1	6	85	
5	7			*Happy Wanderer (Fox)....	4		6		6	2		4	10	5	1	10	9	53	
6	5			*Answer Me, Love (Bourne)...	5	4	5		5	3	5			8	6		8	50	
7A	8			*Really Love Me (Duchess)...	7			4	8	7	7		8	9	2	7	7	44	
7B	4			*Oh, Baby Mine (Melrose)...			9		9	4	1	7	5	7			2	44	
9	13			*Hernando's Hideaway (Frank)...	3	1		8			10					2		31	
10	10			*Cross Over Bridge (Laurel)...		10	6	7	10		6	3					10	25	
11	11			*Man With the Banjo (Mellin)...			7					4		7	9	4	24		
12	9			*Make Love to Me (Melrose)...				10	9	3		7	6				17		
13				*Steam Heat (Frank).....		7										5		10	
14	13			*Man Upstairs (Vesta).....			8				10					6		9	
15	15			*I Understand Jubilee).....	10			5					10					8	

ANTIQUE MUSIC FEST SET FOR BERKSHIRES

Lenox, Mass., June 8.
The Pro Musica Antiqua of New York, instrumental-vocal ensemble specializing in early music, is planning a short festival of its own here, following the big Berkshire Festival at nearby Tanglewood in July and August.

Group, managed by David Liblind, N. Y. indie concert impresario, will play at Town Hall here August 18, 21, 22, 25, 28 and 29. First program will comprise 17th century Italian and English music. Other programs will present Spanish Renaissance music, medieval and Elizabethan carols.

Buffalo Symp Cards N. Y. Bow Next Season

Buffalo, June 8.
Schedule for the Buffalo Philharmonic Orchestra next season under conductorship of Joseph Krips will include a New York debut next Dec. 5. It will be the group's first appearance in the big burg.

Listed for the season are nine pairs of concerts, including four Brahms-cycle presentations, two operas and a return engagement of the Ballet Theatre.

TOO MANY PACTS SNAG 'SHOW BUSINESS' ALBUM

Hollywood, June 8.
Conflicting contracts apparently have ruled out any possibility of an original cast album on the film musical "There's No Business Like Show Business," which had loomed as the hottest potential tune film recording in several years. Twentieth-Fox's Irving Berlin film boasts a cast headlined by Ethel Merman, Johnnie Ray, Marilyn Monroe, Donald O'Connor and Mitzi Gaynor. And there's the rub.

Miss Merman and O'Connor are under contract to Decca. Ray records for Columbia. Miss Monroe recently signed with RCA Victor. Numerically, Decca appears to have the edge. But there's little hope that any of the others will give way—so there'll be no original cast album.

Omaha Terpery Opens For 36th Straight Year

Omaha, June 8.
Joe Malec's Peony Park outdoor Royal Grove Dance Garden last week-end made its bow for the 36th straight year. Bobby Mills orch played opening night for the top dancery in these parts.

Future bookings include Harry James, Dick Jurgens and Jimmy Palmer. In addition, the spot is host to pop concerts on Tuesday nights beginning June 29, and the Omaha Symphony will play seven concerts during the summer there.

'Pajama' Tops

Continued from page 39

it's a gay and sprightly musical package.

Victor's "Golden Apple" doesn't fare as well in the tune department. John Latouche wrote the lyrics to Jerome Moross' music and the score emerges as more Latouche than Moross. It's overly lyrical and a bit too precious. Midway in the album Kaye Ballard's rendition of "Lazy Afternoon" comes through as a tuneless change of pace. Later Bibi Osterwald delivers a wry item tagged "Goono Goona"—and that's about it. Best that can be said about "Apple" is that it's well recorded and will appeal to those who went for the show in a big way. And there are probably quite a few, since it won the N. Y. Drama Critics Circle Award as the best musical of the 1953-54 season.

Shirley Booth and Mae Barnes share the spotlight in Cap's "By The Beautiful Sea." The Howard Dietz-Dorothy Fields score offers few standout items but when it perks up, it does it with a bang. Miss Barnes is socko in "Happy Habit" and "Hang Up" while Miss Booth is completely winning with "Coney Island Boat" and "I'd Rather Wake Up By Myself." The score's plug ballad, "Alone Too Long" gets a nice reading by Wilbur Evans.

The diskeries are to be commended for supplying standout liner notes and a complete rundown of who's singing what song. The albums, incidentally, are being peddled with a hi-fi come-on. Cap's sleeve has "High Fidelity" imprinted. Col features a "High Fidelity Plus" tag and Victor is using "A New Orthophonic" High Fidelity Recording" label. Gros.

Calling All Writers

Hollywood, June 8.
Heftiest songwriting array in recent legit history is set for "That's Life," musical comedy which Danny Dare and Sammy Lewis will produce at Las Palmas Theatre here starting June 30. Clefing talent includes Johnny Mercer, Jay Livingston, Ray Evans, Buddy Pepper, Inez James, Frederick Hollander, Ralph Freed, Alan Bertram, Hal Levy, Phil Shukin, Edward Leott, Sam Rosen, Hal Finberg and David Rose.

Victor Maps

Continued from page 37

vices, such as special racks for the 101 bestsellers and the kidisk line. Latter product, under Steve Carlin's direction, is being streamlined for a big push, and it was announced that there will be a 100% exchange privilege allowed the juve platters.

Victor's new stress on jazz, under Jack Lewis' aegis, was pointed up to the attending field staffers along with the repackaging program for the Bluebird classics line. In the pop line, Victor will be pushing with its biggest talent guns throughout the summer and, in September, will offer a special deal to retailers similar to other fall stocking incentive programs.

As part of the disk-instrument division tieup, Victor is offering a "Listener's Digest" package which will include a phono and a selected group of disks at a special price. Victor also showcased its new line of pre-recorded tapes as well as its line of tape machines.

George Marek, artists & repertoire chief, also gave a rundown of upcoming Red Seal albums along with new packaging and promotional plans in this field. The "Five Keys" referred to the Bluebird, jazz, kiddie, pop and longhair lines.

The showmanship touch was inspired by Sacks with Ben Rosner, assistant ad chief; Bill Bullock, sales planning manager, and the Grey Advertising Agency concretizing the details. One of the most effective pitches was made by Carlin in behalf of the kiddie line. Carlin employed a magician to illustrate his sales and product ideas about expanding the juve disk line into a major moneymaker.

Prep L.A. Theatre Date For Satchmo Coast Tour

Hollywood, June 8.
Local theatre date is being kicked as a late autumn climax to a series of Louis Armstrong dates around the Coast. It will mark Satchmo's first Los Angeles-Hollywood appearance in almost two years.

Armstrong is set for Sept. 3 at the Cal-Vada, Lake Tahoe, for a fortnight and follows that with four weeks at the Sands, Las Vegas, and two weeks each at the Downtown, San Francisco, and the Palomar Supper Club, Vancouver. These dates take him into November. The local stand, which will be at the L. A. Paramount will be around Nov. 10.

Longhair Moppet on Wax
Titan Records, Coast indie, bows into the classical field next month with an extended play platter featuring 12-year old pianist Linda Babits. It'll mark the moppet's disk debut.
Coupling of Chopin's "Fantasia Impromptu" and Mozart's "Fantasia in D Minor" was cut for Titan by the youngster last summer.



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sings

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OF ROSES

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DAY

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45 RPM

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On The Upbeat

New York

Jerry Simon, disk promoter for **Boris Day** and **Jane Froman**, into the Army June 14. . . . **Tunesmith Bernie Wayne** will conduct the **Richmond Pops Orchestra** in a concert of his composition June 21 in **Byrd Park, Richmond**. **Janet Brice**, **Decca** thrush, currently at the **Towne Room, Milwaukee**. She's due in town in a couple of weeks for a series of record sessions. . . . **Coral thrush Kydie Gorme** gueststarring on **Guy Lombardo's** NBC-TV show June 18. . . . **Planist Jackie Lee** inked to **General Artists Corp.**. . . . **Sammy Davis Jr.** cut his first six sides for **Decca** Monday (7). . . . **Lee Andrews and The Hearts** in town plugging their new **Rainbow** release, "The White Cliffs of Dover". . . . **Betty Madigan**, **MGM Records'** warbler, opens at the **Sheraton-Carlton, Washington**, today (Wed.). . . . **Shirley Harmer** to warble with the **Paul Whiteman** orch at the **George Gershwin** memorial concert at the **Hollywood Bowl** July 24.

Chicago

Gene Krupa Trio opening **Blue Note** on July 28 for two weeks. . . . **Tex Beneke** playing **Elitch's Gardens**, **Denver**, June 30 through July 12. . . . **Duke Ellington** embarking on a **Canadian** swing around **Winnipeg** beginning June 28. . . . **Bob Cross** held over at **Balinese Room, Galveston**. **Spike Jones** touring midwest on concert dates through June. . . . **Tommy Reed** set for **Pleasure Pier** on June 11 for two weeks. . . . **Bob Kirk** pegged for **Claridge Hotel**, **Memphis**, June 11-24. . . . **Dick Jurgens** and **Shep Fields** orch in territory this month.

San Francisco

Vido Musso opens June 29 at the **Black Hawk**. . . . **Erroll Garner** due at the **Black Hawk** July 13 with **Buddy Rich** and **Art Tatum** following. . . . **Louis Bellson** opened yesterday (Tues.) at the **Downbeat** with **Charlie Shavers** on trumpet for first Coast appearance of his small group. . . . **Buddy DeFrance** signed for a July 7 opening at **Fack's**, returning the club to the jazz fold. . . . **Kid Ory** now the house band at the **Hangover**. . . . **Count Basie** due into the **Downbeat Club** June 23 for a week followed by **Fee Wee Hunt**. . . . **Charlie Barnett** playing one-nighters at **El Patio** in **San Francisco** (June 18). **Sweet's** in **Oakland** (June 15). . . . **Skinney Enns** in for **Haywood High School Junior Prom** on June 15. . . . **Dave Brunick Octet** played a concert in **Pacific Grove** May 31. . . . **Turk Murphy's** Eastern tour off till fall with the band staying at the **Italian Village's** Venetian Room. . . . **Folk singer Stan Wilson** signed by **Norman Granz** for **Clef**. He is booked for a July 13 opening at the **Black Orchid** in **Chicago** and a Nov. 18 opening at the **Thunderbird** in **Las Vegas**. . . . **Bob Scobey's** **Dixieland**

band opened at the **Tin Angel** in **Frisco**. Band is called the **Frisco Jazz Band** yet this is their first date in the city itself.

Pittsburgh

Bernie Cummins band at **Vogue Terrace** this week. . . . **Everett Neill**, bandleader, named coordinator of **Cerebral Palsy** campaign which will be held in September in Allegheny and seven surrounding counties. . . . **Johnny Costa**, staff pianist at **WDTV**, and **Nancy Fingal**, who sings on a couple of programs there, are working up a club act. . . . **Frank Jarema** has landed the music job for the free Sunday shows at **West View Park's** **Talkie Temple** during the summer. . . . **Three Suns** come to **Horizon Room** for two weeks on June 21. . . . **Slim Bryant** and **Wildcats** playing Friday night square dances at **Royal Ballroom**. . . . **Tommy Turk** and the **Deuces Wild** will play a Sunday afternoon series of jazz concerts during the summer at **Lake Jo Ann**.

Kansas City

New orch in the **Southern Mansion** is **Steve Miller's**, with **Lou Norris** doing vocals. They replace **Larry Cummins** outfit which held the stand several months. . . . **Bela Babal** orch into the **Picardy Cafe** of **Hotel Muehlebach**, replacing **Joe Vera** crew which held the spot for a year. . . . **Bob Eberly** due in at **Eddys'** opening June 11, with **Ben Wrigley** also on the bill. . . . **The Continentals** take off for **Calveva Lodge, Lake Tahoe**, following their fortnight at **Eddys'**. They open in the western spot June 25.

Scotland

Opening date of U.K. vaude tour tentatively set for **Rosemary Clooney** at the **Empire, Glasgow**, in August. . . . **Dickie Valentine**, newly returned from tv appearance in U.S. on "Toast of the Town," set for vaude date at **Glasgow Empire** in August. . . . **Lena Horne** opening British tour at **Glasgow**. . . . **Ronnie Scott** orch into **Playhouse, Glasgow**.

Jack Mills to Europe

For Affiliate Confabs

Pub prexy **Jack Mills** takes off on his annual **European** trek June 23. First stop of the two-months jaunt will be in **London** where he will sit in on the yearly board meeting of his British affiliate, **Mills Music, Ltd.** The confab is skedded for July 5.

During his **London** stay **Mills** will also negotiate for renewals with various **London** pubs. He's also planning to o.o. his affiliate setup on the **Continent** and scout other countries for potential tieup deals. Countries on his agenda for eyeing affiliates and new material are **France, Holland, Italy** and **Denmark**.

Disk Companies' Best Sellers...

CAPITOL

1. MAN UPSTAIRS Kay Starr
2. IF YOU LOVE ME (REALLY LOVE ME) Nat (King) Cole
3. ANSWER ME, MY LOVE Dean Martin
4. SWAY Four Knights
5. MONEY BURNS A HOLE IN MY POCKET Frank Sinatra
6. OH, BABY MINE (I GET SO LONELY) Frank Sinatra
7. I COULDN'T STAY AWAY FROM YOU Frank Sinatra
8. THREE COINS IN THE FOUNTAIN RAIN

COLUMBIA

1. SOMEDAY Frankie Laine
2. THERE MUST BE A REASON Four Lads
3. GILLY GILLY OSSENFEFFER KATZENELLEN I HEAR IT EVERYWHERE Doris Day
4. SOMEONE ELSE'S ROSES Jerry Vale
5. KAY-MULETA Jo Stafford
6. GO Jo Stafford
7. I'LL FOLLOW YOU Jo Stafford
8. THANK YOU FOR CALLING WHERE ARE YOU?

CORAL

1. SKINNIE MINNIE Teresa Brewer
2. I HAD SOMEONE ELSE BEFORE I HAD YOU McGuire Sis
3. GOODNIGHT, SWEETHEART, GOODNIGHT Jackie Lee
4. HEAVENLY FEELING Jackie Lee
5. ISLE OF CAPRI Karen Chandler
6. BY THE LIGHT OF THE SILVER MOON Karen Chandler
7. OUT IN THE MIDDLE OF THE NIGHT Les Brown
8. WHY DIDN'T YOU TELL ME Les Brown
9. SENTIMENTAL TRAIN Les Brown
10. GAL FROM JOE'S

DECCA

1. LITTLE THINGS MEAN A LOT Kitty Kallen
2. I DON'T THINK YOU LOVE ME ANYMORE Four Aces
3. THREE COINS IN THE FOUNTAIN WEDDING BELLS Georgeie Shaw
4. WONDERFUL Guy Lombardo
5. SOMEBODY ELSE'S LOVE SONG Guy Lombardo
6. HERNANDO'S HIDEAWAY Webb Pierce
7. VAS VILLST DU HABEN Webb Pierce
8. EVEN THO Webb Pierce
9. SPARKLING BROWN EYES

LONDON

1. HAPPY WANDERER Frank Weir
2. FROM YOUR LIPS Vera Lynn
3. IF YOU LOVE ME (REALLY LOVE ME) Vera Lynn
4. C'EST LA VIE Mantovani
5. DU BIST MEIN LIEBCHEN Joan Regan
6. GREATEST LOVE OF ALL Joan Regan
7. DREAM, DREAM, DREAM Joan Regan
8. BEWITCHED Joan Regan
9. SOMEONE ELSE'S ROSES Joan Regan
10. LOVE I HAVE FOR YOU

MERCURY

1. STEAM HEAT Patti Page
2. LONELY DAYS Gaylords
3. ISLE OF CAPRI Gaylords
4. LOVE I YOU Crew Cuts
5. CRAZY 'BOUT YOU, BABY Georgia Gibbs
6. ANGELA MIA Georgia Gibbs
7. WAIT FOR ME DARLIN' Gaylords
8. WHISTLE AND I'LL DANCE Gaylords
9. LOVE I YOU Gaylords
10. ISLE OF CAPRI

M-G-M

1. IN A GARDEN OF ROSES Joni James
2. EVERY DAY Betty Madigan
3. JOEY George Shearing
4. AND SO I WALKED HOME Dick Hyman Trio
5. I'VE NEVER BEEN IN LOVE BEFORE LeRoy Holmes
6. MAMBO INN LeRoy Holmes
7. UNFORGETTABLE LeRoy Holmes
8. OUT OF NOWHERE LeRoy Holmes
9. HIGH AND THE MIGHTY LeRoy Holmes
10. LISA

RCA VICTOR

1. THERE NEVER WAS A NIGHT SO BEAUTIFUL Perry Como
2. HIT AND RUN AFFAIR Eddie Fisher
3. MY FRIEND Eddie Fisher
4. GREEN YEARS Perry Como
5. WANTED Perry Como
6. LOOK OUT THE WINDOW Ames Bros.
7. LET'S WALK AND TALK Tony Martin
8. HERE Tony Martin
9. PHILOSOPHY

BMI's Gimbel Cleffs

Copa's New Showtunes

Broadcast Music, Inc., will be repped by a complete nitery score for the first time with the new **Copacabana (N.Y.)** show preeming tomorrow (Thurs.). Tunes for the **Copa** show were written by **BMI** tunesmith **Norman Gimbel** and are published **Meridian Music**.

The four tunes in the revue are "Summer Love," "Absurd As A Chuck-a-Walla Bird," "The Coconut Tree" and "An Affair of the Heart." Tunes were set by **Jack Lee**, **Meridian's** professional manager, with **Copa** boniface **Jules Plodell**. The songs already have been cased by the diskery artists & repertoire men for etching assignments. **Meridian** is a subsid of **E. H. Morris Music**.

Cool Kick For Cadence

The indie **Cadence** label is prepping a move into the jazz field. **Archie Bleyer**, label's prexy and artists & repertoire topper, currently is prowling jazz names to

pact to the diskery. **Bleyer** will concentrate on the progressive jazz school.

Move into the jazz groove stems from **Bleyer's** recent trek through the midwest visiting distributors and dealers. All cued **Bleyer** to general sales upbeat of jazz albums.

Band Review

BOB ANSON VERSATONES (4)

Hotel President, E.C.
Run of polished and versatile units which **Hotel President** has been playing in its deluxe **Drum Room** is continued with **Bob Anson** and his **Versatones** for the current spell. **Foursome** is relatively young but is rising fast to the top among units of its type because of smooth work and wide variety of entertainment offered.

Anson handles tenor sax, doubling on vibes, with **Blair Deiermann** on piano, accordion and celeste, **Lee Baker** on bass and fiddle, and **Frank Ward** on drums. With this lineup, there is little in the book that they cannot play, and they mix it up well with hit parade tunes, standards, Latin and novelties.

Longsuit of this foursome is vocals; the basis for much of their lively entertaining being four-part warbling. **Anson** is featured on solo vocals, but each of the crewmen can hold his own in this department.

Outfit actually is capable of putting on its own floor show in top night club style. Entertaining as well as furnishing dance rhythms, foursome is especially valuable in a room of this type which draws the more discriminating hotel trade. There's a hint of a **George Shearing** influence evident in their instrumentals, although style of phrasing and improvising is entirely their own. **Quin.**

45 RPM

Continued from page 37

45s. They are afraid that the smaller companies will still continue to cuff the old disks and thus, by catering to the jockey's preference in speeds, get an undue slice of playing time. In general, the a&r men are not anxious to do anything that would displease the jockeys.

RCA Victor, meantime, has set July 1 as its conversion date for the deejay service. **Victor's** general manager **Manie Sacks** said the changeover is part of "an overall consumer conversion to the 45rpm system and represents a logical followup to the complete jukebox conversion that has already taken place." Pointing out that 45s now represents 50% of all pop single sales, **Sacks** anticipates the day when the 45 system will completely replace the 78 speed.

To assist the stations in making the change easily, **Victor** is making available an adapter plate for use on 45rpm broadcast turntables. The adapter plate changes the center pin diameter to 1 1/2 inches and provides support for the music area of the record. This would make "cueing" easier and eliminates the bad effect of warped records. The adapter plate is being sold for about \$2.50.

Classical disks will continue to be serviced on the 33 rpm speed.

I SPEAK TO THE STARS

Recorded by:

DORIS DAY

Columbia #40210

M. WITMARK & SONS

A Sholid Record-Ful
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Arthur Godfrey
sings

(We Grow)

Too Soon Old Und Too Late Shmart

b/w After You've Gone

Columbia Record No. 40251

Another BMI "Pin Up" Hit

THE MAN UPSTAIRS

KAY STARR Capitol
DICK TODD Decca
COWBOY COPAS King
HOLLY NUTTER Jubilee

Published by VESTA MUSIC CORP.

MORE TELETHONS, MORE LOSSES

BAA in 500G Suit Vs. Hirst Burley: Claims Pact Breach on Work Hours

The Burlesque Artists Assn. has filed a \$500,000 suit against the Hirst burlesque circuit in Federal Court, Philadelphia, charging breach of contract. Jay Hornick, secretary of the Hirst organization, was named as co-defendant on the allegation that he induced the contract breach.

BAA charges that Hirst unilaterally changed the modus operandi in several of the circuit's houses in a manner that forced the performers to work longer hours, and in several instances eliminated choruses, thus placing a greater burden of work upon principals.

BAA cited a change of policy at the Casino Theatre, Pittsburgh, from 25 90-minute shows weekly to 20 shows of 180 minutes each. Motion pictures were eliminated, thus forcing the performers into a policy which necessitated longer and harder work. Later, it was charged Hirst eliminated the chorus, which forced principals to perform for greater lengths of time.

Similar changes, it was charged, were made at the Grand Theatre, St. Louis, where 15 shows of 150 minutes were changed to 22 shows of the same duration. Later choruses were dropped. It was also charged that the circuit failed to pay the regular 1/14 of their salary additional for midnight performances at this house.

Six Midnight Extra
At the Roxy Theatre, Cleveland, BAA charged that instead of the one midnight performance weekly as per contract, for which the entertainers got the regular 1/14 of the salary additional, the house instituted a policy of six midnight shows weekly without additional compensation. Also, the Roxy changed the policy from 31 weekly shows of 100 minutes to 62 shows of 50 minutes each per week. Choruses were later dropped at that house.

BAA seeks to have Hirst compensate the employees for the extra work and on this cause of action seeks \$400,000 for damages to performers and the union.

Other course of action for which BAA is seeking \$100,000 stems from the claim that the Hirst circuit breached the clause in its pact with the union requiring union membership. Action alleges that the circuits encouraged performers not to become members.

Action is based on the BAA contract with the wheel, which expired May of last year. A new contract was subsequently entered into, but it not part of the present court proceedings.

'Honey Girls' Acro Act Kept From Breakup In D. C. Deportation Save

Washington, June 8. Thanks to a white-haired Washington lawyer who has saved many a performer from deportation over the years, the "Honey Girls" acrobatic act—presently on tour in Canada—will not have to be broken up.

Threatened with deportation because she came to the U. S. on a temporary status as a non-immigrant was the quartet's pretty blonde "top mounter," Sykelina Gezina Pepping, Miss Pepping, a native of the Netherlands, joined the troupe in Venezuela in 1948. They returned to the U. S. from South American bookings in March, 1950. Last year girl was notified that her temporary residence was up and that she had to leave.

Case, handled by Peter F. Snyder, was first turned down by the Immigration & Naturalization Service when Miss Pepping applied for preference status to remain in the U. S. and apply for citizenship under the Netherlands quota. Rest of the act, owned and managed by Florence Honey, a fourth generation acro, was faced with a breakup. Case, however, has just been won on appeal.

Alberghetti Frisco Snag On Age Seen Ironed Out

San Francisco, June 8. Anna Maria Alberghetti's scheduled opening at the Italian Village June 30 for three weeks ran into a snag which was unofficially ironed out at press time. Gal is 18-year-old and a complaint was lodged with the State Board of Equalization concerning her employment in a place that sold liquor.

Although no official decision has yet been given, it's understood she will be able to perform, inasmuch as the actual point of performance is not in the bar part of the club itself but in the dinner room on a raised stage. The complaining party has not been disclosed by the Board.

Ted Lewis, currently at the club, closes June 27 but returns Oct. 13 for three weeks. Nelson Eddy is booked in Nov. 3 for three.

Weinger Sets Big Plans for Miami Copa City Setup

Miami Beach, June 8. With appointment of Murray Weinger, original builder and operator of the Copa City, to the managing director-producer's spot by current owner Lou Chesler, plans for return to top-star and production policy in the main room, plus all-night talent display in adjoining cafe-lounge, have been set.

Overall picture also calls for a pitch for television names, with the club assuming part of wire costs for telecasts required for such bookings. Bids are also out for all pic stars available, with budget an open one that can match competition from such big pay centers as Las Vegas and local bickeries such as the Beachcomber, just across the street.

Chesler, Canadian millionaire who makes this town his winter home, is ready to expand purses for what looks to be the biggest talent buying setup in the area. Main room, to be called the "Personal Appearance Room," will present aforementioned toppers, with June Taylor and Benny Davis handling the group and production layout, which will contain chorus and showgirl units, strong supporting principals, as well as lavish costumes and settings. Cafe-lounge will be titled "V-I-T Room" for, according to Weinger, "very important talent" on the way up and ready for showcasing. Main room will operate on a one-show nightly policy, to add to lure for names looking for combo of work and vacation.

Completion of a third floor to the building will allow for a television studio layout, in addition to facilities provided by the huge cafe downstairs. Currently, Weinger is dickering for a breakfast club type of show to take over the daytime hours. City of Miami Beach publicity office is cooperating on the idea, and considering assuming part of wire costs for such tv emanations. Plans also call for compiling a sound-film library of acts working the spot for use either as audition shorts or to be syndicated as miniature features.

Weinger has pulled out of Ciro's, which he ran for several seasons, to concentrate on Copa City duties.

Csida Inks Arnold

Cowboy singer Eddy Arnold has signed a personal management contract with Joe Csida of the Csida-Green management office.

Booking pact with the William Morris Agency continues.

BUT SOME ACTS FIND 'EM COZY

Telethons as a method of raising money for charity are increasingly dubious due to the special costs added to the "normal" expenses of fund-raising. Seems also to work out that stars have to be paid (or they don't show up) and non-stars are covered in the sense that Theatre Authority assesses 10% off the top of the charity take.

Despite the questionable economics and bad name of telethons, each community seemingly must find out for itself and will not "be told." Experiences in New York, Los Angeles and many other cities do not percolate into the awareness of local committees which are dazzled by the chance of securing, as they think, lots of cuffo name talent. Even where stars are to be paid either fees or fat expenses, it is anticipated that via telethon the pledges will be worthwhile.

Cerebral Palsy campaigns rely heavily on telethons. So, too, the Arthritis and Rheumatism Foundation.

It now develops that a number of performers get a sizable part of their income from working local telethons. Some are booked on these marathons on a regular basis, getting sums from \$500 to \$2,500 for participation. Without a dynamic personality to dominate the grind, a 20-24-hour telethon is liable to be a deadly monotonous affair.

Because of the expenses involved, telethons are becoming increasingly scrutinized by civic officials and hometown newspapers (Continued on page 50)

Nitery Ops Resigned To New N.Y. Tax

Nitery operators are virtually resigned to the 5% amusement tax expected to be passed by the N. Y. City Council. Town's nitery tabs will thus be taxed a total of 25%, or 2% more than is now levied on present nightclub bills. Board of Estimate last week passed a resolution exempting the 3% sales tax in situations where the amusement tax would apply. Thus bonifaces were spared a total of 28% impost, in favor of the 25% expected to be made into law starting July 1.

The bonifaces are still objecting in hopes of getting Council to lay off what is now the most heavily taxed form of amusement in these parts. They say that the heavy burden of taxation the cafes now bear is discouraging plenty of business.

Nitery operation, they say, is the most hazardous in the entire amusement field, under ordinary circumstances, and the added taxes won't do the industry any good. Despite the fact that it will be only a 2% markup, bonifaces fear the net effect of a 25% surcharge on a nitery tab.

The nightclub men are still studying means of circumventing the taxes. They'll give the operation a whirl for a time with the 25% bite, and if biz drops, then they'll have to try means to lower menu tariffs and, above all, taxes.

STARLIGHT'S NEW KICK VIA PEREZ PRADO DATE

The Starlight Roof of the Hotel Waldorf-Astoria, N. Y., will try a new kick with the engagement of mamboist Perez Prado, starting July 27, following engagement of Freddy Martin. A surrounding show is being booked.

Prado originally toured in the U. S. several years ago, but a bus accident three years ago kept him out of strenuous activity for a long time.

Montreal to Demand Local Autonomy From AGVA as Weapon in AFM Hassle

Cole Bows Summer Lineup For Frisco's Fairmont

San Francisco, June 8. Summer lineup for the Fairmont Hotel, top talent spot in the Bay Area, will include Nat (King) Cole, opening June 29 for three weeks; Gogi Grant, July 20 for three weeks; Sophie Tucker, Aug. 10 for three; Billy Eckstine, Sept. 7 for three, and Dorothy Dandridge, Sept. 28 for three.

All, except Miss Grant, are repeaters at the Venetian Room. Cole holds the house record, Peggy Lee opened yesterday (Tues.) for three weeks.

AGVA Overtures To EMA Stirs Up Ire of ARA Execs

One of the problems confronting the American Guild of Variety Artists convention, now in session at the Laurentian Hotel, Montreal, will be a proposal to pick up relations with the Chicago Entertainment Managers Assn., a group that was dropped by its parent organization at that time. Artists Representatives Assn., and which hasn't had any relations with the union for about two years.

The problem that will arise comes from the fact that opposition from ARA is indicated. Latter group has continued to pay the welfare fund contributions uninteruptedly, and if the EMA is permitted into the AGVA fold without making some back payment in contributions, there is likely to be a tremendous beef from the major agency org.

Among the many reasons EMA broke with ARA and AGVA was the union's insistence upon the welfare fund payments, and the fact that it was believed that EMA agents were spotting acts into Chicago niteries that AGVA had put on the unfair list. Among them, it was claimed, are the Calumet City strippteries, which are currently feuding with AGVA because of their refusal to sign minimum basic agreements.

ARA will consult with its membership before asking any positive action on this situation. However, it is known that they do not like the situation whereby the recalcitrant EMA members had a long period of being relieved from welfare fund payments, while ARA and members of other organizations chipped in with the welfare levies. In addition, ARA members are peeved at the fact that they lost revenue by staying away from the unfair spots, while some EMA members serviced them.

ARA members feel that the EMA defiance should not be rewarded by bringing them into the organization with complete forgiveness, as seems to be the current plan. Action taken at the present conab will determine ARA's course.

Albert-Margo In Quick Return Date At Ciro's

Hollywood, June 8. In one of the quickest repeat engagements in the history of Ciro's, Eddie Albert and Margo will return to the Sunset Strip nitery of June 25 for a four week stand.

Husband-wife team closed their initial 10-day stint at Ciro's May 20.

Mills Bros. in currently, will be replaced June 4 by Xavier Cugat who's in for three weeks. Albert-Margo follow and will be trailed by Sophie Tucker who checks in July 21.

Montreal, June 8.

The Montreal delegate to the American Guild of Variety Artists convention currently meeting at the Laurentian Hotel, here, is expected to throw a bombshell into the proceedings by a demand that the chapter in this city be given local autonomy.

At the morning session today (Tues.) Jacques Normand, delegate from this city, told the conab that the union had given too little attention to the situation here. He asked for more cooperation in an effort to avert a repeat of the Toronto hassle and asked for sufficient power for his membership to cope with the American Federation of Musicians.

Local autonomy, such as is possessed by the AFM local here, would put AGVA in a better position to deal with AFM. As it is, there's the danger that Gerry Bourque's Canadian Assn. of Variety Artists is in position to line up the AGVA membership, especially in view of the AFM deadline June 21, after which musicians will not back AGVA members. Bourque, having a Government franchise, would be in position to line up members and conceivably could make a deal with the musicians. Normand wants to avert a situation of this kind. He'd like an autonomous union set up for the entire province of Quebec which would thus put AGVA in a more solid position. Rub, however, is that the AGVA constitution doesn't permit local autonomy.

The fireworks are expected later in the day and at the night sessions when the AFM situation will be discussed more completely. Once this headache is acted upon, AGVA will go into other thorny subjects which include a discussion of the welfare fund and the employee vs. independent status of performers. There will most likely be some terrific struggles on the discussion of employment in the borscht belt and there's a plan afoot to put the west and midwest in a dominant position in the union.

Current convention has attracted more press interest in Canada than many other recent labor meetings. Convention, at first held in-camera sessions, barring the press, but ban was lifted by today, and only a minor portion of the powwow will be closed hereafter.

AGVA Conclave Starts Quietly in Montreal; Doors Shut to Press

Montreal, June 8. Annual American Guild of Variety Artists' convention, which started Monday morning (7) in Montreal, teed off in easygoing mood for what might turn out to be one of most important meetings in recent years, with 32 delegates out of a possible 44 attending. Full board heard Roger Provost, prez of Quebec Federation of Labor, and Rev. M. A. Dube welcome the meeting.

Hassle arose during the morning session when all members of the press—and this convention is drawing a big Toronto and Montreal coverage—were banned from the meeting. Press names were submitted to delegates, but afternoon and evening meetings went in-camera for a complete first-day news blackout.

From reports read, and general tenor of delegates, all stand behind Canadian representatives of AGVA in the present AGVA-AFM fight. Main topics up for discussion will be the policy on future welfare situation and the AFM fracas. AFM local added additional trouble for the convention when it notified all agents, cafes, and musicians that as of June 21, no musician in Montreal can play for AGVA acts.

Florida Cafe Bonifaces Complain At Longer Operations for Hotels

Miami Beach, June 8.

City Council last week granted extra-hour allowance for entertainment and music long sought by the Miami Beach Hotel Assn. and bitterly opposed by the nitery operators group. Solons okay of the extension to two a.m. forecasts installation of two-show policy and upping of budgets by swank oceanfront hostels, with performers benefitting from the expected spirited bidding for talent by both straight cafes and hotels.

With reopening of Copa City next season (see separate story), the war for top draws had been expected to be confined to that huggy, the Beachcomber, Clover Club and Latin Quarter. However, with the added hour enabling hoteliers to present dinner and supper shows instead of just one performance, competition will become hotter, with George Sax of the Saxony, who had led the fight for the extension, in the van of the group. The Saxony budget will hit well into five figures weekly for overall music and acts setup.

New contender will be the currently-building Fontainebleu, a 550-room edifice with a plush cabaret one of its big features, already bidding for such names as Tony Martin, Xavier Cugat, et al. "Last year's" hotel, the new Di Lido, is expected to return to the upper bracket talent policy, with the Sans Souci and Nautilus falling into line, although latter two have been featuring good draw attractions for several seasons.

Nightclubs are allowed to stay open until 5 a.m., with only chance for successful operation the presentation of the best. Vet operators gloomily predict they'll wind up paying off on a Las Vegas scale. Hotelman counter with observation that the bigger spots in the area have been near those payoff figures for years and managed to exist, even without gambling gone.

Bleyer as Single

Archie Bleyer, former maestro on the Arthur Godfrey radio and tele shows, will be going out as a single. He's been pacted for three days at the Vogue Terrace, Pittsburgh, July 29.

Other dates are being lined up for him by General Artists Corp. He will still continue to baton for Julius LaRosa on stands when they are booked as a package.

150G Talent Nut On Arvey Layout

Three-day Bud Arvey promotion set for three stadiums will have a talent nut running to around \$150,000. It's reported, for example, that Perry Como, heading the talent roster, will be collecting \$10,000 daily for his stint. He'll be the highest paid employee of the show.

Others booked for this layout include Patti Page, Nat (King) Cole, Julius LaRosa, the bands of Archie Bleyer, Ralph Marterie and Ray Anthony; Jill Corey, Leo De Lyon, Ray Charles, Homer & Jethro, Bobby Brandt, Sarah Vaughn and Four Lads. Others are to be pacted.

The show will tee off at Municipal Stadium, Cleveland; July 23, and will go to Briggs Stadium, Detroit, the following night, and wind up at Soldiers Field, Chicago, July 25.

Montoya at Little Club

Billy Reed is continuing Sunday evening concerts at the Little Club, N. Y.

Carlos Montoya, flamenco guitarist, is doing a series of four recitals of Spanish gypsy music during June.

Copa Inks Bernie, Vincent; Sinatra Slated for Fall

The Copacabana, N. Y., has signed Al Bernie for the July 22 show. Spot has also pacted Romo Vincent for the preceding layout July 7.

New bill, comprising Sam Levenson, Joanne Wheateley and Sonny Howard, starts tomorrow (Thurs.). Frank Sinatra is slated for a September or October opening.

Indpls. Legit Syndicate Takes Over Fairgrounds Coliseum From Wirtz

Indianapolis, June 8.

Lease on Coliseum at fairgrounds here was awarded Thursday (3) to syndicate headed by Melvin T. Ross, manager of Theatre Productions, Inc., which operates the Murat, local legit. Ross won on a bid offering 8% of gross on promotions and 25% on concessions. Lease, to run five years, had been held the past 15 years by Arthur M. Wirtz and his associates.

New contract is worth "about 2% more on the Coliseum operation and 5% more on concession, compared to the Wirtz contract," according to Trueman Rembusch, prominent Indiana film exhibitor and fair board member.

Wirtz's Indianapolis Coliseum Corp. withdrew from bidding after a fracas with the board over possession of removable property. Dick Miller, Wirtz's manager here, said they've made other plans for their future operations. They are looking for a site to build their own arena here, according to Miller. Meanwhile, they are expected to use Butler Fieldhouse for attractions Wirtz controls.

B&L Concession Corp., of Kansas City, which held concessions under the Wirtz operation, got in too late with a verbal bid higher than Ross' for both ends of the deal. Bob Shaw, representing B&L, said he had been confused by a similarity of Ross' Indiana Coliseum Corp. to Wirtz's firm name and thought Wirtz still was bidding.

MERCER'S SRO 1-NITER DRAWS \$1,000 IN CHI

Chicago, June 8.

An overflow crowd paid over \$1,000 in cover charges to hear Mabel Mercer in her first Chi appearance last Sunday (6) night at the Blue Angel. One-night concert played to more than 200 customers, with an equal number reportedly turned away, at an admission charge of \$5.50 per person exclusive of refreshments.

Miss Mercer's quickie was sponsored by Chi deejay Jay Trompeter and businessman Vic Lowmes. Blue Angel, normally closed on Sunday nights, opened for this special event.

Miss Mercer delivered three hours of song and promptly planed back to Gotham with accompanist Sam Hamilton to resume her engagement at the Byline Room.

Schuyler to Get 2 Miami Spots

Miami, June 8.

Norman Schuyler, who has kept his Five O'Clock Club shuttered since last fall when Martha Raye departed for Manhattan and tv clicks, will relight the popular mid-Beach spot June 24 with Belle Barth; a big attraction locally at her own club, moving in on a percentage-partnership deal.

Last week, Schuyler announced pacting of Miss Raye for return to Miami Beach July 15 for takeover on same arrangement at the Beachcomber, which he also owns. The comedienne will bring in her own unit, which will include George DeWitt, the Nov-Elites and possibly the Ted Wells quartet.

Miss Barth has built a following hereabouts with her uninhibited approach to risqué song material, plus solid talent at the keyboard. Other acts will be added to the set-up, once a definite show policy is decided upon.

Cole Breaks Chi Nitery Record At Chez Paree

Chicago, June 8.

With on-the-street holdout crowds a block long, Nat (King) Cole broke single-day attendance records at Chez Paree on two consecutive Friday nights. He's playing the room for the first time, and there were more than a few doubts about his drawing power at booking time. On Friday, May 28, Cole played to 2,100 customers and the following week to 2,314. Previous house record for a single night was set by Danny Thomas during the war years, when he drew close to 2,000 patrons.

Cole is doing four shows nightly on weekends which, as far as is known by present Chez Paree management, has never been done there before. It's significant that much of the patronage consist of prom dates, bringing a younger element to the Chez than it has ever had before. Understandably, for future business, it's good for the room to lure some of the newer generation.

As a result of Cole's phenomenal Chez Paree results, according to General Artists Corp., offers are pouring in from class spots in Vegas, Miami and Lake Tahoe for Cole. It's understood also that negotiations are under way for a date at the Copacabana in New York, where he's never played before, and where he's asking a reported \$10,000 per week.

Three national magazines are prepping feature stories on Cole while he's appearing here, with Look and Saturday Evening Post following his activities around the clock. Life undertakes its article this week.

The Plunketts are starting their annual tent tour of the state—with show comprising a three-act comedy and assorted acts.

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More Telethons

Continued from page 47

in the cities where they are held. One of the more recent disputes stems from the Arthritis and Rheumatism show held May 30 and June 1 over WJAR-TV, Providence. The press in that city has been hitting at this promotion as well as other similar deals. One of the criticisms stems from the fact that an outside promoter, Mogle, Sheldon Associates of New York City, was called in. The papers also resented the non-appearance of promised names that were advertised. In Providence only Jack Carter (who apparently will be paid) showed up. Advertised but non-appearing names included Eddie Fisher, George Jessel, Morton Downey, Leonard Bernstein, Felicia Monteleague, Roger Price, Polly Bergen, Morey Amsterdam.

TA as yet hasn't received its accounting of the Providence affair. This organization gets 10% of the contributions under \$100 and permits the deduction of salaries of performers from its cut. Preliminary reports indicate a return of about \$22,000.

William Mogle, of Mogle, Sheldon firm, told VARIETY that he promoted the affair for 10% of the take. He faced the competition of a Cerebral Palsy telethon the same night in Worcester, and therefore had to compete for funds as well as performers with that pitch. He says that after his expenses are deducted he'll wind up \$4,000 in the red on his participation in Providence. He maintains that he made attempts to get all the stars that were advertised. He had been criticized in the Providence Bulletin for non-appearance of play-

ers, particularly in the case of Eddie Fisher. George Bennett, handling Fisher's press, states that he received no request from Mogle, Sheldon. But Mogle said that he has correspondence with Sonny Werblin, of Music Corp. of America, which books the singer, to prove the basis for his advertising. Mogle also said that he will file against the Providence papers for libel.

Mogle pointed out that he had Coney Island models flown up from New York to handle the phones, and had a roster of performers that included Bud & Cece Robinson, Lord Buckley, Anita Ellis, Lynn Starling and others.

The telethons have various degrees of success. CP, for example, reports that in five held recently throughout the south, preliminary returns have already netted \$400,000. Harold Hoffman, of TA, reports that in his study of figures the veteran organizations with experience in the telethon field are learning how to conduct these affairs with a minimum of expenses.

However, it is generally agreed that with more organizations seeking contributions from tele audiences, the point of diminishing returns is approaching.

Vaude, Cafe Dates

New York

Dorothy Shay tapped for the Statler, Los Angeles, in October. . . Joyce Bryant, a regular at Ben Maksik's Town & Country, Brooklyn, moves over to the Elegante in that borough, in September. . . Larry Storch pacted for the Sans Souci, Miami Beach, July 9. . . Martin & Lewis deal for the 500 Club, Atlantic City, finalized for a 10-day stand starting July 16. . . Kirby Stone Quartet slated for the Sahara, Las Vegas, June 25. . . Dusty Brooks signed with General Artists Corp.

Chicago

Jill Corey and Ray Anthony orch tabbed for Star Night, three-day music carnival beginning July 23 and playing Chi, Cleveland and Detroit. . . Monica Lewis opening Chez Paree on June 25 on two-week bill with Paul Winchell. . . Eartha Kitt and Dick Shawn topping stageshow at Chicago Theatre beginning June 25 for two weeks. . . Dr. Arthur Ellen and Stan Wilson on supporting card with Felicia Sanders at Black Orchid, starting July 6. . . Dick Contino to Rancho Don Carlos, Winnipeg, June 18-26.

Atlanta

Henry Grady Hotel's Paradise Room signed Nick Stuart, film actor-batoneer, and his band for an engagement starting last Thursday (3). Cotton Watts and Chick, longtime vaude faves; Savoir Faires, three guys and a gal chirpers, formerly featured with Vaughn Monroe's orch and Tanza and her dancing troupe opened a two-week engagement (3). . . Gypsy Room, formerly in Clermont Hotel and now at 26 Pine St., closer downtown, opened a week ago with a show starring the Zerbys, boy and girl dance act featuring original costumes and black light in terp routines, with comedian Ralph Michele as emcee and Joy Paige and her piano bar as a hold-over. Bob Herrington's dance band occupies the stand. . . Joe Cotton's Steak Ranch features George Bruton and his orchestra. Next name crew is Ted Weems, due to June 11 for eight days.

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New Acts

LEE GOODMAN

Comedy
20 Mins.
Le Ruban Bleu, N. Y.

Lee Goodman, making his bow as a single following his recent split with longtime partner Jimmy Kirkwood, shows more than a passing ability to make good being in business for himself. Goodman, the lanky member of the former team, carries on the part of the act that he formerly did with Kirkwood. He continues the same type of personality, which calls for a pretension to sophistication, and a quick line of chatter that indicates ability to progress in solo work.

Goodman still uses a lot of lines that have been standard in the former act. But there are bits that make the basis of a good turn. For example, his demonstration, on singers with too much arranges on Hollywood and for good measure indulges in some softshoe. This is his first date since the pair split. At this point, he indicates that intimacies will still continue as the forte, although he shows promise of making good in other fields. *Jose.*



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JIMMY KIRKWOOD

Comedy
15 Mins.
One Fifth Ave., N. Y.

Jimmy Kirkwood, who recently affected an artistic separation from Lee Goodman, is on his first stand as a single. The spot where he and his former partner started their career. The early experience gained in this Bob Downey operation had been invaluable in getting the team off to a start that enabled them to become a fixture on the intimate circuit, and it will aid tremendously in his development as a single.

Kirkwood, who gives the impression of being an eager-beaver youngster, continues with that portrayal. He's a likeable lad and after establishing that basis in one number, spoils whatever he built up to by lines of highly questionable taste. He had to fight his way back to the audience's good graces, on night caught.

On his other material, Kirkwood gets along handsomely. His rib of Louella Parsons and essay on disk jockeys hit excellent returns.

Kirkwood, at this showcasing, still shows the need of material. He retains much of the lineage from his former act, but there's enough newer bits to cause a lot of interest on the saloon circuit. Enlargement of his material will also widen his employment horizons. *Jose.*

MALENA LORETA

Dance
7 Mins.
Chateau Madrid, N. Y.

A Spanish import making her N. Y. bow, Malena Loreta is a flamenco and gypsy dancer who goes through the correct motions but apparently has no conception of what constitutes showmanship for American audiences.

She does a couple of flamencos in an even but unexciting pace, and her gypsy dancing is probably quite good but also not inspired to get the customers' attention. At this point, she's probably best for Spanish niteries and vaudeurs, until she develops a broader approach to the needs of American audiences. *Chan.*

TERRY & THE MACS (4)

Songs
12 Mins.
Le Ruban Bleu, N. Y.

Terry & The Macs, comprising three boys and a girl, new on the N. Y. intimate circuit, are making their debut in the room in which the Four Lads bowed several years ago. The two teams are related stylistically, even though this outfit has added touches of Scotch balladeering.

This youthful and well-appearing team has still to realize its full potential. They are obviously in need of experience and their greatest lack at this point is their confidence in their abilities and style, so that they can project more positively. It's, of course, a case of getting more experience. Their tunes encompass Scotch, French and English ditties, which give them sufficient variety. *Jose.*

GILLIAN GREY

Songs
12 Mins.
Chateau Madrid, N. Y.

Gillian Grey has a good voice but doesn't know how to use it yet. That's about the story on this tall, attractive redhead with a soprano voice that occasionally extends into the coloratura range. Apparently she's impressed by the fact that she's in a nightclub, and so she tries a variety of songs and staging tricks, with the result that even her good numbers are lost

in the sum total of her amateurishness.

She's at her best in the classical vein, giving dash to "Ouvre Ton Coeur" and in a less classical but well-suited to her voice African number. But when it comes to pops and special material numbers, she has no style at all and is completely awkward in her phrasing. She should stick to operatic-type numbers—there's plenty of room for that in the niterie field. As for staging, she appears undecided whether to use s.a. or not, and the result is some come-hither looks at the most unexpected moments, along with some inappropriate saccharine to ringsiders. She'd do well to abandon the sex and stick to straight singing. *Chan.*

JACKIE CAIN & ROY KRAL

Songs, Piano
20 Mins.
Rendezvous, Philadelphia

Jackie, Cain and Roy Kral, song and piano duo, have a special musical affinity which almost tips off their husband and wife relation in private life. Although they break it up with comedy bits, the team is on a strictly advanced kick. They tug a standard melody out of recognition and redecorate it with their own interesting, if offbeat, treatment. Last featured with Charlie Ventura's progressives, Miss Cain and Kral are not wholly intellectual in their musical approach, but smart enough to appeal to the aficionados, and not so wild as to make the general run of listeners unhappy.

Pianist Kral, who cooks up the arrangements, is the mind behind the team's appeal. At show caught, Kral's pianistics not only paced but cut the inadequate bassman and drummer supplied by house. Miss Cain knows every gambit in the modernist chirper's embellishment of a number. A well-disciplined and trained chanteuse, Miss Cain can get the effect she wants out of each separate note. She is more a virtuoso than a voice. Backed up by the beguiling pianistics of her spouse, the act is sort of thing that demands and rewards attention. *Gagly.*

JENNY COLLINS

Songs
12 Mins.
One Fifth Ave., N. Y.

Jenny Collins is a likeable coloratura who has applied this style of singing to the pop field. Miss Collins has a healthy range, fine voice, good choice of numbers and a pleasing personality.

Unfortunately, she doesn't seem to be the adventurous type. Her tunes and interpretations are in an established groove. She shows a French influence with her tune selections of "I Love Paris," "Autumn Leaves" and thence in "Romany Life" and "King and I" medley. She shows a lot of melody and a deal of charm. These attributes could be further capitalized if she angled her material away from established directions.

Miss Collins is a natural for musicals, having previously worked in "King and I," but for safe work needs to put further excitement into her material. *Jose.*

WANG HONG SHU TROUPE (6)

Acro
6 Mins.
Apollo, N. Y.

The Wang family has the makings of a good acro turn, but it's trying to squeeze too much into a six-minute running time. The Wang lineage runs from grandfather down to grandson (four guys and two femmes) and they all get their turn at the exhibition bat. It emerges as a hodgepodge of tumbling, bar work, balancing, spinning and sundry other dextrous feats. At times they're all working in unison and it's too much to take in.

All that's needed to build this into a pleasant vaude act is some selectivity and planning. *Gros.*

RUMAN & KITA

Acro-dance
10 Mins.
Lido, Paris

Grotesquely-sized couple engender an offbeat acro-dance stint that

is good for yocks and that is different slotting for vaude or niterie revues. They also shape as a neat offbeat offering for U. S. tv.

Stringbean male, garbed as a Ichabod Crane, and pinheaded gal cavort into strange bodily mixups to the deadpan histrionics of the male and the zany raucous and frustrations of the gal, to make this good for yocks and on the eyes. *Mosk.*

JOHN AERO-BALANCE

15 Mins.
Lido, Paris

Fifteen-year-old Danish boy makes a fine impression in his first niterie stint. Discovered in a continental circus, this blond, be-muscled youth displays acro know-how way beyond his years. He goes through a warmup series of clean stands, bends and splits, and then into a brilliant series of stands and coordinated bodily use on two sticks. He goes aloft on one stick, with feet to head, balances a ball on a spike in his mouth, and twirls two stars with his free hand.

This is a great circus act, and is also tops for niterie revue spotting, tv and other show biz facets in the U. S. Striking Nordic appearance and innate showmanship of this type make him a standout trouper. *Mosk.*

JUNE ERICSON

Songs
12 Mins.
Le Ruban Bleu, N. Y.

June Ericson, possessing a cool set of pipes in a lyric range, is a highly listenable singer. In the comparatively few moments where she lets her range be known, she imparts a lot of melody in her voice. Unfortunately, Miss Ericson elects the more dramatic type of number which calls for more histrionic than vocal talent. She has considerable ability along thespic lines, but the flights of dramaturgy seems to give her a Johnny-one-note effect. This has the net result of cutting down on her tune-fulness.

It seems that only a change of repertoire is indicated for Miss Ericson, since she evidences the ability to put over melody as well. Her rendition of "Blue Room" is a case in point. Otherwise the catalog is too highly keyed in the dramatic vein.

Miss Ericson has looks, tasteful costuming and a pleasing appearance and above all native ability to make good in the intimacies. *Jose.*

RAFAEL RUIZ

Flamenco
12 Mins.
Chateau Madrid, N. Y.

Rafael Ruiz, a goodlooking youngster who appears to have been around for some time but isn't registered in VARIETY's New Acts file, headlines the current bill at the Chateau Madrid, and deservedly so. He combines a solid knowledge of his art and an unusual agility with a flair for showmanship that makes his 12 minutes on the floor—a long spell for a solo dancer—solid throughout.

His routine goes beyond the run of the ordinary flamencist, once in a while extending to near-balleting, but his forte is his rapid-fire heel-stamping. A good bet for higher-class niteries, television and vaudeurs. *Chan.*

SKYLONS (2)

Aerial
10 Mins.
Empire, Glasgow

This is a hodgepodge of an act for all visual situations, and a top booking for U. S. vaude and video as well as for any circus roster.

Two males work out topdrawer routine on the swinging trapeze. First, one partner hangs from trapeze and suspends frame, round which the other male twists and turns. Then, one hangs by neck from trapeze and whirls partner on his feet. Glimmick is doing over 30 turns on one-hand twist.

Twain are immaculately decked out in white shirts and pants, and have all the virtues of a smart, polished act. *Gord.*

Saranac Lake

By Happy Bonway

Highlight of this season is the definite comeback and progress of Murray & Burnett Klesien, after 15 months of uncertainty, a series of major operations and special treatments. He has rated a top medical report that allowed him to return home and statement that he no longer needed sanatorium care. Ivan Anneberg, circulation director of the N. Y. Daily News, planned in and flew Murray back to his Port Jervis, N. Y., home.

Mae Sullivan, Madison Square Garden staffer, planned in for Memorial Day holidays at bedside of her husband, George, whose progress rates high following major surgery.

Eugene "Dippy" Diers, ace-clown with Murphy's Aqua Show, drew an all-clear that permits him to resume work.

George Vogeley, manager of Sunset View Drive-In, Tarentum, Pa., in for week for a weekend chat with his wife, Dorothy, whose progress is a noted item.

Kiepura's Sellout \$5,000

In Philly Opera Benefit

Jan Kiepura & Marta Eggerth, in a joint appearance to benefit the Philadelphia Grand Opera Co. last Thursday (3) at the Playhouse-on-the-Park here, scored a sellout \$5,000 in the house scaled up to \$5. About 1,400 attended.

The Kiepuras last appeared in Philly about two years ago.

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House Reviews

Palace, N. Y.

Yokoi Troupe (5). Chet Clark, Leonard Anita, Nils & Nadyne, Three Swifts, Juanita Hall, Steve G. Lombardi House Orch.; "World For Ransom" (AA), reviewed in VARIETY Feb. 3, '54.

Standard turns for the most part comprise the Palace's current season. While their routines are familiar stuff to loyal vaude fans, the material is still potent enough entertainment-wise to produce a pleasing bill.

Juanita Hall, the original Bloody Mary of "South Pacific," demonstrates her vocal talents anew in a 12-minute onstage stint that has the customers warmly applauding. Following a Duke Ellington medley, she reprises "Happy Talk" and "Bali Hai" (the "S.P." trademarks) to wrap up a sock stunt.

Yokoi Troupe, four females and their father, get the usual eight-act layout underway with a showy exhibition of acrobatics whilst cycling. Chet Clark, billed as a "harmonica virtuoso," scores nicely with such items as "Rhapsody in Blue" and "My Secret Love."

Leonardo & Anita, ventriloquists who work up to a sequence where they use five dummies simultaneously, put their inanimate subjects through some occasionally amusing gags. While the voice-throwing elicits a fair share of laughs, maximum returns are hampered by too much volume on the house p.a. system.

Dance team of Nils & Nadyne impress in a variety of lifts and spins, climaxed by a head-to-head spin with the male partner as understander. Although these feats are well done they would appear even more striking if some conventional ballroom-stepping were used as a contrast.

More than 25 years ago the club-juggling Three Swifts evolved their deadpan, comical technique they use in a mock lecture to "teach" one of the trio how to juggle. Their stick tossing and overall material stand up well to win an okay reception.

After dashing off some tepid gags, vet impressionist Steve Evans does his familiar drunk bit and winds effectively with a caricature of varied audience reactions, e.g. "the giggler," "the snorter," "the wheezer," etc. As in the case of Leonardo & Anita, the amplifiers are much too loud during portions of Evans' stat.

In closing spot is the rope-twirling duo of Bud Carrell & Rose. Carrell has been spinning the lariat for over a quarter century. He shows his proficiency by extinguishing a lighted cigaret held by his femme partner, among sundry other feats. It's a fine visual turn that reaps nice returns.

Jo Lombardi's band, per usual, capably backs the show. Gilb.

Casino, Toronto

Toronto, June 4. Georgie Shaw, Great Galasso, Vince & Dee Abbott, Three Arnouts, Frank Keenan, Archie Stone House Orch.; "Man Between" (London Films).

Here is a variety bill that points up the diversified qualities that continue to keep vaude alive in the final North American strongholds. For an audience with standards, who never heard of the current squabble between AGVA and the AFM, here is a 70-minute stage package that saw every act hitting the applause jackpot, when caught.

Notable on novelty is The Great Galasso for his extraordinary equilibristics, particularly that one-finger stand on a lighted globe; his hand balancing on two billiard cues and a kick-off to a one-hand stand on one cue; his similar effect with a shorter walking stick; and his wham finale enroute on the ladders, these balanced on a huge glass dome. Galasso works throughout in evening clothes, has a luscious girl assistant who is gorgeously wardrobe, and whole act has pace and flash. Opener has Vince and Dee Abbott for initial switch to ballroom convolutions and acrobatics, notable for nonchalance and timing; and then a wham "Roaring '20s" Charleston finale in John Held Jr. costuming that gets terrific audience reception.

The Arnauts, two men and a girl, have their perennial following for that traditional family-disputed bird-whistling act but, apart from femme bird and her competitor male lovers have plenty of nostalgia for oldtime vaudegers, plus a sock for the newer generation who never heard of the Arnaut family feud.

Marque lure is Georgie Shaw, a young high-baritone with plenty of power who, perhaps in the pur-

suit of a new song-selling projection, refuses to stand still and just sing, but persists in accompanying shuffles and struts, complete with dragging his milk cords and vocal chords behind him. He gets over very nicely on his shout or ballad style.

Frank Keenan, bulky Irishman, acts as emcee throughout; recites some innocuous patter in a personal stint to initial mild reception, but is over big on his impersonations of certain male and female participants in an Irish political parade. This is belly-aching comedy.

Apollo, N. Y.

Erskine Hawkins Orch (14), with Lou Elliott; Orioles (5), Stuffy Bryant, Wang Hong Shu Troupe (6), Rastus & Roscoe; "Target Hong Kong" (Col).

No matter how many times The Orioles play this Harlem flagship, they continue to be a money-in-the-bank attraction. They're a hot rhythm & blues group on wax and project similarly in their vaude dates. Their heads are a standard layout this season but all adds up to an okay 75-minute frolic.

The Orioles are a five-man combo (four on vocal and one on guitar) who've got the r&b technique down pat. Voices range from basso to falsetto and they get enough freneticism into their renditions to keep their fans happy. Songbag includes such items as "Ain't Got Nobody," "Maybe You'll Be There," "Secret Love" and "Drowning Every Hope."

Erskine Hawkins band, in the co-headline spot, is spotted intermittently throughout the show. Maestro, a trumpet ace, fronts five reed, five brass and three rhythm through some nifty instrumentals. Hawkins' trumpet work is standout on "Over The Rainbow" and "Tuxedo Junction." Band does an okay job on "Down Home Jump" and "Double Shock." Lou Elliott is an attractive band warbler with a fair piping style. She works over "Begin The Beguine," "Hold Me" and "One Scotch, One Bourbon and One Beer" for good results.

Stuffy Bryant's sharp cleft work teases off the card. He's a nimble-footed tapster and makes his intricate cleft-work appear soft and easy. Does his best work on a number of songs, leading to a big milk beget Rastus (Murray) & Roscoe (Dyla) are so-so in a patter routine that's labored and sparsely funny. Best that can be said about them is that they keep it clean. The Wang Hong Shu duo troupe are reviewed in New Acts. Gros.

L'Olympia, Paris

Paris, June 8. Juliette Greco, Whiskey Bros. (2), Yves Joly Marionettes (4), Rose Mania & Henri Leca, Jose Torres & Marianne Ivanoff, Garcons De La Rue (3), Tornado, Trio Florida; \$1.25 top.

Juliette Greco, ex-Existentialist proponent of the poetically dreary, now has a bobbed nose and has eschewed her black slacks and sweater of yore for a more public black, clinging gown with the same shoulder-length lank hair. Gal still has a haunting, husky voice and can get the most from a street and poetic ballad. Though well welcomed in this pop atmosphere, gal is in the specialized category, and with the passing of the Left Bank caves will be more limited in appeal. For the U. S. she is mainly in the offbeat category, with possible neat entry in the East side plusher. Her phrasing, interplay and poise are all first-rate, and the throatiness is ample for the anarchic spirit of such ditties as "I Hate Sunday," "Dead Leaves," "I Am As I Am," etc.

Supporting show is varied enough to make this the usual good grade here, and in for overflowing returns. Whiskey Bros. (2) supply the acro-opener with some rosy trampoline work and are followed by another Left Bank group, the Yves Joly Marionettes (4), whose use of umbrellas against a dark background makes this usually intimate act broaden out among the music hall clientele.

Rose Mania and Henri Leca do a piano and song turn. Miss Mania is in the pert class and has ample pipes and interplay to make her stint with piano playing hubby Leca a nice throw-in. Jose Torres and Marianne Ivanoff bring some longhair terps to the boards to make this acceptable in the fervor, rhythm and general quality of their flamenco and more classical bits. Both make fine guests in their ardent and castagnettes.

Garcons De La Rue (3), also from Left Bank caves, display nice production taste to envelop their street songs into a fine act. They

head for the U. S. in October for the William Morris Agency. Tornado shows well in a magic act of elegance that fills the mystic bit here, and windup is a fine contortion number in the Trio Florida in which a man and woman twist grotesquely shaped dummy into inconceivable positions. The man inside seems to be boneless and this is a neat offbeat number.

Bobino, Paris

Paris, June 8. "The Smallest Show On Earth," in two acts (13 scenes), staged by Lemerrier; written by Xavier Mercier; musical arrangement, Gilbert Renacco; dances by Madame Navarre. With Lemerrier, Woodrow, Twins Trio, Andre Martin, Miss Malta & Dogs (3), Les Beaufetes Girls (7), Renee Nicou, Liliane Sorel, Saint-Henry, Jonny Mary; \$3 top.

Bobino goes off the straight vaude standard to welcome a straight weather tenant to vie for the summer trade. This is a vague musical stranded together to fit in a batch of acts. It is of obvious provincial vintage, and is made up of a touring company that usually plays the stix here. Brought into the Montparnasse district, this is strictly for out-of-town French visitors, due to its corny and earthy content. It combines the usual nude aspects, acts and numbers to the accompaniment of a musical score taken from every show and cleft's manual extant.

Story line has a grifter coming into a smalltown and taking advantage of the mayor's daughter's weakness for chortling to offer her a lead in a circus he is proposing to create. The daughter's admirer is the village halfwit, but also its richest man. The money is dug up and then show segues into its variety turn in presenting a series of acts which are of ordinary character except for a few Twins Trio does a neat dance act, but with two stalwarts manhandling a frail chick for okay results. Miss Malta & Dogs (3) is a good canine act, with a family of three showing off their trained hounds effectively.

Andre Martin, a bearded fat man, displays a frantic pair of falsetto pipes and creates an effective offbeat number in doing soprano arias from opera. Renee Nicou is okay as top terps and Liliane Sorel is only for second company inexperience leads. Lemerrier does everything else in this show, from a clown to drag milk-reading number which gives yokes to the uninited. This is strictly for the provincial trade and would disappoint any tourists who happened in expecting a music hall show. Topper is neat hat juggling by Woodrow, whose zeal makes for a sock flipped lid number. He rates big applause.

Johnson

Continued from page 1

said that he had no definite projects lined up after that, but that he was interested in "The Wandering Jew" and the filmization of "The Man Who Never Was." Latter may now roll in September, having been held up by casting difficulties.

Johnson, who writes his own scripts, said the problem today was to find ideas, not stories. Commenting further about "Night People," he attributed its only fair b.o. to its political content. "The Red angle did it," he observed. "I thought it enlightened people about conditions in Berlin and did it in dramatic form that represented the truth." He added he didn't believe in "deliberate enlightenment."

Worthy of the Bard

Referring to "The Desert Fox," the Rommel biog he wrote for 20th and for which he was severely criticized in some quarters as glorifying an enemy who didn't deserve such a halo, Johnson held that "people were wrong" who opposed the Rommel film. "The plight of this man was material for Shakespeare," he declared. He said he had studied the Rommel case and had found him to be a professional soldier and nothing else. There are those who are disinclined to go along with Johnson on that theory.

Does it help for a director to have written his own script? "Certainly," said Johnson. "When I write a script I in fact direct the film on paper anyway. It's unnatural for a stranger to take over where my script ends. I think the future will see more and more directors doing their own scripting, or at least collaborating in it."

VARIETY BILLS

WEEK OF JUNE 9, 1954

Numeral in connection with bills below indicate opening day of show whether full or split week
Letter in parenthesis indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Musical Hell (I) 10
Eric Hutton
Sahm Tachibana
Irene Antia
Maria De Gerlando
Tony Jones
Tong Bros
Rockettes
Corsets de Ballet
Sylvia
Palace (R) 11
Norton & Patricia
Arlene
Dalton & Bailey
Joe Jackson
Leonard & Leonard

CHICAGO

Terry & Mace
Young China
Bernie & Crow
Chicago (P) 11
Jon James
4 Knights
Marshall & Farrell
Wells & 4 Jays
Miami
Olympia (P) 9
Miguelito Valdes
Laurie Sanders
Lou Mosconi
Harold & Lola
Ralph Slater Co

LES RAYON & B

WOLVERHAMPTON
Vic Oliver
Empire (I) 7

ELTHAM & SHARPE

Jerez Bros
Goldwyn
Maj & Myra
Beams Girl Tr

Cabaret Bills

NEW YORK CITY

Blue Angel
Sylvia Mello
Martha Davis
Trude Adams
Barl Howard
Jimmy Lyons Trio
Leo De Lyona
Vic Oliver
Jimmie Daniels
Theima Carpenter
Laurie Sanders
Kaye Ballard
Dolores Brown
Society
Treniers
Chateau Madrid
Rafael Rivas
Malena Loretta
Gillian Grey
E. Alonzo Ore
Copacabana
Sam Levenson
Joanne Wheatley
Jenny Collier
Y. Duroso Ore
Frank Marli Ore
Wendy Lombard
Ines Lande Ore
No. 1 Fifth Ave
Jimmie Daniels
Sonny Howard
Hazel Webster
Old Mounten
Sadie Barton
Joe LaPorte Ore
D'Aquila Ore
Two Guitars
Vladimir Kozlov
Lubov Hamshay
Misha Uzanoff
Misha Markoff
Hotel Astor
Sammy Kaye Ore
Dorothy Foy Ore
Ed & Wilma Leary
Jo Barnum
Renee & Collins
Steve Kisley Ore
Ded Drummond
Frank Sonell
Dorothy Sheraton
Cy Coleman
Joan Bishop
Denise Darcel
Charles Carter
Stanley Melchior
Chico Rella Ore
Hotel Plaza
H. Gallagher
Dorothy "Dare"
Ted Streeter Ore
Monte Ore
Black Orchid
Gertrude Nielsen
Paul Gray
Dave Romaine
K. Kerpals Duo
Blue Angel
"Calypso Magic"
Toby Beatty
Sam Manning
Lady Jamaica
Arlene
Lord Carlton
Lady Trinidad
D'Arcy Quartet
Ambassador Hotel
Connie Russell
Paul Gilbert
Benjamin
Band Box
Mae Williams
Gary Morton
Fred Thompson
Larry Green Trio
Bar of Music
Josephine Premice
F. & D. Marshall
Don Edwards
Dick Hazard Ore
Billmore Hotel
Lucille Norman
Wally Brown
Three Hoods
Hal Delvin Ore
Xavier Cugat
Abbe Lane
Bar of Music
Bill Jordan
Hal Fisher
Harvey Bell
Becky Charlow
Gina Valente
Elhel Davis
Fred Thompson
Black Magic
Sammy Walsh
Jean Burkette
Lynn T. Barnett
Beverly Kenny
Clover Club
Charlie Farrell
Julie Rogers
Marilyn Hightower
Tony Lopez Ore
Selma Marlowe Line
Mary Jones
Leon & Eddie's
Lois De Fee
Lynn Star
Las Vegas, Nevada
Flamingo
Ray Star
Johna Boya
Roy Kelly
Silver Slipper
Sally Rand
Wendy
The Appletons
Eve Marley
Spunky Kaye
Bill Willard
Jimmie Cavanaugh
Desert Inn
Chico, Harpo Marx
Los Chavales De
España
Bobby Sargent
Dolores Gray
Joy Bishop
Paula Frazer
E. Albert & Margo
Marquis Family
(Continued on page 55)

CHICAGO

Blue Angel
Sylvia Mello
Martha Davis
Trude Adams
Barl Howard
Jimmy Lyons Trio
Leo De Lyona
Vic Oliver
Jimmie Daniels
Theima Carpenter
Laurie Sanders
Kaye Ballard
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Black Magic
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Paula Frazer
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Marquis Family
(Continued on page 55)

LOS ANGELES

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Bobby Sargent
Dolores Gray
Joy Bishop
Paula Frazer
E. Albert & Margo
Marquis Family
(Continued on page 55)

MIAMI-MIAMI BEACH

Blue Angel
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Martha Davis
Trude Adams
Barl Howard
Jimmy Lyons Trio
Leo De Lyona
Vic Oliver
Jimmie Daniels
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Dorothy Foy Ore
Ed & Wilma Leary
Jo Barnum
Renee & Collins
Steve Kisley Ore
Ded Drummond
Frank Sonell
Dorothy Sheraton
Cy Coleman
Joan Bishop
Denise Darcel
Charles Carter
Stanley Melchior
Chico Rella Ore
Hotel Plaza
H. Gallagher
Dorothy "Dare"
Ted Streeter Ore
Monte Ore
Black Orchid
Gertrude Nielsen
Paul Gray
Dave Romaine
K. Kerpals Duo
Blue Angel
"Calypso Magic"
Toby Beatty
Sam Manning
Lady Jamaica
Arlene
Lord Carlton
Lady Trinidad
D'Arcy Quartet
Ambassador Hotel
Connie Russell
Paul Gilbert
Benjamin
Band Box
Mae Williams
Gary Morton
Fred Thompson
Larry Green Trio
Bar of Music
Josephine Premice
F. & D. Marshall
Don Edwards
Dick Hazard Ore
Billmore Hotel
Lucille Norman
Wally Brown
Three Hoods
Hal Delvin Ore
Xavier Cugat
Abbe Lane
Bar of Music
Bill Jordan
Hal Fisher
Harvey Bell
Becky Charlow
Gina Valente
Elhel Davis
Fred Thompson
Black Magic
Sammy Walsh
Jean Burkette
Lynn T. Barnett
Beverly Kenny
Clover Club
Charlie Farrell
Julie Rogers
Marilyn Hightower
Tony Lopez Ore
Selma Marlowe Line
Mary Jones
Leon & Eddie's
Lois De Fee
Lynn Star
Las Vegas, Nevada
Flamingo
Ray Star
Johna Boya
Roy Kelly
Silver Slipper
Sally Rand
Wendy
The Appletons
Eve Marley
Spunky Kaye
Bill Willard
Jimmie Cavanaugh
Desert Inn
Chico, Harpo Marx
Los Chavales De
España
Bobby Sargent
Dolores Gray
Joy Bishop
Paula Frazer
E. Albert & Margo
Marquis Family
(Continued on page 55)

LAS VEGAS, NEVADA

Blue Angel
Sylvia Mello
Martha Davis
Trude Adams
Barl Howard
Jimmy Lyons Trio
Leo De Lyona
Vic Oliver
Jimmie Daniels
Theima Carpenter
Laurie Sanders
Kaye Ballard
Dolores Brown
Society
Treniers
Chateau Madrid
Rafael Rivas
Malena Loretta
Gillian Grey
E. Alonzo Ore
Copacabana
Sam Levenson
Joanne Wheatley
Jenny Collier
Y. Duroso Ore
Frank Marli Ore
Wendy Lombard
Ines Lande Ore
No. 1 Fifth Ave
Jimmie Daniels
Sonny Howard
Hazel Webster
Old Mounten
Sadie Barton
Joe LaPorte Ore
D'Aquila Ore
Two Guitars
Vladimir Kozlov
Lubov Hamshay
Misha Uzanoff
Misha Markoff
Hotel Astor
Sammy Kaye Ore
Dorothy Foy Ore
Ed & Wilma Leary
Jo Barnum
Renee & Collins
Steve Kisley Ore
Ded Drummond
Frank Sonell
Dorothy Sheraton
Cy Coleman
Joan Bishop
Denise Darcel
Charles Carter
Stanley Melchior
Chico Rella Ore
Hotel Plaza
H. Gallagher
Dorothy "Dare"
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E. Albert & Margo
Marquis Family
(Continued on page 55)

Waldorf-Astoria, N. Y.

Freddy Martin Orch' (16), with Eileen O'Dare, Manolo Mera; Mischia Borr. Orch.; \$2-\$2.50, cover.

Freddy Martin has been a long time returning to the Waldorf's top Starlight Roof and it's probably not surprising that for his current stand in the big room he devotes a good deal of time to offerings by his band. Over-all current show is leisurely, not overly distinguished.

Featured attractions—dancer Eileen O'Dare and singer Manolo Mera, a powerful tenor in a fresh and pleasant note, with Mera the more obvious crowd pleaser. He's got a voice that soars, and the Starlight Roof is big enough to absorb and emphasize it.

Martin's band is short on vocal talent and certainly could stand some female glamor, but it's a smooth, well-integrated org and Martin's encephalic is friendly and effortless. Wisely, he keeps the chatter to a minimum and music at a maximum. Show gets off to a good start with a nostalgic rundown to tunes the Martin orch has helped popularize via disks.

Pianist Dave Leonard does a socko job in a solo stint backed up by the orch. It's the kind of thing the customers appreciate and the virtuoso fingering in the rhumba number brings shouts of delight from the ringers. Band goes through one of those we-went-on-a-bus-and-heres-where-we-visited potpourris which somehow lacks imagination particularly since the vocalizing by members of the orch is anything but outstanding.

Miss O'Dare is a tall gal who manages to keep attention rigidly focused on her with an outstanding solo tempo routine combining dance and acrobatics. Working this floor alone is a tough proposition, but she fills the bill to perfection. She's a natural for nightclub and tv work.

Mera, who's given quite a build-up, lives up to it with a couple of shattering renditions that rate as impressive demonstrations of lung power. He starts with "Granada," follows up with "Estrellita," "Matinata" and encores with the Pagliacci prolog. Combining pleasant looks with those sturdy pipes, Mera leaves his audience breathless and clapping for more. Show winds with a novelty number and a bit of cute clowning by Mera and the boys. Hfft.

Blinstrub's, Boston

Boston, June 1.

Joni James, Dornan Bros. (2), Howard & Wanda Bell, Barries (2), Bobby Brandt, Michael Gaylord Orch (10), Louis Weir, organist; \$2 minimum.

The current lineup at this huge bistro, topped by Joni James, stands as just about the strongest of the season from an entertainment standpoint, with not a letdown throughout the entire 90-minute stint.

Making her first appearance here since she catapulted into the heavy sugar department on the heels of her first disclick a couple of years ago, the diminutive Miss James, sporting a somewhat distracting and not too becoming "Ondine" hairdo, nevertheless scores solidly. She's picked up a bit of dramatics since her previous visit here and she plays it to the hilt, which, judging from the rousing reaction of her enthusiastic fans, adds a bit of flavor to her sesh. Chirp doesn't stint in her songolog, which is replete with her disk trademarks done in tasteful fashion, while her between-number chatter is neither naive nor sophisticated, but well-tailored to her personality.

Layout tees off with the boffo stepping of Bobby Brandt, whose agile tapping and softshoe routines are strictly top-level. Guy totines in a few acro steps and butterflies for good measure with the result that his stint shapes as the top opening act spotlighted here in months. The Barries, in the second slot, are also first with their ballroomology which includes waltzing, a bit of the rustic and a Spanish-flavored routine, each featuring rapid spins.

The Dornan Bros., a couple of local comics who are rapidly nabbing a national rep due to their uninhibited zanities, furnish a hearty laugh-provoking sesh. Guys tab it "organized confusion," and that about sums it up. They dish out comic riddle, kibitz with the ringers, make the waitresses and take advantage of any loophole to insert a spontaneous gag. For windup, the boys lure five male customers onstage, plop wig on them and give 'em out with a hilarious

(pseudo) ventro bit. The customers love 'em and they hit the yock meter at top decibels. Howard and Wanda Bell also score strongly with a topnotch set of balancing and teeter board tricks that leaves the aud breathless.

Michael Gaylord batons his augmented band skillfully and Lou Weir pumps out organ melodies between band sets. Elie.

Biltmore Hotel, L. A.

Los Angeles, June 1.

Lucille Norman, Wally Boag, Three Hous, Hal Derwin Orch (10), Biltmore Starlets (12); cover \$1, \$1.50.

Lucille Norman, erstwhile Warner star and since in radio, tv and disks, makes local nitery hot as stellar attraction of the Biltmore Bowl's new show and comes off in first-rate style. She tops a layout otherwise composed of comic Wally Boag, who gives personality to blown-up balloons; the clever juggling Three Hous, and the Biltmore Starlets, in three production numbers, all wrapped up for a pleasant hour's diversissement.

Miss Norman, whose only previous nitelub appearance was a single in Vegas some months back, displays plenty of range in her singing and knowhow delivery, simultaneously presenting a dazzling figure in a tight and showy white satin gown. Her choice of numbers is good, and she gives finish to her chirping. Best received on opening night of her six-week stand was "Deed I Do," which she socked over for fine effect, although her often-husky tones are perfectly suited to "They Call Me Mimi," aria from "La Boheme."

For his stint, Boag twists a multitude of balloons into various designs, to show different types of humanity, to the accompaniment of not-too-well received patter, and winds with a nimble softshoe dance. The Hous, two femmes and a man, first do tricks with hoops, progressing then to fast work with Indian clubs, a top act of its kind. Three Moro-Landis' production numbers, with gay costumes, are backed by Hal Derwin's orch for good effect. Whiff.

El Rancho, Las Vegas

Las Vegas, June 2.

Dorothy Lamour (with South Sea Islanders and Sam Mineo) (5), Joel Grey (with Buddy Bregman), Dot Dee Dancers (10), Bob Ellis Orch (11); no cover, no minimum.

Since her last Vegas appearance, Dorothy Lamour has acquired sufficient polish and poise to make her act a sound nitery bet. Trilled in a striking gown to enhance a handsome figure, the svelte brunet warbler shines best in Polynesian tunes. Comic Joel Grey gives show a fair assist and opus should fare fairly well for the fortnight.

In an act that's neither over-produced nor over-dressed, Miss Lamour leans heavily on the Crosby-Hope pix in which she appeared, as well as other flickers, to bring back cinema nostalgias that go over with the diners. There's "An Apple for the Teacher," "Tangerine" and from "Road to Utopia," "Personality." From the more recent pop field there's "I Wish I Could Shimmy Like My Sister Kate," and "Kiss, Kiss Me," that click in the 35 minute stint.

Act rings the bell when the South Sea Islanders come on to join the headliner. Trio of instrumental-vocalists back up Miss Lamour in a Hawaiian medley of the well-remembered Lamour scores that go back as Sam Goldwyn's "Hurricane Song," "The Polynesian Laughing Song," "Hawaiian Wedding Song" and "For You a Lei" are topnotch. Sam Mineo conducts the Bob Ellis orch for Miss Lamour in capable fashion.

Joel Grey is if anything too intense to trying to sock over material, most of which is just fair. Surrounded by such brass as Buddy Bregman on the podium and Nick Castle, who directed the fine choreo displayed by the youthful comedian, act strives to the climactic hump that assures the entertainer that he's home a winner. Exuberant youngster gets off to overlong start with "Meetin' Time," in a display of joy at meeting the folks. His impression of Jerry Lewis is very good.

"New Straw Hat" is so-so, while "Roumania, Roumania," which winds with Yiddish lyrics, could be cut out of the act without hurting it a bit. Seller here is evidently meant to be a Billy Daniels take-off with the lyrics, but it falls short. The talent of Grey, properly geared and with material more suitable to his dynamic role, must make him a socko attraction. Such is not the case this trip.

Lido, Paris

Paris, June 8.

Pierre Lotis-Guerin, Rene Fraday presentation of revue, "Voila," in two parts (13 tableaux), Choreography, Don Arden; costumes and decor, Fost; music, Kramer. With John, Ruman & Kita, Francis Linel, The Earls (2), Dominique, Fred Kaps, Phil Romyne & Terry Brent, Irene Lafon, Lido Ballet (8), Bluebell Girls (8), Roger Stephani, Continental Orch (12), Tropical Rhythm Orch (12); \$6 minimum.

"Voila" was first inaugurated June 4, '53, at the plush Lido. Its success has prompted producers Pierre Lotis-Guerin and Rene Fraday to hold it for an 18-month sojourn with only a refurbishing and an addition of a flock of new specialty acts for the new tourist season. This is sound reasoning and will probably turn into a regular policy of the house. Show is even more rapid and brilliant than before with nary a wrinkle, and the new acts and finds adding a cohesiveness to this, solid show. French aspect is still kept in cancan number. Show will probably be even more Americanized than of yore when the cancan chorus transfers to the new Bal Tabarin, which opens next March, and will also be run by Guerin and Fraday. They feel patrons want the fast-paced show at the Lido, and will get the more lavish and Gallicized shows at the Tabarin.

Girls are as lovely as ever here, and nudity is a leavening diversion here instead of a pall, as happens at the Pigalle fisheries. All the big production numbers are the same as the previous show and still have the bounce, eroticism and eye appeal with Don Arden's scintillating choreography. The Versailles number, with the one-way mirrors for scope, the boudoir number with the solidly warded girls on chairs, lounges, are still masterpieces of suggestion. The Bluebell Girls (8), Lido Ballet (8), and Lido Models (4), give this show about the best pulchritude and terping hereabouts.

Acts are the thing in this show also, and Dominique comes back to wow them with his pixie personality and his pickpocketing. He strips the audience like plucked chickens and they love it. He is at home in this atmosphere and makes for a top nitery act. John is a 15-year-old Danish boy who performs a prodigious acro-balancing act. Ruman & Kita are a grotesque acro-dance couple who make a neat offset act. The Earls (2) show the Fraday flair in giving the U. S. act into a buff cadre. They do a violent fight bit that is masterful in falls, timing and feigned violence and adds the note of rapidity to this show.

Fred Kaps promotes some magic dexterity in the second half, and the brilliant flashing blades of Phil Romyne and Terry Brent on the ice, and the fervid hoopla of the French cancan with the nimble-footed Roger Stephani, all combine to make this a masterful nitery show, and due for long and prolonged international catering. Dancesapation is well handled by the two orchestras. Mosk.

Boulevard, Queens

Lou Monte, Billy Gilbert, Del Ray & Young, Ned Harvey Band, Diablo Rhumba Orch; \$4-\$5 minimum.

This big room on Queens Boulevard in N. Y. may be too far east of Broadway for the regular New York nitery clientele, but there's apparently enough biz from Long Island itself to make it pay off. This spot is an 85-seater and fills up regularly on the weekends at relatively stiff minimums. Main reason for the click of this operation for the past two years is its accent on disk names for the pitch to younger patrons. The under-20 crowd seems to predominate here. Current bill is a good sample of this spot's entertainment policy. Lou Monte, RCA Victor's singer who catapulted into the hit lists with "Darktown Strutters Ball" after being around in relative obscurity for many years, makes a good impression with a varied songolog. Monte's pipes are far from stand-out, but he belts his ballads with commercial schmaltz and injects spirit and humor into his Italo-slanted novelties.

His repertoire includes "Won't You Forgive Me," "I've Got The World On A String," "A Baby Cried," "Darktown," "My Yiddish Mamma," an Italian folk song and for an encore, "Somewhere There Is Someone." Monte has an ingratiating personality but he should cut down on those repeated urgings to buy his Victor plates. Film comic Billy Gilbert, who has been working the nitery belt for the last few years, makes the

biggest dent in this layout. His routine is a blend of song, nostalgia and old gags; but he delivers it with expert timing for sock results here, where, sophistication is not held at a premium. His best bit is a burlesque sketch with an un-billed blonde and his finale assortment of sneezes. His vocalizing is fair, but warily received, and the old wheezes and sneezes put him over strong.

Del Ray & Young open the show with some hokey, but interesting Oriental hoofing and go off with some exotic stepping to a jazz beat. Ned Harvey emcees nicely and batons the orch for the show as well as alternating with Diablo's Latin crew for customer danksapation. Herm.

Black Hawk, Frisco

San Francisco, June 3.

Anita O'Day, Vernon Alley-Cal Tjader Combo (3), Memery Midgett; no cover; two drink minimum.

Former top name vocalist making a comeback after a period away from the business, Anita O'Day is heading an all-jazz show at this small Frisco club. She is still an effective singer, putting across her standard tunes like "Pagan Love Song" in good fashion, but she suffers from a lack of visual appeal. Her arrangements, mostly by Roy Kral, are tricky, novel and appealing with a commercial potential the gal is not capitalizing on as yet. She seems unsure of herself before the public and a bit more confidence, plus some customing, should meet again a factor on the jazz circuit.

Tunes she handles especially well are "Somebody's Cryin'" and "Lovesick Blues" (an unusual jazz twist to the hillbilly song), "No House, No Mouse Blues." Accompaniment is by the Vernon Alley-Cal Tjader combo, a local group which features Alley on bass, Tjader on vibes and drums and Richard Wyands on piano. Intermissions are split between the Alley-Tjader group, which offers consistently palatable jazz, and Memery Midgett, pianist and vocalist new to the business but with a pleasing warmth in her voice and on the piano. Rafe.

Chaudierre, Ottawa

Ottawa, June 4.

Les Baker, Esco LaRue, Hibbard & Bird, Trizze, Jeff Davis, Jimmy Garrett Orch (8); \$1 admission.

Despite some ragged edges, Les Baker's cartoon session in the Chaudierre's Rose Room remains bright and draws plenty of mits, mainly through the cartoonist's happy-boy personality and the act's novelty. Using a projector to put his drawings on a screen as he does them, the Bugs Bunny creator uses multiple sheets of celluloid to animate some of his drawings, caricatures two tablesetters and uses Bunny and Fudd only to introduce the stanza. It lacks production savvy and night caught (3) there was no music except when Baker caught the band unaware and asked for a chord or standard tune to be faked. Artist's gab material could stand freshening, too.

Working with terps pair Hibbard & Bird, Esco LaRue handles a familiar comedy routine realistically. It's the drunk-from-the-audience idea, but as LaRue does it, not only the customers are fooled but show-wise people as well. He even works the headwaiter and floorside stooge in the routine which includes socko balancing and acro. It's top comedy and showmanship.

Trizze, pert blond juggler, flips hats, balls and hoops, stand-out being her tossing of five plates while bouncing a ball on her brow. Jeff Davis chants, apes, makes with comedy and emcees to so-so returns, Jimmy Garrett band handles show and dancing chores. Gorm.

Hotel Radisson, Mpls.

Minneapolis, June 5.

Jimmy Carroll, Don McGrane Orch (7); \$2.50 minimum.

Warbler Jimmy Carroll, a frequent visitor at this tony Flame Room, is back again and giving his usual good vocal account of himself. As is always the case with this personality, proficient singer, pleasant melody gets the sort of workout that tablesetters approve.

A wide variety of songs receive expert treatment from Carroll. Ballads are particularly up his alley, but no type of number is slighted. Seated at the piano and tickling the ivories as he exercises his fine set of pipes, he unspools a dozen or so selections, all of them easy on the labor extremities.

Don McGrane and his orchestra do the usual tiptop backing up, and also dispense dance music excellently. Leeds.

Mocambo, Hollywood

Hollywood, June 3.

Dick Shawn, Perez Prado (16) & Paul Hedert (7) Orchs; \$2 cover.

Dick Shawn, a leather-junged young character comic, holds promise of developing into a popular figure on the Sunset Blvd. saloon belt. He has what it takes to get by with the Hollywood crowd, and those who like the din of Perez Prado's mambo band and long routines such as Shawn flips over should find the Mocambo's new show passable.

Shawn grows on his auditors with his many-faceted numbers, building to the sock offering of "Massa Richard," tale of his great-grandfather who left the South during the Civil War to get guns in the North and for whom he watches every morning.

Comic interludes remnants of various numbers into succeeding routines for sudden laughs and has the air of a vet mikesister, always in complete possession of himself. He bursts into song with "I'll See You in My Dreams," and "Paglaeci." "Schizophrenia" is catch-as-catch-can tomfoolery.

Prado, "King of the Mambo," and his 15 men—mostly brass—practically shake the locks off the doors with their mambo beatings. For the confined scope of this small Strip locale, Prado's band is far too powerful. They need an auditorium.

Majority of numbers carry a sameness with "Granada" and "Cereso Rosa" probably best received. Prado, who does much of his conducting by stamping on the floor, copped a few opening-night laughs when he decided his English wasn't sufficient and called on a member of his band to interpret for him. Whiff.

Black Orchid, Chi.

Chicago, June 1.

Gertrude Niesen, Paul Gray, Dave Romaine, Rudy Kerpays Duo; \$4 minimum.

Playing a repeat engagement here after only a two-week hiatus between his last act, Gertrude Niesen augurs sock for three upcoming weeks at Chi's lone intimacy. She's drawing not only the Orchid's bon-ton regulars but also nightclubbers of the old school who were her followers before her two-year retirement from the boards.

Miss Niesen's selections for this show are more current than those of her previous stint and more distinctly intimate in style. Completely altered songolog has done away with nostalgic oldies and replaced them with updated ballads, to same sock effect. Stage ken, arresting looks and personable gab combine with her rich timbre for a begoff. She's still mum about intentions to continue working elsewhere on the boards.

Comic slot is Paul Gray's, and the sophisticated standup gagster, playing this room for the first time, proves a choice item before the smart-set patrons. Suave fellow's random-running patter travels at a quick gait, dipping from erudite wit to whimsical nonsense and back again. He banters with the payees, is hilarious in deriding his talents, tosses good-natured barbs at contemporary figures, and winds up with an olio of quickie bio-versions. Some of his humor registers thinly but overall in pact is sock and amusing from opening night (25) reception. Return visit is practically assured.

Violinist Dave Romaine opens bill with fancy fiddling that can command about 15 minutes' worth of attentive sitting. Romaine is a fine musician and returns are okay. Leeds.

Eddys', K. C.

Kansas City, June 1.

Continentials (5), Tony DiPardo Orch (8); \$1 cover.

The musically adept Continentals are back here for the fifth time, the house going for a single act policy this term in contrast to the usual two-act status. Show, nevertheless, ranks as top-rung, one of the smoothest, fast-moving and well-paced 45 minutes seen here in many weeks.

With music their forte, the boys span almost the entire field from pop to classical and back again, all highly flecked with light comedy and set off by highly effective choreography. Songsters Ben Cruz, Bob Garsen, Jay Moffett, and Dal Gleave are backed by Ivani McIntyre at the piano, who also cues the Tony DiPardo orch in close support. Their repertoire of musical comedy numbers, standards, near classics, Latin rhythms and parodies segue with a snappy pace to make it a very liting, flavorful session. Leeds.

Falmer House, Chi

Chicago, June 3.

Jose Greco & Co. (11); Charlie Fisk Orch (10); \$3.50 minimum, \$1 cover.

With an eye-filling, combustible Spanish spread, Jose Greco and troupe take complete dominion on the normally oversized Empire Room floor. It's a quickly-paced, exciting display that arrests the payees for 45 frenzied minutes and wraps up to an explosion of applause. Biz should be terrified for the four weeks of it stay.

Greco himself cuts a suave, imposing figure in the fore, and he's a showmanly a heel-clicker as anyone currently on the boards. He works with Nila Amparo (his wife) and Lola de Ronda, who comprise the spirited distaff ingredient; male terpsers Luis Olivares, Angel Soler and Antonio Jimenez, and The Bronze Gypsies. Pepe Mancilla and Margarita Zurita. Chinlin de Triana handles most of the vibrant vocals and guitarists Ricardo Blasco and Miguel Garcia bring home-cooking atmosphere to the flamenco numbers.

Costumes are sleek, the tempos contagious, and the total effect one of colorful animation. Dances span a number of moods: gay, flippant, primitive and severe, hitting a torrid moment in a four-scene execution of Ravel's "Bolero." Oles break out for this. Comic relief is afforded in a lighthearted caper between Greco, Miss Amparo and Miss de Ronda; and clincher is well-known dance of the gauchos with slick, writhing stomping by the male contingent. The Bronze Gypsies are a sick flamenco twosome whose rugged song and dance have genuine peasant flavor.

For a gringo dance band, Charlie Fisk orch does commendably with a difficult Latino score in cutting the show. Orch gets terrific workout with rather involved instrumentation, and maestro effectively handles some tough trumpet rides. Additionally, the unit, held over from previous show, plays for the ballroom. Greco's pianist, Bertha Meink, sits in with the orch in showbacking.

Les.

Ritz Carlton, Montreal

Montreal, June 1.

Connie Towers, Johnny Gallant, Joe Settano Trio; \$1.42 cover.

Blonde, beautiful Connie Towers is an ideal choice to close the season in this hotel's swank Ritz Cafe. Charming manner and clean piping should wind up room on a high note in mid-June.

She's a vastly improved performer than when last caught with the Carson show at the Seville Theatre, where this was a vaude house, over a year ago. The politer period an attack of polio slowed her career but the proper treatment at the right time and determination have produced a songstress with a considerable future. Kudos for general routing and songalogue goes to Roy Chamberlain, who stopped over long enough in Montreal to play her first shows before turning the accompaniment job back to the capable pianing of house 88'er Johnny Gallant.

Carefully groomed and exhibiting a fine figure, Miss Towers intrudes with a special in both English and French and then regresses "Tenderly" to plaudits. "So in Love" sung in semi-rumba tempo makes a good pace-changer and English words to Debussy's "Clair de Lune" are musically fine but slightly cliched in lyric form. A patter routine between performer and pianist, "I Want a Daddy," comes across nicely. Chanteuse has authority on the floor without trying to dominate.

Between shows, the Joe Settano trio does dance music and as usual will move, following the mid-June closing, to the Alpine Inn in the Laurentians till the Ritz Cafe reopens in September. *Newt.*

Ben Franklin, Philly

Philadelphia, June 5.

Alis Foster, Stan Belliveau, Jerry Murphy, Larry Lemox, Pat Rora & Franklinites (4); Howard Reynolds Orch (8); \$2 and \$2.50 minimums.

Late spring showgoers are getting a preview of next season's ice revue at the Garden of Eatin' Hotel of the Benjamin Franklin Hotel. "Ice a Glamour" is a rink diversion conceived and staged by Mary Mears, a blades ballerina and daughter of the hotel's manager, who has been experimenting with frostbite follies idea the last two years. Miss Mears has come up with a fast-moving, eye-filling, compact 35-minutes of diversion that is surefire fare for the hotel diners and a strong lure for family trade.

Addition of Alis Foster, a headlong hoyden on the ice, is a major

cast asset. Miss Foster's reckless spins and leaps are seen in two solo spots and she dresses up the show finale. Gal gets some rhythmic stuff in with a "Jungle Drums" routine, and current attention to mambo-rumba time gets extra notice with barium-lighted "Jungle Festival" paced by Stan Belliveau, lead male skater.

Belliveau also does some break-neck leaps to the "Sabre Dance," and Jerry Murphy and Larry Lemox are a flashy pair of skaters. Current production, is above par for costuming, thanks to thought and planning by Larry Marino. Miss Mears gets a lot of mileage and ensemble business out of a cast of eight, and package has economic interest to any spot with a floor freezer. Howard Reynolds orch does the backing in fine style on straight show numbers, although the rhythm could be built with bongos, etc. for the jungle business. *Gagli.*

Riverside Hotel, Reno

Reno, June 3.

Joe E. Lewis, Gogi Grant, Riverside Starlets, Bill Clifford Orch, with Betty Joyce; no cover, \$2 minimum.

Sex, liquor and horses, synonymous with Joe E. Lewis, and interesting subjects in almost any circle, are the subjects for Riverside meetings in this two-week frame. Although the subjects have been treated in great detail for many centuries, never have they been used more effectively for the single purpose of creating laughs.

Lewis has apparently given the trilogy plenty of thought, and the material has all been revised since the last meeting. A regular lecturer at the Riverside, Lewis has at times in the past been caught either on the ebb of a season, or has arrived at the beach too early for the crowds. This has left him alone and unappreciated. This year he arrived on the top of a breaker, the Memorial Day weekend, which packed Reno and the Riverside. Result: big and appreciative crowds.

Especially at home among the tablers, a favorite butt for jokes, Lewis makes gambling pay off in yocks if not in coin.

Making her first appearance at the Riverside is Gogi Grant. The small dark chanteuse sings with sincere emotion, uncluttered by superfluous gestures and overdone arrangements. The Riverside has kicked off shows impressively because of Lewis and Grant is a real sleeper. Definitely not a fill-in act, she became an attraction with her first show.

A medley of love songs such as "Love Is Sweeping the Country" and "This Can't Be Love" displays her in an almost musically vein. "How Deep Is the Ocean" is a lush ballad. But everything, all her numbers, are individual, standouts.

The Riverside Starlets have never worked harder in their two routines—so frantic that a mistake would make the chorus fly apart like a broken main spring.

Bill Clifford's orchestra, which falls behind a good singer like a fan club, gives Miss Grant effective support. *Mark.*

Thunderbird, Las Vegas

Las Vegas, June 1.

Norman Brooks, Sue Carson, Landre & Verna, Barney Rawlings, Buddy King & Ladies (11); Al Johns Orch (11); no cover or minimum.

Norman Brooks, Sue Carson and Landre & Verna are the legends that stow up a sleeper in the current three-framer. Brooks, in his second Vegas turn, has added pizazz to make him a sounder nifty bet. With pipes that carry tonal magic of Al Jolson, crooner isn't always a carbon of the singer, especially in phrasings that conclude songs and in orations when his voice is somewhat thinner. Young entertainer proves he can get by on his own in a 35-minute choice turn.

Miss Carson is on 27 minutes in second slot, much too long. But mugging, singing comedienne is second nature. She uses wide vocal topnote. She uses wide vocal topnote to please with unusual impressions of Billy Eckstine, Lena Horne and Jo Stafford. "Seven Lively Arts" is song narrative on how to land a mate and gets yocks all the way, with bold lyrics. The jungle story that follows is a grotesque narrative, a decided letdown after "Lively Arts," and could be easily dispensed with.

Back for the umpteenth time are the always welcome Landre & Verna, romantic adagio team who displays grace in terms and thrills in spins. Act is boffo. Line featuring choreographer, Buddy King is fair in Calypso and Hawaiian numbers. *Bob.*

Eve, London

London, June 1.

"It's a Dream," with Marquee & Dulak, John Craig, Jennifer Mercer, Jill Garrie, Daughters of Eve (18); Sid Wright Band; \$2.80 cover.

"It's a Dream," new revue at this Regent St. extra-late night spot, qualifies for one major distinction: it is the first London nightery product to have been booked to play a Riviera casino and will be staged in Juan-les-Pins throughout August.

It's an expensive presentation and one designed to lure out-of-town. By local standards this is an elaborate floorshow production, including a line of 18 girls who appear in varying forms of nudity. The costumes are extravagantly designed and frequently have a bizarre appearance, compensating deficiencies in standard of talent.

Star of the production is Marquee, an attractive, dark-haired Burmese dancer whose first entry, following an opening cancan number, is a classical interpretation of the dance of the seven veils. The stripper goes through the routine in stylish fashion and after her solo is joined by her partner (Dulak) for a dramatic terping sesh.

First major production number comes in a prolonged sequence in which each of the girls represents a different type dream, ranging from love and passion to morbidity. This is followed by another all-girl number under the omnibus title of "Nude with Eve." This time the girls are dressed in the shell of an apple while the other girls are introduced under individual headings.

Mainly an entertainment of visual appeal, the vocals and dialog are kept down to the barest minimum necessary to introduce the characters. Apart from the stars, John Craig has a small terping bit and Jennifer Mercer and Jill Garrie mainly fence the production numbers.

Presentation is neatly showcased by the Sid Wright combo, who also cater for the dansapation. *Myro.*

Sans Souci, Miami B'ch

Miami Beach, June 1.

Guy Cherney, Ann Herman Dancers, Sacasas Orch; \$2.50 bev. minimum.

Blue Sails room of this ocean-front hostess has always been a good showcase for songsters, with current feature, Guy Cherney, adding his name to list of clicks who've played the swankery.

Personable lad, who came up via recording success, handles himself in easy, assured manner for his in-person date, with delivery of songalogue mobile and effective. Forte is on the rhythm and fast-tempoed tunes, contained, with ballad inserts for change of pace. Best of his offerings are a medley of "Say Your Mine," "Pretty Baby" and "Baby Face," a bright collection imaginatively arranged; his newest recording, "Chattanooga, Tennessee," a bouncy tempo, that should go well with platter-buyers, and "C'est Magnifique," spelled out to upped beat.

Ann Herman dancers tee off show with okay exhibits of mambo and rumba terps. Sacasas and his orch, perennial faves here, continue to bring in a good portion of the trade. Dansapation they dish out keeps the floor always crowded; on the showback side they're one of the best units around. *Lary.*

Concho Room, Phoenix

Phoenix, June 2.

Candy Candido, Marvin Roy, Jimmy Wilcox Orch.; (9); \$1.50 cover, \$1.75 Saturdays.

Candy Candido is back in town again. He formerly played the Sun-down Club here with a pleasantly engrossing routine that's winning better than a fair share of yocks. He interweaves some new and droll throwaway stuff with such standard musical fare as "The Pussy Cat Song," "Cecilia," "One Meat Ball" and "Me, Myself, and I," giving each number added leverage via his unique two-voice delivery.

Candido is sufficiently hep not to overdo a good thing and wisely restricts his dual-pipe bleating to a quartet of vocals at each show. Those soprano-bass routines are always good for a laugh, complementing his kinsize cigar trademark and pintsize stature. Overall impression is that, given the right material, Candido should prove an effective standby comic in tv. Marvin Roy, magico, fills in dur-

ing Candido's breather with some plain and fancy fillips, giving riders a charge with his electric light-bulb maneuvers. It's a different act in its genre, although limited in scope.

Climax, in which Roy does a twist on an old Houdini routine by removing a string of lighted electric bulbs from his mouth, is a strong closer. *Jona.*

Billy Gray's, L. A.

Los Angeles, June 3.

Mae Williams, Gary Morton, Rickie Laine, McQuag Twins, Larry Green Trio; \$3 minimum.

Comics usually headline here, but Mae Williams is the second straight canary to hold down the spotlight. As a change of pace, it should work well and the outlook for this layout is good. Over the long haul, however, the Band Box will continue to subordinate harmony to humor.

Miss Williams has developed considerably since she last worked here a few years ago. She's an attractive canary with a good voice and she belts a tune with vigor and perception. Opening night she was on too long, but she has a basic turn that generates strong appeal, particularly a routine in which she pays tribute to a song, which she treats with whom she has worked. It's not an impressionist merely shrewd song selling.

Comic Gary Morton, last seen here as front-runner for Johnnie Ray, scores solidly on his own as the comedy emphasis. A funny guy with some offbeat material, he builds to a steady stream of laughter, particularly with some new angles to the expected Las Vegas routine. Ventriloquist Rickie Laine, who works with the Yiddishummy Velvel, holds over from the last show and clicks with some new material, to spice the regular routine.

The McQuag Twins, a blonde and a brunet, open the show with some close harmony on such tunes as "Red Robin" and "Lazy River" and then provide self-accompaniment on electric guitars for "Molly Malone" and "Miserlou." They're on one number too long. Larry Green trio, as usual, does an excellent job of backing the show. *Kap.*

Duffy's Gay 90's, L. A.

Hollywood, June 1.

Ladykiller's Quartet (4), Harriett Bright, Ellen Sutton, Tom Dugan, Harry Seymour, Phil Schwartz, Holly Brooke; \$2 minimum.

Most of the necessary elements for nightery success have been fused in Duffy's Gay 90's, newest of the town's cafes, and it has a better than even chance to make the grade. Appeal is almost exclusively to the oldsters, since the nostalgia of the '90s is emphasized.

Sole fault of the opening layout is that it concentrates exclusively on song. A little humor would give the show a better pace. But there's many a tug at the heart-strings with everything from "Bird in a Gilded Cage" to "A Friend From the Old Home Town." Frank Scannell's staging of production numbers on a tiny stage is something to see and the top-notch ensemble warbling by the Ladykiller's Quartet, sometimes aided by Harriett Bright and Ellen Sutton. The ladies are also spotlighted singly. Miss Bright as Lillian Russell and Miss Sutton as Lizzie B. Raymond. They're both good, but the real honors go to the male stars, Harry Seymour, with some wonderful oldtime songs including "Far Far Away on the Shores of Rockaway" at the console piano, and Tom Dugan, with a fine deadpan delivery of three old ditties.

Spot has a line of four ponies, excellent pianistic backing from Phil Schwartz and shapely Holly Burke, who operates the annunciator. *Kap.*

Patlo, Las Vegas

Las Vegas, June 1.

Jana Mason (with Fred Katz), Anita De Castro, Syd Slate, Horace Diaz Orch (6); no cover or minimum.

The second bill at this new Strip spot headlines dramatic song stylist Jana Mason. Twenty-two-year-old thrush, just pacted by Columbia Pictures, is an interesting song belter. Young performer commands attention through her work and she's easily heard. Fred Katz is excellent at the piano in support.

Anita De Castro, rhythmic maracas wielder, opens show with good pace. Looker is a mean torso shaker and easily captures fancy of diners. Producer Syd Slate is pleasing emcee and the Horace Diaz orch plays a nice show. *Bob.*

Flamingo Room, Paris

Paris, June 1.

Herb Jeffries, Paulette Rollin, Blossom Dearie, Jeff Davis, Herman Garst; \$1.50 minimum.

Newest American-run niter has been opened here by Herb Jeffries and Bill Millner on the site of the after-theatre eatery, the Club De Paris, located off the Champs-Elysees. They have taken this on a lease basis, and have conserved the culinary aspects of the boite with an added intine show. Relaxed atmosphere and eat-and-treat basis should make this a needed entry in the windup category. Open until dawn, and with a reasonable price list, this may well become a staple here.

Jeffries brings his big voice and relaxed presence to the room, and runs through a neatly segued song offering plus a little and participation that makes for a friendly atmosphere. Also on hand is Paulette Rollin, a pert Gallic chanteuse, who puts a pleasant voice and stance to a group of pleasing ditties. Gal interps well but needs a more personalized rep and style for more pronounced individuality. As is, she is fine for an intiner. Constant piano is well shared between Blossom Dearie and Jeff Davis, who give everything nice background, and Herman Garst supplies the rhythm with his bass fiddle.

Biz was fine when caught and Jeffries and Millner hope to stay open until late summer and then take the Flamingo name south, to return to their Paris spot in the fall. *Mosk.*

Gatineau, Ottawa

Ottawa, June 1.

Goofers (5), Danii & Genii Prior, Bruce Davis, Harry Pozz Orch (8); 75c admission, \$1 Sat.

The Goofers combine clicko jazz music with zany comedy mayhem on the Gatineau Club's Carnival Room floor to solid mitting and begoffs. Trumpet, trombone, piano, drums and bass work at fast, hectic pace through a 45-minute stanza, doubling on each other's instruments and offering the customers socko music individually and as a group. Even without the comic routine, they'd be a good show, but the addition of acrobatics, musical and physical, plus smooth effective guffaw-making material exhibits top showmanship savvy.

Standouts are Jimmy Vincent's drum solo; Frank Tammerro's keyboard aping of Libera (with single, giant candle burning); trombone and bass soloing by Jimmy Dell and Tommy Terry, respectively, hanging by knees from trapeze, and Frank Nichol's trumpeting.

Bruce Davis, who also emcees, works an okay comic session with chanting and various show-business impressions. Held over socko terps team of Danii & Genii Prior, who garner hefty mitting with blues number and East Indian routine to American jazz. Bunny Dixon 88s and sings in lounge. Harry Pozz band handles showbacking and customer dancing. *Gorm.*

Variety Bills

Continued from page 53

El Cortez
Eddie Peabody
Phyllis Inez
Selden Nugget
Moran & O'Connor
Ed Ford & Whitey
Sandy Thomas
Marti Stevens
Peggy Lee

George Kaye
Don Cherry
El Rancho Vegas
Dorothy Lamour
Joel Grey
The Thunderbird
Norman Brooks
Sue Carson
Landre & Verna
Jana Mason

RENO

Mapes Pkwy
China Doll Revue
Ming & Ling
Florence Anh
Ruth Chlo
Asia Boys
Don Kelso
Soul Lee
Louise Leung
Frances Abella
Ching Dolls
E. Fitzpatrick Orch

New Golden
Jan Garber Revue
Billie Holiday
Miss Loni
Golden Girls
Lewis & Van
Golden Girls
W Osborne Orch
Ann Southern
Sherron
Riverside
Bill Clifford Orch

HAVANA

Montmartre
Beno Moore
G. A. Guedes
Olga Guillot
Carla Tola
Rosendo Rosell
Luis Carbonell
Elpidio & Margot
Zola Perez
Martha & Alexander
Sonnia Calero
Alto Ballet
C Playa Orch
Fajardo Orch

Tropicana
S de Espana Orch
Celia Cruz
Bene & C Delaine
Lena Lopez
Marta & Alexander
Paulina Alvarez
Berlita & Rolando
Orlando de la Rosa
Rito Gonsalves
Senen Suarez Orch
A Romeu Orch

Barn Season Getting Underway; Philly, Hub, Saratoga Set Skeds

Philadelphia, June 8. The Playhouse in the Park has now lined up the first 12 plays of its forthcoming season in West Fairmount Park, which begins next Monday (14) with Anita Loos' "Happy Birthday," starring Joan Blondell.

The attractions added—in late August—include "Sabrina Fair," with Kim Stanley and John Baragrey (latter a big favorite at the Playhouse last summer) on Aug. 16; Margaret Truman in "Autumn Crocus" on the 23rd and Baragrey and Beatrice Straight in Noel Coward's "Tonight at 8:30" on the 30th. The final week (Sept. 6) has been left open, with the management still hoping to get Grace Kelly, the Playhouse's top drawing card last season, for that date.

The advance sale for the Playhouse for the forthcoming season tops by a wide margin those of the first two seasons, with "Happy Birthday" already reported as so near a sellout that ads will be taken out in the local dailies about midweek announcing the fact and plugging future shows. Matinees, which have been weakest at the Playhouse from the start, will be emphasized in all future newspaper and radio-tv advertising.

Hub, Marblehead Get Set

Boston, June 8. Although the Falk-Capp Boston Summer Theatre season tees off July 5, the initial production has not as yet been selected. However, on July 12 Christopher Fry's "The Lady's Not for Burning," co-starring Uta Hagen and Herbert Berghof, bows in. Balance of the season includes "The Hasty Heart" with Farley Granger, week of July 19, followed by "Song of Norway," with Lucille Manners and Ruthanna Boris. The week of Aug. 2 is not set but Aug. 9 Margaret Truman moves in with "Autumn Crocus," followed by "Boys From Syracuse" week of Aug. 16, and Wally Cox in "The Vegetable" week of Aug. 23. Week of Aug. 30 is as yet unfilled with the season winding the following week with Jack Palance making his Hub debut in "Dark of the Moon."

At the Falk-Capp-operated Marblehead Summer Theatre the season gets underway July 5 with Cornelia Otis Skinner in "Paris 30." While weeks of Aug. 2 and 30 are presently open, the slate includes "Mr. Roberts" with Gene Raymond and James Rennie, July 12; "Song of Norway," July 19; "Autumn Crocus," with Margaret Truman, July 26; "The Vegetable," Aug. 2; Joe E. Brown in "The Show-Off," Aug. 9, and "Stalag 17," Aug. 16.

Lee Falk will be managing director of both silos and his staff will include Jack Woods, as casting director for both theatres and manager of the BST, with Mark Merson company manager at Marblehead.

Sidney-Albertson Tour

Stockbridge, Mass., June 8. Sylvia Sidney and Fred Albertson will open a tour of summer theatres in "The Fourposter" at the Berkshire Playhouse, June 14. They appeared in the opus during its Broadway run.

The Junior League of nearby Pittsfield will sponsor the presentation, for the benefit of the Pittsfield Girls Club building fund.

Testing O'Hara Play

"The Farmers Hox" new play by John O'Hara, will be presented at the Cecilwood Theatre, Fishkill, N. Y., July 20-25. Season at the barn gets underway June 28 with "Stalag 17." Windup production will be "Strictly French," Aug. 31-Sept. 5.

Cecilwood producers are Joseph Stevens and Tony Griswold. Fred Steward is general director. Performers from Six O'Clock Theatre and Actors Studio of New York are used.

New Stars To Saratoga

Saratoga, N. Y., June 8. The 12 plays announced by John Huntington for his eighth season at the Spa Summer Theatre will bring a number of stars new to the local audience, among them Barbara Bel Geddes, Lucille Manners, Rudy Vallee, Eva Le Gallienne, Joe E. Brown and Kathy O'Donnell. A pair of returnees are Uta Hagen and Herbert Berghof, who won top dramatic honors here last season in Clifford Odets' "The Country Girl," and who will appear the week of July 12 in Christopher Fry's "The Lady's Not for Burning."

Miss Manners will star in the opening production, "Song of Nor-

way," week of June 28. Miss Geddes is due the third week, in Andre Roussin's "The Little Hut," featuring Hiram Sherman.

Vallee, last in this area in '53 at Troy nightclub, will star in "Jenny Kissed Me," Aug. 2-7. Miss Le Gallienne headlines John Cecil Holm's new opus, "The Southwest Corner," Aug. 8-14, followed by Brown in "The Show-Off."

Miss O'Donnell will star week of Aug. 23 in "Gigi," for which Estelle Winwood and Ethel Barrymore Colt are also being sought. Shaw's "Pygmalion" will drop the curtain Aug. 30-Sept. 4.

Clyde Waddell, character actor, will be back for the eighth summer. Klaus Kolmar, resident director and publicity head, is to stage "Gigi." His wife, Peg Crossfield, will again serve as scenic designer; Beatrice Rice, as treasurer; Robert Pryor, as stage manager; Betty Simone, as assistant manager, and Nancy White, as boxoffice boss.

Mr. Gretna's 10th

Reading, June 8. The 10th season of Gretna Playhouse at Mount Gretna, near here, will open Thursday (10) with the comedy, "Husband on Approval." Co-producers for the 14-week season are Charles F. Coghlan and Gene P. Otto.

Other shows listed are: June 17, "Father of the Bride"; 24, "The Cat and the Canary"; July 1, "A Goose for the Gander"; 8, "My Three Angels"; 15, "Summer and (Continued on page 59)

5 New Scripts in Dallas Theatre '54 Summer Run; 93G On Winter Season

Dallas, June 8. Theatre 54's new 15-week summer season of five new comedy scripts opens tonight (Tues.) with Ronald Alexander's farce, "The Inevitable Circle," in for three weeks. Author directed, and cast includes his wife, Mary Herzig, Louise Noble, Charles Braswell, Louis Veda Quince and Michael Garth, new male lead. Second preem will be "The Brothers," comedy by John Rodell, a 20th-Fox writer, due June 29-July 18. Margo Jones, managing director, also has a third play, "A Dash of Bitters," by Reginald Denning, due for the summer run.

Arena theatre's switch in playing, sked has Tuesday openings, with five night performances and three matinees weekly. Playhouse shutters on Sunday and Monday nights.

Theatre '54's official 30-week season of seven new plays, one classic revival and three weeks of repertory grossed \$93,290, Miss Jones reported to the directors' board. Figure is well above the 1952-53 season, also 30 weeks, which netted a profit of \$12,000 from a b.o. gross of \$88,000.

Top draw during the regular season was "The Heel," by Samson Raphaelson, "Horatio," by Ira Wallach, David Baker and Sheldon Harnick, pulled up strong in b.o. appeal.

MILLER PREPS 'WOMEN,' 'WITNESS' CASTS IN BRIT.

London, June 1. Gilbert Miller is here from New York to line up a cast for the Broadway hit, "Oh Men, Oh Women," for the West End in the fall at St. James's theatre. He's started dickering with Nigel Patrick for the Franchot Tone role. He's also lining up an English cast for the Broadway production of Agatha Christie's hit, "Witness for the Prosecution," currently packin' 'em in at the Winter Garden Theatre.

Wallace Douglas, who produced "Witness" in London, will go to New York to stage it for Miller. After that he comes back to stage Christie's latest, "The Spider's Web," in which Margaret Lockwood will star for Peter Saunders.

The Metropolitan Opera Assn. has declined a bequest of the late McNair Igenfritz which would have amounted to approximately \$125,000 but carried the condition that one of his operas be produced at the Met.

'Wise' Derwent Teeing White Barn's Season

Westport, June 8. Lucille Lortel's White Barn will preem five new shows during the season which tees off Sunday (13) with "Nathan the Wise," starring Clarence Derwent.

Skedded firsts included the initial U.S. production of "The Snow Was Black," adapted by Kitty Black from the Georges Simenon novel, Gene Frankel directing; Franz Spencer's "The Happy Ant-Hill," to be staged by Steve Zacharias; "Here Is the News," by Norman Hudis, with Hazel Vincent Wallace directing; Scarliatti's opera, "The Triumph of Honor," John Griffin directing; and Offenbach's operetta, "The Private Affairs of the Duchess," with English libretto by Thomas and Ruth Martin.

Also set for the White Barn are Geoffrey Holder's Trinidad dance troupe, the American Mime Theatre and the Dublin Players from Ireland in O'Casey's "June and the Paycock."

2-Way Share Deal On Gabor 'Tonight'

Eva Gabor has been signed to star in "Tonight in Samarcand," scheduled for Broadway production next season by Bruce Becker and Robert Ellis Miller. Play is a new adaptation by Lorenzo Semple Jr. of Jacques Deval's Paris smash of several years ago, "Ce Soir a Samarcande." Production, which will be capitalized at \$100,000, will be directed by Albert Marre.

Herman Bernstein, general manager for Leland Hayward, has been active in working out the production details and preparing play's budget. However, it's not likely that he'll be associated with the show, as he'll be concentrating on the Hayward's tv spectaculars. Leo Friedman will flack for the offering.

Presentation will be a two-fold profit-sharing venture for Becker and Miller, who'll be making their bow as producers. The Deval script was purchased outright by the duo last year for a flat \$25,000. All English language legit rights, world film rights and all subsidiary rights belong to them. Team owns the property via a partnership setup, in which they're general partners and also participate as limited partners with a \$10,000 share for themselves and immediate relatives.

As owner of the script, the partnership, which is capitalized at \$25,000, will get its revenue in the form of author royalties. As producers of the play, Becker and Miller share on any profit via the regular 50-50 split between backers and producers.

The Deval play had previously been under option to several producers.

J. MACDONALD TO STAR IN PITT. 'BITTERSWEET'

Pittsburgh, June 8. Jeanette MacDonald has finally okayed a summer opera company deal to star here in Noel Coward's "Bittersweet." Civic Light Opera Assn. had originally wanted her for another show on the schedule but she held out for the Coward musical. So William Wymetal, managing director, re-scheduled it as the final show of the eight-week season, cancelling out "Wizard of Oz," which had been penciled in for the finale.

At the same time, Wymetal came to terms with Joey Faye, who just closed a two-week engagement at the Nixon with Diane Barrymore in "Separate Rooms," for "Boys From Syracuse," week of July 12. He'll be starred in it with the Blackburn Twins and Herb Corey.

Pilate's Texas Preem

San Antonio, June 8. "Pilate's Wife," original drama by Marshall N. Gould, is to be presented here under direction of Alfred Franz Stury at the Sunken Garden Theatre June 11-12. A special performance for Korean war veterans and members of a clergy will be given Thursday (10). Cast of 80 is headed by Hazel Keener, Broadway character actress, who takes the title role. Musical score was written by James Gambino.

Inside Stuff—Legit

Signing of Ruth McDevitt as understudy for Josephine Hull, star of "Solid Gold Cadillac," followed a dispute between the management and the previous understudy, Paula Trueman. Tiff arose when Miss Trueman went on recently during Mrs. Hull's illness. After playing the part in the Howard Teichmann-George S. Kaufman comedy for several performances, Miss Trueman is claimed to have demanded of producer Max Gordon that she be given a regular contract for the part, with star billing. Gordon, with no one else immediately available to go on as sub, demurred. He pointed out that since he already had a two-year contract with Mrs. Hull, he could not sign a conflicting deal. Miss Trueman then allegedly insisted that her contract be revised to guarantee her the role, with star billing, if Mrs. Hull were to withdraw or be otherwise unable to complete her agreement. If the producer refused, she threatened to walk out at the completion of her own run-of-the-play pact, about two weeks later. Gordon thereupon signed Miss McDevitt as understudy and arranged for her to start rehearsing the part immediately, so as to be ready to go on if Mrs. Hull failed to return to the cast by last Tuesday (1), the official start of the new season contractually. Mrs. Hull hasn't returned to cast yet, with Miss McDevitt filling in since May 31.

The Philadelphia Evening Bulletin gave the local Playhouse in the Park a big plug in Sunday's (6) paper relative to Actors Equity's campaign to line up other cities for a deal similar to the local one. According to the Bulletin's story (Dudley Jenkins, drama-editor's by-line), Equity received replies from over 20 cities of the 65 contacted, suggesting municipally-owned and operated theatres. The Equity brochure, which gave a full resume and detailed financial report of the Playhouse's operation and was sent to the mayors of the 65 American and Canadian cities, has caused widespread interest in the idea, according to the Bulletin story, with Boston already building a bowl (no tent there) for a similar project, and Indianapolis and Albany reported about to embark on parallel enterprises.

Richard Lambert, 84, retired theatrical pressagent who was found dead in his room at the Ritz Carlton Hotel, Philly, May 27, died with his entire estate (estimated for probate purposes at \$800) in his pants pocket. In his will, written on hotel stationery Feb. 1, 1954, and addressed to the Ritz's manager, J. Martin (Jack) Hardy, Lambert instructed: "The \$500 to \$800 cash in my trousers pocket is ready money to pay whatever expenses my death may entail." Any cash left over was to be sent to his two nephews, the pressagent wrote.

Legit Bits

Dancer Arlene Avril has replaced Greb Lober in "John Murray Anderson's Almanac." Virginia Copeland has succeeded Priscilla Gillette in "The Golden Apple."

Recent pick for the issuance of a stamp commemorating the theatre has been endorsed by the Cinema Stamp Collectors, with org petitioning the Postmaster General to pass favorably on the proposal. Jack Mullaney has replaced Michael Wager in "Remarkable Mr. Pennypacker." "Teahouse of the August Moon," a symphonic suite by Dai-Keong Lee, based on thematic materials of his score for the Broadway comedy, will be premed Sunday (13) by Arthur Fiedler and the Boston Pops Orch at Symphony Hall, Boston.

Theodore Apstein's "The Innkeepers" has been optioned for Broadway production next season by Billy Matthews and Tom Sands, stage managers of "Teahouse of the August Moon." Larry Barton out of Sydenham Hospital, N. Y. and back in "Caine Mutiny Court Martial" after being hit by a cab. Irving Brecher, co-author with Jo Swerling of "The Girl Most Likely," skedded for fall production by Albert Lewis, back in New York after a European visit. Marijane Marigold back in New York after a two-month Texas vacation. Eight-year-old Ricky Klein replaced his older brother, Johnny Klein, in the New York company of "Seven Year Itch."

Club Calloway, playing Amato's "Club Portland, Ore., this week (7-13) during layoff of "Ory and Bess" prior to show's opening at the Curran Theatre, S. F. Monday (14) . . . Jerome Whyte slated to stage the Broadway Lights, Inc., production of "Oklahoma," scheduled for a bus-and-truck tour next season. . . James Barton inked as star of "Drums and Colours" scheduled for production next season by Eddie Hyans' Wardwin Productions. . . Walter Slezak signed for the role of Panisse in "Fanny," the musical skedded for production next season by David Merrick and Joshua Logan.

Members of the Sarah Siddons Society of Chicago, are balloting by mail to select the top actress who played in Chi during the past season. First annual Sarah Siddons award was won last year by Helen Hayes, who starred in "Mrs. McThing." . . . Lenny Traube takes over next week as pressagent for the Chi company of "Time Out for Ginger" while Arthur Levy, the show's regular p.a., takes a summer hiatus at his home in Connecticut. . . Anne Jackson sailed on the Flandre last Thursday (3) to rejoin husband Ed Wallace, now appearing on the London stage. . . "Parade," new play by Marianne Waters, has been optioned for a contemplated Broadway production next season by Wade Williams, director of the ANTA Kanawha Players, Charleston, W. Va. . . Polon Banks, in association with Tom Kilpatrick, will produce on Broadway next fall a new musical comedy, "If

I Were Queen." Book is by Banks and William Gaxton, based on a novel by Banks. . . J. Fred Coots is composing the score and Ogden Nash is writing the lyrics.

Beatrice Hassell of Pasadena Playhouse will direct a series of summer offerings at the Apple Valley (Cal.) Inn, beginning July 1, with "Suds in Your Eyes." . . Joe E. Brown breaking in a "Show-Off" revival in Vancouver before embarking on a 10-week trek around the strawhat circuit. . . Mary Anthony, modern dancer and choreographer, and former assistant to Hanya Holm, has signed with Trinca-Anerdi, producers of musical revues in Italy, to create the dances for a show to be presented this fall in either Milan or Rome.

Robert Downing and Victor Chapin have completed a comedy about American family life in 1904, titled "My Native Shore." Play is adapted from Isabel Black's novel, "Hold Close the Day," recently published by Crown.

Bob Rapport, general manager of "Teahouse of the August Moon," and his wife, Florence, who returned last week from a two-month European jaunt, currently in Canada on a two-week vacation. His first in three years. . . James Starbuck, who choreographed NBC-TV's "Show of Shows," will blueprint the dances for next season's David Merrick-Joshua Logan production of "Fanny." Robert Lewis, director of "Teahouse of the August Moon," back in New York from Europe, where he staged the London edition of the comedy and also vacationed in Italy and France.

Helen Hayes will open the Huntington Hartford Theatre, Hollywood, Sept. 20 for a four-week run in two plays, the first of which will be "What Every Woman Knows," to be followed probably by "Mrs. McThing," which has never been done on the Coast. Kent Smith will appear with her in the productions, which will be put on for two weeks each. Actress and Smith are also appearing in a four-week Helen Hayes Festival at the Fairmount Playhouse, Connamassett, Mass., this summer.

Binghamton Gets Steelers

Pittsburgh, June 8. Pittsburgh Playhouse will have wide representation this summer at the Binghamton, N. Y., strawhat, with five staffers departing for there at end of community theatre season here in a couple of weeks. Tim Nicholson, Playhouse production manager, goes to Binghamton as stage manager; Tom Vawter as designer; George Crise as an actor, and Bonnie Kaley and Virginia Gannon as apprentices. Miss Gannon is the daughter of Paul Gannon, longtime featured singer and m.c. of "Ice Follies."

Playhouse shuts down until October when run of its present production "See How They Run," ends on June 19.

PLAY, STAR DEARTH BALKS BARNS

Ambitious Sked for Chi Area Barns; Jockeying for Name Lures Is High

Chicago, June 8.

While it looks like the Loop will limp through the summer with but one or two legit attractions at the most, the outlying strawhat operations in the Chi area are blossoming out this month in what figures to be one of the most ambitious summer schedules in recent years. There are no new entries this year, but all the old pros are back to spark the competition for the hot weather trade.

With four enterprises using the so-called star system, much of the competition focuses on the availability of names and semi-names for the summer circuit. Experience the past couple of seasons has shown the marquee value of headliners, especially those with tv reps. And this jockeying for name lures is recognized as something more than the ability to meet their prices. A particular strawhatter's general prestige and standing, it's willingness to backstop its star with the best possible direction and staging, are factors in the negotiations.

Salt Creek Leads Off

In the order of their starting dates, here's a rundown of the Chi-area summer projects: First to break from the wire was Marshall Migatz's Salt Creek Theatre in suburban Hinsdale, which is currently starring Jack Palance in "Dark of the Moon" as the first of seven productions in the 14-week schedule. Andrew McCullough, CBS TV director, was brought in to stage "Noon," which winds Saturday (12). Due to follow is Charles Coburn in "You Can't Take It With You," June 14-26, with Ethel Waters in "Mama's Daughters" set for June 28-July 10. Also on the Salt Creek are Joe E. Brown

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When's a Handshake Not A Handshake? B'way P.A. Disputes Mpls. Scribe

New York.

Editor, VARIETY:

With reference to your story of last week about Minneapolis Tribune columnist Will Jones being irked about not getting an interview with Audrey Hepburn on the occasion of his recent attendance at "Ondine," and attributing to the pressagent of that play the statement that he (Jones) could "shake hands" with the star but not interview her, let it be clear that I, the "Ondine" pressagent, said no such thing. And \$5 will get Mr. Jones \$50 if he can show otherwise.

While I have known all along of John K. Sherman, Cedric Adams and Norman Houk, columnists and departmental editors of the Minneapolis Tribune and Star, frankly I had never heard of Mr. Jones—anyone that he had previously heard of me—until one day in mid-May I had a telephone call from the New York office of the Minneapolis newspapers saying, and I quote: "Will Jones, our widely-read columnist, will be in New York in a few days and would like a single press seat at the matinee of 'Ondine' on May 19, can you have it for him?"

I replied in the affirmative and added that I would be pleased to provide him with two seats if he wanted them. There was no mention of an interview, but had there been any such request, my answer—considering the instructions of Miss Hepburn's physician as they existed on May 19—would have been to say that I could not arrange the appointment.

In conclusion, may I suggest that hereafter if Mr. Jones wishes any theatre services performed locally he will find New York pressagents quick to cooperate if he, like John Sherman and other leading newspaper people throughout the country, will exercise thoughtfulness by himself writing in advance of his visit and conveying his ticket and interview needs. William Fields.

'Thunderland' Dropped in Asheville; Musicals Set

Greensboro, N. C., June 8.

Asheville's drama on Daniel Boone, "Thunderland," has been discontinued this year in favor of musical comedies and operettas at the Forest Amphitheatre there. The first of the summer performances, to be presented in the Forest Outdoor Theatre by Charles H. Blake Productions of Louisville, will open July 4.

Already scheduled for production are a Rodgers & Hammerstein concert with chorus and orchestra; "The Merry Widow," operetta, and "In the Good Old Summertime," musical review. Each production is to run for a week.

Other productions under consideration are a religious play; "Aqua Follies," and "Tight Britches," a drama written by Hubert Hayes, Asheville playwright. He is also author of "Thunderland."

New Company Set For Hotel Circuit

A new legit touring company is moving in on the eastern summer resort territory previously dominated by Stanley Woolf. A 13-hotel circuit will be covered this summer by a unit travelling under the production auspices of Phyllis Manning, an actress who had worked under the Woolf banner.

Miss Manning is offering hotel owners five shows, each of which will play a two-week run of one-acters. Actors Equity performers will be utilized on a jobbing contract. Shows are being cast by Jules Ziegler, with plans calling for a featured film, tv or legit personality to be spotted in each of the plays. Performers, scenery and equipment will be transported via station wagons. Unit will also carry a stage manager.

Play slate comprises "Born Yesterday," "Lullaby," "Late Love," "Affairs of State" and "Glad Tidings." Running time on the productions will be scissored down to 75 minutes, with intermissions eliminated in most cases. Among locations already set are the Lake Tarleton Club, Pike, N. H.; Sacroon Manor, Schroon Lake, N. Y.; Loon Lake (N. Y.); Hotel; Maplewood (N. H.) Hotel, and Copake Country Club, Crayville, N. Y.

Miss Manning plans to organize additional companies if bookings warrant it. Season will begin June 28.

WILLIAMS TO O.O. B'WAY HITS FOR LONDON SPOT

Campbell Williams, who last week resigned the managing directorship of Keith Prowse, London, arrived in New York yesterday (Tues.) for a 10-day looksee at Broadway shows in the hope of finding a suitable entry for the Arts Theatre Club, which he took over last year.

On June 17 Williams sails back for Paris, where he intends to gather current cabarets in the hope of finding a production which he can introduce at the Arts in the fall, when he intends to launch a late-evening cabaret.

Cyril Shane, who recently exited his post at Mills Music, London, was named last week as professional manager of Keith Prowse. He began there a week ago Monday (31). One of the first numbers which Shane will have to promote is "Never-Never Land," which has already been recorded by many prominent names and has been acquired by Lou Levy for the U. S.

HIGH COSTS ALSO WORRYING OPS

By JESSE GROSS

Slim pickings in stars and a dearth of new play releases have been cited by summer theatre ops as major stumbling blocks in lining up strawhat skeds this year. Yet name performers are predominant among the talent being submitted for barn bookings. However, a number of them haven't been b.o. bellringers for some time.

Lucrative tv bookings, well-paying niterie engagements and Hollywood commitments are still the principal factors behind the star famine. Also, booking agencies aren't too prone to go out of their way to hustle barn dates, as it only means a 5% cut for them. Indicative of the agency attitude is the decline in strawhat activity at the William Morris office, which last summer was going full blast with touring packages.

Of recent Broadway offerings that have been released to stock, only "My Three Angels" and "Late Love" appear to be stimulating interest among barn managers. In the straight play field, "Stalag 17" is shaping up as the hottest item this summer. Musical packages are still going strong, with "Song of Norway," in its initial stock release, getting hefty play.

Other tuner packages being offered include "Wish You Were Here," "Where's Charley," "Pal

(Continued on page 58)

Metopera's Sock \$1,234,200 Take For Spring Tour

Recently-completed spring tour of the Metropolitan Opera Assn. was one of the best in the organization's 69-year-old history, according to tour coordinator Francis Robinson. Six-week tour racked up an estimated \$1,234,200 for 49 performances, with the Met netting \$909,000. This is more than \$5,000 above what opera execs had figured on. And although all costs aren't as yet in, the Met expects to make a little profit on the trip, and is very pleased with results.

Tour, which ended May 29 in Toronto, started a little slowly but wound up with a bang. Takes on first part of tour, through the south, were lower than expected. But Atlanta was absolute capacity, with well over \$100,000 for four shows, and the Met did \$27,000 in one night in Memphis with a Mozart opera. Minneapolis was a sellout on four shows. Chicago went over \$135,000 in six performances.

Toronto had over \$270,000 for six shows. In the Met's most spectacular showing. One Toronto night, with "Traviata," the gross was \$52,000, representing the biggest take in the history of opera at regular prices, and the biggest the Met has ever done, except on an opening night in N. Y. at inflated prices.

Plan Mapped to Reopen New Parsons in Hartford

Hartford, June 8. Allan Stewart, general manager of the New Parsons here until it folded a few weeks ago, is spearheading a drive to relight the house. Stewart would head a syndicate of local businessmen in the operation of the house.

New Parsons was started three years ago by Charles Bowden, Philip Langer and Nancy Stern. It operated on a policy of featuring breakins of new shows. Nearly half of its presentations were subscription plays, 10 each year. This semester, house shuttered after giving three of a proposed five-play series.

Off-B'way Coin Potential Seen In 'Aleichem' Setup; 24G Gain on N.Y. Run

Ives' Busy Summer Sked: Pix, Barns & Niteries

Burl Ives, who was starred last month in the N. Y. City Light Opera Co. revival of "Show Boat," is currently in Hollywood playing the Sheriff in the film of John Steinbeck's "East of Eden," for Warner Bros. On his return east he will make a pilot-film for a new tv series this month, and in mid-July will star in a six-week summer barn tour of "My Three Angels."

The last week in August and first two weeks in September he will appear at the Black Orchid niterie in Chicago. Then he leaves for a concert tour of the British Isles and then to Japan. In November, his new book, "Burl Ives' Tales of America," will be issued by World Publishing.

Back Silo Tour By B'way Show Coin

A strawhat tour financed from the initial coin raised for a contemplated Broadway production has been lined up for a new musical revue, "Walk Tall." Money is being used with the backers' okay to cover pre-production costs, so as to bring the price of the package within the pocketbook range of barn managers. Any cash dropped on the barn trek will be written off the prospective Main Stem presentation as a summer theatre loss. All of the capital needed for the Broadway bow hasn't been raised yet.

Paul Hartman will star in the revue, which was originally tried out last year at the Playhouse, Houston. Show, however, has undergone several changes for its silo tour. These include new sketches, additional tunes and fresh choreography. Offering is being sent out by John Greenleaf and Chilton Ryan, marking their entry into producing ranks.

New to the revue are sketches by Arnold B. Horwitt, who's also contributing additional lyrics, and choreography by Ray Harrison. Presentation will go out under direction of Burt Shevelove. Music and lyrics are by Dean Fuller and Marshall Barer, respectively. Ralph Strain is represented in the revue with two tunes, while other writers are Charles Scheuer, William Engvick, Bud Burdson and Beverly Bozeman. Last-named appeared in Broadway in the revival of "Pal Joey." Fuller, incidentally, will pen the music for Horwitt's lyrics. Musical accompaniment for the strawhat tour will be provided by two pianos and a drum.

SAROYAN SUMMER FEST BY DALLAS NEGRO CO.

Dallas, June 8.

Roundup Theatre, local Negro resident group, will preem William Saroyan's two-act drama, "A Lost Child's Fireflies," July 15-18, opening a summer series of Saroyan scripts. Author, invited by George Allen, Roundup prexy, to attend a skedded Saroyan festival, sent the unpublished 1950 effort for inclusion. Saroyan will attend the local preem, and assist in editing the script.

Maurice Alevy will direct "Fireflies" and the other Saroyan works, "Hello, Out There" and "My Heart's in the Highlands," Aug. 12-15; "The Beautiful People," Sept. 9-12, and possible October stagings of "Across the Board on Tomorrow Morning" and "The Ping-Pong Players."

Off-Broadway can be a money-making proposition with an expansive business potential. Among the 1953-54 off the Stem entries in the black was "World of Sholom Aleichem," which wound up recently with a \$24,000 profit on a 40-week run at the Barbizon-Plaza Theatre.

Besides the Barbizon stand, a second company of "Aleichem" played an eight-week Chicago engagement during the season. Show is also slated for a 20-week tour next season, while a film and tv series built around the presentation are also possibilities. Offering also resulted in the formation of a disk company, Rachel Recordings, which has issued a 10" longplay condensation of the three one-acters that make up "Aleichem."

Produced by Rachel Productions, presentation played to about 160,000 attendees, grossing approximately \$289,000 for 303 performances. Playing at a \$3.30 top, show ran at a weekly operating cost of \$6,500-\$6,800 against a potential capacity take of \$9,600-\$9,700. Presentation originally went into the 501-seat Barbizon showcase May 1, 1953 for a 20-performance run at a cost of \$8,075.

Limited engagement, suffered a loss of \$3,000, although the last 10 performances were sold out. Audience response during the last half of the stand prompted producers Howard da Silva and Arnold Perl to reopen the play at the Barbizon in September, where it continued until May 23. Total capitalization (Continued on page 58)

Drama Crisis Eased Via New Equity-League Pact; Touring Minimums Up

Possibility of an actors' strike on Broadway was averted last Friday (4) when Actors Equity and the League of N. Y. Theatre reached an agreement on a new contract. Principal changes for both actors and chorus members include a \$120 touring minimum, previously \$110, and a \$55 rehearsal minimum, previously \$50. Minimum for chorus personnel in New York was hiked \$5 to \$90. Agreement also allows chorus members to give two weeks' notice if getting promoted to a principal part.

Negotiations on the new minimums may be reopened after two years if the cost of living rises. A health insurance plan covering performers for a minimum six-month period was substituted for Equity's welfare payment demand. Contract also bars any welfare fund demands for a period of five years, and eliminates any further Sunday night benefit performances for the Equity Welfare Fund. New agreement is retroactive to June 1 and runs for three years, until May 31, 1957. Previous contract ran for two years. Run-of-the-play contracts have been extended from May 31 to June 30.

Two new types of contracts are included in the new agreement. One permits producers to sign actors for a run-of-the-play for a period of a year from the date of the first paid performance, and the other okays the signing of chorus personnel to a six-month contract only if they're paid \$10 over minimum. Equity's demand for a qualified stage managers list was dropped.

Card's 'Barber' Debut Set for Barter Theatre

Rossini's "Barber of Seville," done over in English in operetta style by Virginia Card, will have its debut week of June 28 at Barter Theatre, Abingdon, Va. Miss Card will take her own company down, and stage the work herself. Other barn dates are in prospect. Aim is for a N. Y. production, on Broadway or off, in the fall.

Miss Card's version of "Carmen" is current at the Paper Mill Playhouse, Millburn, N. J.

Plays on Broadway

Carousel

N. Y. City Light Opera Co. production of Richard Rodgers-Oscar Hammerstein 2d musical, based on Ferenc Molnar's "Lilium." Features Jo Sullivan, Chris Robinson, Barbara Cook, Don Blackey, Jean Handzik, John Conte, Staged by William Hammerstein, Jr. Set by Julius Rudel. Lyrics by Pageant, based on Agnes DeMille choreography; settings, Oliver Smith. Costumes, John Conte. Lighting, Jean Rosenthal. At City Center, N. Y., June 2, 1954; \$3.50 top.

Carrie Pipperidge..... Barbara Cook
 Julie Jordan..... Jo Sullivan
 Mrs. Mullin..... Winifred Heidt
 Billy Bigelow..... Chris Robinson
 Policeman..... John Conte
 David Bascombe..... Stanley Carlson
 Nettie Fowler..... Jean Handzik
 June Gird..... Mary Ray
 Enoch Snow..... Don Blackey
 Jigger Graig..... John Conte
 Hannah..... Robert Pageant
 Broadway..... Marjorie Lynn
 Army..... Marilyn Bladd
 2d Policeman..... William W. Reynolds
 Captain..... Boris Aplan
 Joshua..... Jay Velle
 Starkeeper..... Bambi Linn
 Louie..... Robert Pageant
 Enoch Snow Jr..... James Martindale
 Principal..... Russell Goodwin
 Townspeople: Marilyn Bladd, Lila Caputo, Tina Falcone, Barbara Ford, Ellen Matthews, Sheila Mathews, Dorothy Mirr, Gloria Saks, Greta Thorsen, Benjamin Bajorek, Dawin Emanuel, Russell Goodwin, George Thorsen, Martindale, Roland Miles, Benjamin Plotkin, William W. Reynolds, Joseph Tanner.

Dancers: Ann Barry, Ann Dunbar, Ruby Herndon, Ann Majors, Paul Miller, Eileen Milton, Maybelle Ray, Edeline Rine, Gene, Francine, Savary, Glen Turner, Rudy Jenkins, Don Little, Don Martin, Dick Rogers, Philip Salem, Mark Ward, Mark West.

Children of the Prelude: Claudia Crawford, Adele Newton, Chris Snell.

It's a matter of taste, and argument, whether this revival of "Carousel" is role for role, up to the superlative criteria of the original Broadway production of nine years ago. But the question bubbles the essential news that this revival is the best price-bargain in town, a mountain of a show, and Richard Rodgers-Oscar Hammerstein 2d at their best, and some would stay at their posts.

In "Oklahoma," the trailblazing author-producers started right off with a smash song, "Oh, What a Beautiful Morning," a boff novelty in a musical. For "Carousel," they continued curtain-raising innovation with an opening scene in which no word is spoken or sung—everything is pantomime. The facts are too familiar to need recitation—suffice that after the freshly imaginative openings, both shows are off to the races.

Barbara Cook may well be the member of the present company likely to gain the most prestige career-wise. Both in pertness of personality and in firmness of voice she is stand-out as Carrie. This role is not to say that the Julie Jordan role isn't well handled by Jo Sullivan, an actress of considerable sincerity, but her voice doesn't have the same carry and suffers somewhat in this awkward auditorium, which is tough on voices generally and lyrics always. Others in the cast likely to attract career-important attention and word-of-mouth are Winifred Heidt, Chris Robinson, Jean Handzik and Don Blackey. Miss Heidt is a singer who doesn't sing as a singer, having taken on the straight acting role of the eager matron owner of the merry-go-round and performing most convincingly. Chris Robinson, who has worked "Oklahoma" in London, does creditably as Billy Bigelow.

Opening night he secured a wow reaction on the classic song-soliloquy about prospective paternity. On some appearances he did not seem too intuitive about the light and shade of the characterization and rather over-enthusiastically followed the chalk-lines of the director. Perhaps in fairness to him, and the others, too, it should be added that with no road tour break-in, there was little chance to get saturated in the part.

The jovious "June Is Bustin' Out All Over" is expertly and warmly put across by Jean Handzik, whose backer-up of concert and Gilbert & Sullivan is evident in the richness of her tone and the success of her diction. She projects much charm over the footlights. The effortless ease of Don Blackey in the primly quaint Enoch Snow role is one of a great many perfect touches throughout the evening. He's played the role out of town. Jigger in "Carousel," like Jud in "Oklahoma" and the snitch who denounces Julie in "Show Boat," represents Hammerstein's flair for a little old-style hissing villainy. John Conte plays the role with considerable technical resource but a connoisseur in stage nastiness may prefer more animal and less actor, more Portuguese wharf-rat and less New York style. Still, it's a considerable feat of impersonation.

Conte is one of several actors who bring much stage savvy to the shorter roles. It's nice to see that suave old vaudevillean, Jay Velle,

back as Joshua the Heavenly Friend. The starkeeper is played with much drollery by Daniel Reed, a veteran of 40 years in stage and poetry platform.

There is, as a final value, Bambi Linn, who was with the original company. Hers is the wonderful beach ballet which was and is such a large segment of the score and act. Less the child of yore but by now a performer of wider experience and technical sureness, Miss Linn has recently had herself a well-paid career in tv.

All of the dancing seems to retain the basic flavor of the Agnes DeMille staging as reworked by Robert Pageant, who himself carries the main male hoofing responsibility. Pageant does fine in both departments, as choreographer and dancer, and has strong support in Dusty Worrall.

Production-wise, "Carousel" is up to the standards already demonstrated by Ken's William Hammerstein (his assistant: Mike Shurtleff) with due crediting also of Oliver Smith (settings); John Boyt (costumes), and Jean Rosenthal (lighting).

Legit Followup

Tea and Sympathy (ETHEL BARRYMORE, N.Y.)

With official end of the legit season, Deborah Kerr has vacated her starring role in "Tea and Sympathy" and John Kerr has also withdrawn as featured juvenile lead. Miss Kerr will resume the same part next fall in a touring production of the Robert Anderson drama. Meanwhile, Joan Fontaine has taken over as star of the Playwrights Co. and Mary K. Frank production, with Anthony Perkins as the bewildered schoolboy. It's the first Broadway appearance for both replacements.

The changes make little difference in the effectiveness of "Tea and Sympathy." Miss Fontaine is believable as the compassionate wife of the sadistic housemaster, giving a quiet, slightly reticent performance and, of course, bringing good looks and calm assurance to the part. She doesn't, perhaps, suggest the same degree of inner warmth that Miss Kerr did, so she seems slightly less emotionally involved in the plight of the harried student and, even in the climactic final scene, she gives the impression of being just a little aloof. That conclusive scene is still very moving, but possibly not quite as overwhelming as formerly.

As the agonized student, young Perkins seems just about as good as his predecessor. The characterization may be slightly more self-contained than Kerr's, but that appears to be merely a shading of personality, and no less effective in terms of the play. The performance is clear, direct, sensitive and very touching, and should establish Perkins as a highly promising juvenile. Incidentally, the young actor resembles his late father, Osgood Perkins, not only in appearance, but also vocally and in various mannerisms, and he suggests something of the late star's crisp authority.

The rest of the performance holds up unusually well for a long-run show, with notably creditable performances by Lelf Erickson as the cruel housemaster, John McGovern as the inept father, Florida Friebus as a magpie faculty wife and Dick York as the confused roommate. "Tea and Sympathy" still has the wallop for twenty more months of profitable business on Broadway. Hobe.

N.Y.'s Mitrop Sets Busy Opera-Orch Sked O'Seas

Florence, June 8. Dimitri Mitropoulos, director of the N. Y. Philharmonic-Symphony, is due here this week, after conducting operatic performance of Strauss' "Elektra" and Busoni's "Arlecchino" in Milan. He's to conduct the opera presentation of Puccini's "Girl of the Golden West" here next week, with Eleanor Steber and Mario del Monaco in the leads, and Curzio Malaparte as stage director.

Maestro then goes back to Milan for two such orchestral concerts at La Scala, to be followed by his first visit to Germany since 1931. He'll conduct programs in Munich and Cologne with the radio orches there, then two concerts each at the Salzburg Festival and Isola San Giorgio, Venice. He's due back in N. Y. Aug. 25.

Plays Out of Town

Gown of Glory

Pasadena, June 1.

Pasadena Playhouse production of drama in two acts (six scenes) by Irving Tullin, based on book by Agnes Sligh Turnbull. Stars: Dorothy Stone, James Macklin, features Sylvia Findley, Kerwin Matthews, Oliver Prickett. Directed by Helmut Horman. Set by Harvey Johnson. At Pasadena (Cal.) Playhouse.

The life of a parson's family in a turn-of-the-century smalltown is limned in Irving Phillips' new script, based on Agnes Sligh Turnbull's novel. It has some film possibilities, in the vein of "One Foot in Heaven," which Phillips also scripted. But despite its charm and graciousness, as befits the period, it has nothing to offer the theatre, save perhaps as an entry for a summer stock group with enough apprentices to handle the 19 roles without straining the budget. For regular commercial production, the script is too fragile to sustain the economic weight it carries.

Plot covers the crisis in the life of the parson who fears he's slipping and whose daughters are in the midst of romantic unhappiness. It's worked out glibly, and perhaps a bit patly, in six scenes that encompass such aspects of small-town life as church committees, middle-aged romances and gossip.

Helmut Horman has directed a Pasadena Playhouse tryout cast with a leisurely pace in keeping with the script and there are some good performances that sustain interest. Dorothy Stone is fine as the mother and James Macklin is good as the parson, with okay supporting characterizations from Oliver Prickett, James Almanzar, Kerwin Matthews and Roberta Korte. Sylvia Findley stands out as one of the daughters in a performance that merits film attention.

Harvey Johnson has contributed an excellent paragon livingroom set.

Step Into My Parlor

Hammoncton, N. J., June 1.

Mill Playhouse production of farce in three acts by Paul Purcell. Features James Reese, Pamela Simpson, directed by Lawrence Carra. Set by Paul Georges. At the Mill Playhouse, Pleasant Mills, Hammoncton.

This first play by a young American writer is also the third preem attempted by the Mill Playhouse, now in its fourth season in the wild and wooded lake country, near Hammoncton, in southern New Jersey. Previous tryouts by the group were "The Cat in the Cage" in 1952 and "Two Dozen Roses" late last month. Previously, the spot has been a strawhat, but this season is experimenting on a year-round basis, having opened in January.

For a group like this—and the Mill Playhouse company is an exceptionally good one—and for summer presentation, "Step Into My Parlor" is admirable material. It is light (although not exactly in the "farce" category that the billing suggests), a single-setter with a small cast and deals with a problem that is stirring more than one college campus these days.

Its status as a commercial Broadway possibility is not so clean: "Step Into My Parlor" is one of those nice little comedies that seldom fare well on Broadway these days. However, the writing is literate, the characters interesting and reasonably authentic, and mechanically the show is okay. So if the rather academic topic tackled by the playwright finds favor, so may the play.

Entire action takes place in the home of a professor of philosophy in a small, impoverished Vermont college. Yet it involves an odd zoological happening that brings publicity and money, with an assortment of plot complications, including the standard romantic angle, and a switch happy ending. The final scenes of the last act are especially lively and send the onlookers out laughing.

Direction of Lawrence Carra is a feature of the production, particularly as show was put on with only 10 days' rehearsal. Cast has three importations from Broadway, plus the regular resident players. James Reese, one of the three, is a stand-out as the old professor, fussy, inherently kindly and quaintly amusing. Pamela Simpson as his long-suffering wife, Gubi claims to be his daughter, quite Edmunds as a reporter, and G. Ward, as an eccentric old zoologist are all good.

Incidentally, this play is not to be confused with the identically titled melodrama by John and Mary Risjan, tried out in strawhats in 1937.

Scot Celtic Ballet In U.S. Bow at Jacob's Pillow

Lee, Mass., June 8.

Ted Shawn has some unusual features lined up for his 13th season of the Jacob's Pillow Dance Festival near here. The Celtic Ballet of Scotland, headed by Margaret Morris, will make its U. S. debut here July 28, and stay three weeks. The Lester Horton Dance Theatre will be here from California, July 22, and Alicia Markova same date.

Other events over a 10-week season that starts July 2 include Alexandra Danilova & Co., Charles Weidman Co., Geoffrey Helder & Co. (from Trinidad), John Butler Dance Theatre, Emerston & Jayne (from London, also in their U. S. debut, Parel Lang & Co., Hadassah & Co., Ram Gopal, Kurt & Grace Graft, Negro Dance Theatre, Lotte Goslar, Andre Eglevsky, and the American Mime Theatre.

'Aleichem'

Continued from page 57

for the production, including the original \$8,075 outlay and the \$3,000 loss, was \$18,750. Investment was paid back six weeks after the reopening.

100 Theatre Parties

Production returned to the Barabizon with an advance sale of \$50,000. During its run "Aleichem" sold blocks of over 200 seats to more than 100 theatre parties. Initial four weeks of the reopening were completely sold out to parties except for Saturdays and Sundays, which were left open for b.o. sales. About 150 tickets for approximately 150 performances were made available to teachers, students and trade unions at a 50% discount.

During show's inaugural stand, Actors Equity stock minimums were paid to all but two performers, who received the \$25 off-Broadway minimum. When presentation resumed, the Equity stock minimum level was maintained, with no performer getting less than \$100 towards the end of the run. Show, however, did have some off-Broadway concessions.

Second company of "Aleichem" was formed to play a limited four-week Chicago engagement, which was extended to eight weeks. Cost of the Chi production was approximately \$21,000, of which \$18,000 was recouped. Production there was put on off-the-loop at the 11th Street Theatre and opened to an advance theatre party sale of \$35,000. Performer wages ran from \$120 to three \$250 salaries.

Next season's tour is set to begin Oct. 19 in Hartford. A pre-selling campaign has been inaugurated with 10 performances of a two-week stand (Nov. 2-14) at the Walnut, Philly, already sold out. Producers only make five performances a week available to theatre parties. In certain road locations, show will be taken over by local managers in a joint production deal with Rachel Productions. It's figured the \$18,000 recovered from the Chicago engagement will be enough to cover the cost of sending out the road company.

Album Profit

The "Aleichem" album cost about \$3,000 to make and distribute. Approximately 4,000 copies have been sold at a profit of about \$1,500. Waxery is bringing out another album, "Sholom Aleichem Suite," composed by Serge Hovey, who did the music for the play. Suite, a new work, was premed May 22 at the Brooklyn Academy of Music. Total cost of talent for the recording of the suite was about \$1,600, independent of royalties and pressing.

Contemplated filmization of "Aleichem" is being considered for distribution to the approximate 1,600 Jewish community centers equipped with facilities for showing pix. Celluloid version would be made in 35m and then reduced to 16m. Nothing definite has been set on a tv series, but the producers have been broached with the idea, and a pilot will probably be made.

Rachel Productions doesn't intend releasing the amateur rights to "Aleichem" for some time, at least until the windup of the tour. Bids for foreign productions of the work have been received by the producers, with a British production a strong possibility.

Production plans for next season call for a fall presentation of "Sandhog," a musical play. As yet no house has been set.

Barns Balked

Continued from page 57

Joey, "Bandwagon" and "Boys From Syracuse." There's been some disgruntlement registered regarding the terms being asked on "Oklahoma," which some allos are offering.

Another beef presented has been against the producer holdup on the stock release of such shows as "Dial M For Murder" and "Sabrina Fair." Former play wound up a limited-run road tour recently, while the latter property is in its 30th week on Broadway.

Still causing some dissatisfaction among the rustic ops are the high salary demands of various performers. Feeling is that payments of \$2,000-\$2,500 to stars is exorbitant, with \$1,000 more in keeping with summer theatre economics. In some cases royalty demands are felt to be too high, but there's been no organized stand by the stock managers, as was the case last year with "Moon Is Blue."

Operating costs are continually increasing. As are cited by one manager, staff salary demands grow higher each summer for both returnees and newcomers. Biz stimulation via theatre parties appears to be gaining momentum. Whether tryouts this season will equal those of recent years can be determined as yet, since full schedules for a number of theatres haven't been completed.

Steady Tent

Large al fresco operations have had their production slates pretty well made up for the past few months. An abundance of name performers have been lined up for these outdoor showcases. Tent theatres are holding steady as important legituner outlets. Musicals slated for wide production this summer include "Oklahoma," "Anything Goes" and "Song of Norway," besides the standard opérettes.

Topping the summer theatre star list this season are Helen Hayes and Tallulah Bankhead. Former will be spotlighted in a four-week play series at the Falmouth Playhouse, Dennis, Mass., after which she heads for the Coast for another four-week stand at the Huntington Theatre, Hollywood.

Miss Bankhead will tour the rustic trail in a tryout of "Dear Charles." Also touring this summer will be Margaret Truman in "Autumn Crocus."

Other names on the barn circuit this summer will be Joe E. Brown ("The Show Off"), Barbara Bel Geddes and Hiram Shirmann ("Little Hut"), Magda Gabor ("The Queen Was in the Parlor"), Joan Blondell ("Happy Birthday"), Ann Harding ("I Remember Mama"), Rudy Vallee ("Jenny Kissed Me"), Bert Lahr ("My Three Angels"), Victor Jory ("Angels"), Mary Astor ("Late Love"), Steve Cochran ("Heaven Can Wait"), Farley Granger ("Hasty Heart"), Pat O'Brien ("Front Page"), and Zachary Scott and Ruth Ford ("Too True to Be Good").

Brian Donlevy is a possibility in "The Country Girl." Constance Bennett, Paul Lucas and Kay Francis are among others being offered barn producers.

Johnson-Never' Comedy Looks Light in London

London, June 8.

"It's Never Too Late," domestic comedy by Felicity Douglas, presented last Thursday (3) at the Westminster Theatre by Ralph Birch, has moderate prospects, mainly because of the marquee lure of Celie Johnson. It is mostly a dull, uninspired piece which would appeal to a limited-type audience.

Other prominent roles in the three-act are played by Mary Merrill, Ian Hunter and Anthony Ireland. Joan Swinstead directed.

Laurier Lister presented "Joyce Grenfell Requests the Pleasure" at the Fortune Theatre last Wednesday (2), with the star supported by three dancers, Beryl Kaye, Paddy Stone and Irving Davis who recently returned from an American tour. All the character sketches were authored by Miss Grenfell while the choreography for the dance sequences is arranged by Alfred Rodriguez and Wendy Toye.

The production was warmly received and generally liked by the national crit. It has every chance of success in this intimate but off-the-beaten-track theatre.

Barn Season Gets Underway

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"Smoke"; 22, "Your Uncle Dudley"; 23, "Be Your Age"; Aug. 5, "The Animal Kingdom"; 12, a new play; 19, "Private Lives"; 2, "Antony and Cleopatra"; Sept. 2, "Lullaby"; and 8, "Fourposter."

Sea Cliff Cuts Tabs

In effort to hypo weeknight attendance, the Sea Cliff (L. I.) Summer Theatre is cutting the admission tab for Monday-Thursday performances. Previous top of \$3.60 is being lowered to \$2.50 on Monday and Tuesday and \$3.30 on Wednesday and Thursday. The \$3.60 top will remain on Friday and Saturday, with some seats scaled at \$4.00.

Barn is also pitching for week-night theatre parties. Reductions of 10% and 20% are being offered, respectively, on the purchase of blocks of 65 and 125 tickets. A 10% slice is also being offered season subscribers. Silo begins its seventh season June 28 with a try-out, "The Lady Chooses," new title of William McCleery's "Side by Side." Comedy is also being done at the Westport (Conn.) Country Playhouse for one week beginning Monday (14). Faye Emerson will star in the play at both locations.

Michigan Tryouts

"Shut the Door" and "Maid to Order," two tryouts, will be presented this summer at the Ramsdell Opera House, Manistee, Mich. Former show will run July 7-11, while latter entry will wind up season Sept. 1-6. Opener at the theatre will be "The Importance of Being Earnest" July 1-4.

Resident company, which will include professional magician Douglas Andrews, will be directed by Madge Skelly.

Robin Hood's 18th

Arden, Del., June 8. Robin Hood Theatre here begins its 18th season of professional summer stock June 21 with "The Little Hut." Plans call for 11 plays to be presented during the season, of which two will be tryouts as yet not selected. Performances will be given Monday-Saturday nights, with a Saturday matinee contemplated.

Co-producers and directors at the barn are Stanley Phillips and Neil McKenzie. Theatre is operated by Windsor Lewis, under the direction of P. M. Productions.

New Ontario Barn

Orillia, Ont., June 8. Ontario will have another new straw hat this season, semi-pro like the one in Sarnia, but with an unusual setup. Clayton-Ford Productions, Toronto, are group headed by Donald H. Ford, is providing a nucleus of 12 actors, with amateur Orillia Players furnishing small-part players and stage assistants. Season will be 12 weeks.

Outfit will use Couchiching Park Pavilion here, opening June 16 with Gerald Savory's "George and Margaret," followed by "George Washington Slept Here," with five Orillia acts already cast.

Virginia Beach Tryout

"Angel With the Big, Big Ears," new play by Romeo Muller, will be tried out July 6-10 at the Theatre-Go-Round, Virginia Beach, Va.

Muller's "With Drum and Colours," sketched for Broadway production next fall by Eddie Hyams' Wardwin Productions, premed at Theatre-Go-Round last summer.

Lakeside Tryout

Reginald Lawrence's "A Summer's Day" will be tried out at the Lakeside Summer Theatre, Landing, Lake Hopatcong, N. J., Aug. 3-8. Barn, under the new management of Herbert Machiz, begins its season June 29 with "My Three Angels."

Productions will be offered Tuesday-Sunday evenings, with Wednesday matinees.

12th Chatham, Mass., Season Monomoy Theatre, Chatham, Mass., begins its 12th season June 30 with "Bell, Book and Candle." Production slate includes the try-out of a new comedy, "The White Sheep of the Family," to be presented July 28-31. Performances will be offered Wednesday-Saturday evenings, with a Thursday matinee.

Tom Tryell returns to the barn as director; while Rose Pasourelli will be general manager for her seventh year. Mary B. Winslow is owner-producer of the operation.

Old Log Underway in Mpls.

Minneapolis, June 8. Old Log straw hat season here again will comprise 14 weeks and will include six Broadway produced plays never seen here and

at least one drama premiere, according to director Don Stolz. Season opens tomorrow (Wed.) with "The Fourposter." Plays to be presented for the first time in this area are "Love and Let Love," "Jane," "The Happy Time," "Remains to Be Seen," "His and Hers" and "The Big Knife."

Vagabonds Get Ready

Greensboro, N. C., June 8. The Vagabond Players, regionally operated pro repertory theatre group, are preparing for their 14th season June 29 at Flat Rock. Theatre again will be a tent, for the third season, with a seating capacity of 500.

Robroy Farquhar, who organized the Vagabonds in New York in 1937 and brought the group to Flat Rock in 1940, will be the managing director.

Chi Barns

Continued from page 57

In "The Showoff" and Wally Cox in "The Vegetable Man." This is Migatz's fourth year at this location.

Evanston's Showcase Theatre starts its summer schedule tonight (Tues.) with Carl Betz, recently with the touring "My 3 Angels," starring in Patrick Hamilton's "Rope." Slated to follow in two weeks will be a revue, "On the Lighter Side." Producer Hope Summers is lining up names and semi-names to round out the hot-weather run.

The East Eden operation opens its tent Friday (11) with "Papa Is All," as the first of seven summer stock offerings produced by Aleck Gingsiss, with John Bettenbender and Eugene O'Sullivan sharing directorial duties. Since East Eden sticks to its own repertory group, its entire schedule is firmed up. "Streetcar Named Desire" follows the opener, with "Lady's Not for Burning," "Anna Lucasta," "Bell, Book and Candle," "Playboy of the Western World" and "Voice of the Turtle" logged in, in that order.

Tenhouse's Seventh

Also bowing this week is Herb Rogers' Tenhouse Theatre in Highland Park, which starts its seventh season Friday (11). Rogers has shelled out some \$60,000 for a new 1,200-seat theatre-in-the-round layout. Featuring the professional company that alternates between the Highland Park summer theatre and his wintertime Palm Springs, Fla., theatre, the producer has laid out a 14-week season, starting with "The Fourposter." Michael Ferrall returns as director.

Switching to the star policy this year is the Music Theatre, non-profit enterprise headed up by B. K. Goodman and Frank Hutchins, which opens Friday (11) with "Oklahoma." John Elliott is getting star billing as Curly. The 12-week schedule will again be directed by David Timhar, with Leo Koop conducting. Management is dickering for name headliners for the subsequent musicals.

Co-producers Phil Tryell and Tony De Santis launch their Drury Lane season June 18, continuing with names. Set for the opener of the 12-week roster is Margaret O'Brien in "Jenny Kissed Me," which will be followed by Kent Taylor (tv's Boston Blackie) and Lois Collier in "There Is Always a Murder," scripted by Ken Parker. Paul Crabtree has been brought out as director.

Chevy Chase preems June 22 under the auspices of Community Theatre Assocs., with Lee Fulle producer for the resident company. "Papa Is All" launches the 11-week program of one-weekers.

New addition to the Equity roster is Playwrights Theatre, which has turned pro for its Shakespearean festival starting June 15. A fresco summer offerings will be staged in the courtyard of the Art Center under the patronage of Mrs. Ellen Borden Stevenson, former wife of the 1952 Democratic presidential candidate.

An added starter joins the Chi area summer theatre lineup July 6 when Marshall Migatz opens the Fox Valley Playhouse for a series of musicals. Playhouse is a converted 1,000-seater filmhouse similar to Migatz's Salt Creek Theatre already in operation. "Carousel" leads off the schedule of two-weekers.

'Moon' Opener at Bucks, Pulls \$7,800 for Nine

New Hope, Pa., June 8. "Moon Is Blue," opening bill at the Bucks County Playhouse here, pulled in around \$7,800 in nine performances. Jerome Cowan starrer, which played the barn last week, had an extra performance June 5. House did near-capacity business at all performances, except the Wednesday and Saturday matinees.

Top at the 432-seater is \$3.75 Saturday night, \$3 Wednesday-Friday night and \$2.50 Monday and Tuesday night, with the matinees also going at that price. Capacity gross at the barn is \$7,000, but heavy subscription patronage at reduced fees cuts into take. "Cocktail Party," current tenant at the silo, was sold out in advance. Included in the cast of the T. S. Eliot play, which is in, for a two-week run at the Playhouse, are Ilka Chase, Uta Hagen, Edna Best, Murray Matheson, Philip Bourneut, Cowan, and Richard Waring.

N.Y. Ballet Sock

\$47,800, Chi

Chicago, June 8. With only three attractions splitting the traffic, Loop biz showed improvement over the previous frame. Weekend biz was big. Legit larder is down to one entry this week with both "Twin Beds" and the N.Y. City Ballet exiting.

Estimates for Last Week
N.Y. City Ballet, Civic Opera (2d wk) (\$4,300; 3,600); early \$47,800 for final eight performances; departed Sunday (6).

Twin Beds, Blackstone (2d wk) (\$3,700; 1,358); About \$11,075; exited Saturday (5).

Time Out for Ginger, Harris (21st wk) (\$4,150; 1,000) (Melvyn Douglas). Topped \$16,600.

'PORGY & BESS' \$30,500 FOR WEEK IN DENVER

Denver, June 8. "Porgy and Bess" took in almost \$30,500 at the Auditorium here last week. Take includes tax, which the non-profit show retains. Musical is laying off this week prior to opening at the Curran Theatre, S.F., Monday (14).

'Picnic' \$15,840, L.A.; 'King and I' \$53,500

Los Angeles, June 8. After one postponement, Leo Fuchs' production of "The Comedian" rekindles the Civic Playhouse tonight (Tues.) to give the town three legit offerings.

Last week, both of the downtown houses registered fine business with their traveling attractions. The Baltimore hit \$15,840 for the first stanza of a three-week visit with "Picnic." Initial two frames are on Theatre Guild season. Across the street "King and I" registered \$53,500 for the third frame.

'Brig.' 35G, Frisco

San Francisco, June 8. Balmy weather is driving many to the hinterlands. Sole legit offering "Brigadoon," at the Curran, with Pamela Britton, William Johnson and Dorothy MacNeil, did a fair \$35,000 for its third week.

Current Road Shows

(June 7-19)

Brigadoon—Curran, S. F. (7-12). Evening With Beatrice Lillie (Beatrice Lillie)—Ford's, Balto. (7-12).

King and I (Yul Brynner, Patricia Morison)—Philharmonic Auditorium, L. A. (7-19).

Picnic (Ralph Meeker)—Biltmore, L. A. (7-19).

Porgy & Bess—Curran, S. F. (14-19).

Seven Year Itch (Eddie Bracken)—Pabst, Milw. (7-10); Parkway, Madison (11-12); Lyceum, Mpls. (14-19).

South Pacific (Jeanne Bal, Webb Tilton)—National, Wash. (7-19).

Time Out for Ginger (Melvyn Douglas)—Harris, Chi (7-19).

Twin Beds—Blackstone, Chi (7-12).

Johnny Martin, from the cast of "Indiscretion of an American Wife" (Coco) opens production singer at Bimbo's Frisco, June 17 for six weeks with a brace of six-week options. Joey Bishop, comic, opens on the same bill.

B'way Biz in Seasonal Tailspin; Center \$44,200, Fontaine \$24,700, 'Caine' \$33,700, 'Sabrina' \$12,100

Broadway hit the seasonal skids last week following a period of spotty and downbeat biz. Virtually all but the solid sellouts got clipped. Stanza got off to a weak start Memorial Day (31), with a general sag in attendance at most of the holiday matinee and evening performances.

Present indications and past precedent point to a continuation of the decline, with the weaker entries gradually bowing out. Usual pattern of slack summer trade is expected to continue until about mid-August. There were no closings last week, but "Girl in Pink Tights" is scheduled to shutter Saturday (12).

Estimates for Last Week
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% amusement tax, but grosses are net; i.e., exclusive of tax.

Anniversary Waltz, Broadhurst (C) (9th wk; 67; \$4.40; 1,160; \$28,000) (MacDonald Carey, Kitty Carlisle). Over \$15,400 (previous week, \$20,600).

By the Beautiful Sea, Majestic (MC) (9th wk; 68; \$6.60; 1,510; \$58,000) (Shirley Booth). Almost \$40,100, with two theatre parties cutting into take (previous week, \$45,400).

Caine Mutiny Court Martial, Plymouth (D) (20th wk; 156; \$5.50-\$4.80; 1,062; \$33,500) Barry Sullivan, Lloyd Nolan, John Hodiak. Over \$37,700 (previous week, \$33,700). Barry Sullivan replaced Henry Fonda last week.

Can-Can, Shubert (MC) (57th wk; 452; \$6.60; 1,361; \$50,160). Just \$48,000, first time in show's run that biz has fallen below capacity (previous week, \$50,400).

Carousel, City Center (MC) (1st wk; 8; \$3; 3,090; 50,160). Opened last Wednesday (2) to unanimously affirmative notices, with a gross of almost \$44,200 for the first eight performances. Regular two-week limited engagement has been extended an extra week until June 20, with possibility that stand may be stretched even further.

Fifth Season (C) (72nd wk; 571; \$4.40; 1,056; \$25,227) (Menasha Skulnik, Richard Whorf). Remained at nearly \$14,600. Comedy closes for a summer vacation following the June 26 evening performance and is scheduled to reopen Aug. 22, with replacements for the two stars.

Girl in Pink Tights, Hellinger (MC) (14th wk; 107; \$6.60; 1,527; \$53,000) (Renee Jeanmaire, Charles Goldner). Almost \$22,900 (previous week, \$31,400); closes Saturday (12).

Golden Apple, Alvin (MC) (7th wk; 55; \$4.40-\$3.30; 1,150; \$40,807). Nearly \$22,800 (previous week, \$24,800).

John Murray Anderson's Almanac, Imperial (R) (26th wk; 204; \$6.60; 1,400; \$50,000) (Hermione Gingold, Billy DeWolfe). Over \$22,100 (previous week, \$30,400).

King of Hearts, Lyceum (C) (10th wk; 74; \$5.50-\$4.40; 995; \$23,389) (Donald Cook, Jackie Cooper). Almost \$13,700 (previous week, \$16,100).

Kismet, Ziegfeld (MD) (27th wk; 212; \$6.60; 1,528; \$57,908) (Alfred Drake). Over \$56,100 (previous week, \$58,000).

Oh Men, Women, Miller (C) (25th wk; 208; \$5.50-\$4.40; 920; \$23,248) (Franchot Tone). Nearly \$15,700 (previous week, \$17,500).

Ondine, 46th St. (D) (16th wk; 124; \$7.15; 1,139; \$41,644) (Audrey Hepburn, Mel Ferrer). Over \$41,000 (previous week, \$42,292); closes July 3.

Pajama Game, St. James (MC) (4th wk; 28; \$6.60; 1,571; \$51,717) (John Raitt, Janis Paige, Eddie Foy, Jr.). Nearly \$51,400, with one theatre party cutting into take (previous week, \$51,600).

Remarkable Mr. Pennypacker, Coronet (C) (23rd wk; 181; \$7.15; 1,027; \$28,262) (Burgess Meredith, Martha Scott). Almost \$14,700 (previous week, \$16,000).

Sabrina, Oak (C) (29th wk; 229; \$5.50-\$4.40; 1,172; \$29,000). Almost \$12,100 (previous week, \$26,800). Leora Dana and Tod Andrews took over last week for Margaret Sullivan and Joseph Cotton.

Seven Year Itch, Fulton (C) (81st wk; 645; \$5.50-\$4.40; 1,063; \$24,000)

(Tom Ewell): Nearly \$16,200 (previous week, \$18,400).

Sold Gold Cadillac, Music Box (C) (81st wk; 245; \$5.50-\$4.40; 1,077; \$27,811) (Josephine Hull). Over \$24,700 (previous week, \$25,000). Star still out of the cast, with Ruth McDavitt subbing.

Tea and Sympathy, Barrymore (D) (36th wk; 285; \$5.50-\$4.40; 1,060; \$28,300) (Joan Fontaine). Nearly \$24,700 (previous week, \$28,700). Joan Fontaine replaced Deborah Kerr last week.

Teahouse of the August Moon, Beck (C) (34th wk; 272; \$5.50-\$4.40; 1,214; \$31,681) (David Wayne, John Forsythe). Held at nearly \$32,200.

Wonderful Town, Winter Garden (MC) (68th wk; 524; \$6.60; 1,510; \$54,173) (Carol Channing). Almost \$29,000 (previous week, \$30,400).

Miscellaneous
Sea Gull, Shubert (D) (4th wk; 32; \$3.30; 1,150; \$22,800). Nearly \$21,000 (previous week, \$22,600).

Olney Barn Thin \$2,400 'Teeing Off With 'Party'; Fletcher's Double Duty

Washington, June 8. Olney (Md.) Theatre, D.C. area's leading strawhattar, did a thin \$2,400 for its initial week of the summer, with "Cocktail Party." Bramwell Fletcher and Marjorie Gaten were imported from New York to handle the leads.

Olney Theatre is being operated for the second year by Players, Inc. alumni offspring of the Catholic U. school of speech and drama. Week runs from Wednesday through Sunday, with Monday and Tuesday off.

"Cocktail Party," looking somewhat stronger at the boxoffice for its second and final week, got favorable reviews from the Baltimore critics and rough ones, generally, from the Washington papers. Result is that the theatre, located about half way between the two cities, is drawing strongly from Baltimore and not so well from D. C., so far.

In addition to his acting chores, Fletcher is directing "Outward Bound," second play of the season, which opens June 16 for a fortnight stand. Margaret Wycherly and Katherine Doucet will be down from New York as guest stars. Third and fourth plays will be "Candida" and "Venus Observed," although their order isn't determined yet. Margaret Phillips will star in both.

'PACIFIC' \$31,000 FOR 3D WASHINGTON WEEK

Washington, June 8. Third week of "South Pacific" at the National Theatre drew almost \$31,000 at the weekticks.

Advance sale, however, is building and is larger now than when the production opened, so that stronger weeks are ahead, according to house manager Ed Plohn.

Chilly Opener For 'Madam' In St. Louis With 5½G Take

St. Louis, June 8. A crowd of 7,500 for an estimated gross of \$5,500 was on deck Thursday (4) for the teoff of the 36th consecutive season of the Municipal Theatre Assn. that sponsors al fresco entertainment in Forest Park. The first local outdoor presentation of "Call Me Madam," has Elaine Stritch, Russell Nye, Ken Smith and Dorothy Coulter in the lead roles.

It was the coldest opening in the organization's history, with the temperature just above 50. The play runs 11 nights and will be followed by "New Moon" Monday (14).

'Itch' Fast 18½G, Cleve., 2d

Cleveland, June 8. Second week of "Seven Year Itch" dragged in around \$18,500, extra good, at the Hanna last week. Comedy topped by Eddie Bracken drew \$19,137 on initial stanza in the 1,500-seater with a \$3.50 top. House managed by Milton Krantz officially closed its season Sunday (6).

Barn Notes

Ron and Ruth Rawson, who last year operated a split-week season between the Westhampton (N. Y.) Playhouse and the John Drew Theatre, East Hampton, N. Y., will concentrate solely on the latter location this summer. Husband and wife team will inaugurate an eight-week season at the John Drew July 12 with "Song of Norway." "A Burst of Summer," a new play by A. B. Shiffrin, will be tried out by Don Walker at the Buck County Playhouse, New Hope, Pa., week of July 12. Walker contemplates presenting the play on Broadway next season.

Michael Higgins returns to Wellesley, Mass., for another summer of modern and classical repertory with the Group 20 Players. He'll have the lead in "The Crucible," outfit's second production, week of June 30. Lamar Clark setting up boxoffice work for the Pocono Playhouse, Mountainhome, Pa. Joel Ashley, who played opposite Mae West in "Catherine Was Great" and Elizabeth Bergner in "The Two Mrs. Carrills," signed to lead roles for the summer at Elitch's Gardens, Denver.

Imogene Coca will appear at the Westport (Conn.) Country Playhouse, week of June 28 in "Happy Birthday." Morton da Costa, scheduled to direct seven of the 13 plays to be put on at the Playhouse in the Park, Philly, this summer, has been released from one of his commitments by theatre's manager, S. M. Handelsman, so as to enable him to direct the Margaret Truman package, "Autumn Crocus," replacing Ezra Stone. Da Costa was relieved of his staging assignment on "Affairs of State" at the Playhouse, with John O'Shaughnessy engaged to handle the chore.

Melody Circle, new tent theatre at Allentown, Pa., bows June 22 with "Pal Joey." Rebinah Stone, casting director for Jose Ferrer, will appear in "Mamba's Daughter," starring Ethel Waters, at the Salt Creek Summer Theatre, Hinsdale, Ill., for two weeks beginning June 18. Actor Barney Biro has changed his name to Barney Biro. Only summer operations being permitted to produce "Sabrina Fair" during its New York run are the Playhouse in the Park, Philadelphia, and the University of Michigan Drama Season, which is currently touring the comedy at the Lydia Mendelsohn Theatre, Ann Arbor, Mich. Play will be put on in Philly week of

Aug. 16 with Kim Stanley and John Baragrey heading the cast. Fayne Blackburn will be leading lady this summer at the Lake Whalom Playhouse, Fitchburg, Mass. Monroe (N. Y.) Playhouse, begins a nine-play season July 8 under production auspices of Joan Mack. "Theatre of Mr. Poe," adapted by Paul Shyre from a series of short stories and poems by Edgar Allan Poe, is being sent out on the rustic circuit under an Actors Equity contract by Pryor-Mexa, Ltd. Shyre is directing the production, which utilizes three performers and is presented as a dramatic narrative sans scenery and costumes.

Season at Lucille Lortel's White Barn Theatre, Westport, Conn., gets underway Sunday (13) with "Clarence Derwent" in "Nathan the Wise." Bob Shaver plays the male lead in "Call Me Madam" at Highland Park, Ill., for two weeks beginning June 23. Betty Field will make barn appearances this summer in "The Country Girl," "The Time of the Cuckoo" and "Ethel Frome." William Prince and Fay Bainter will appear with John Carter and Kay Medford in the cast of "Put Them All Together," which Viola Rubber plans to bring to Broadway next season following barn tryouts this summer. Ezra Stone has withdrawn as director of "Autumn Crocus," in which Margaret Truman will tour the strawhat circuit this summer. Stone, however, will remain as Miss Truman's consultant.

Art Ostrin, candy and souvenir program hawk at the St. James Theatre, N. Y., will appear on the barn circuit this summer as Og in "Finian's Rainbow," making his initial appearance July 26 at the Melody Fair, Toronto. Jack Palancy will star in "Dark of the Moon" at the Somerset (Mass.) Playhouse, week of Aug. 23. Lily Lodge, daughter of Connecticut's Gov. John Davis Lodge, will appear in the first two plays at the Westport (Conn.) Country Playhouse, which begins its season June 14. Foothill Playhouse, Bound Brook, N. J., began a 16-week season last week (2) with "Affairs of State." Christine Lechner is stage manager at the barn.

Lakewood Theatre, Skowhegan, Me., went into its 54th year of operation Saturday (5) with John Emery and Tamara Geva in "The Guardsman." "Put Them All Together," a new play, will be tried out at the Bucks County Playhouse, New Hope, Pa., in July, with Kay Medford, Janice Carter and Sidney Gordon in the cast. Fay Bainter is also a possibility for the production.

Wing's Community Plays In 50% Season Upbeat

With five new play additions, American Theatre Wing's Community Plays registered a performance upbeat of approximately 50% over last year during its past season, which wound up last week. Of nine plays performed in the New York area during the recently ended season, five were new dramatizations pertaining to the health and social welfare subjects which Community Plays concentrates on.

Most recent play entry, Esther Hawley's "For Those Who Follow," was premiered recently in Atlantic City at the National Tuberculosis Assn.'s 50th annual meet. Another play relating to tuberculosis, "No Door Is Shut," also by Miss Hawley, has been playing continuously in the metropolitan area for seven years. It's also been done abroad and has been translated into Spanish for presentation to Latino Gothamites.

Besides the nine plays put on in the N. Y. area, 11 more are in production throughout the U. S. and abroad. Scripts with stage directions and production schemes are available for distribution, with over 100,000 having already been sent out to amateur and professional groups.

Scotland Legit Bits

Robertson Hare and Ralph Lynn to join forces again in new farce, "Party Spirit," due at King's Theatre, Glasgow, July 12. Vera Pearce also pacted. Jevan Brandon-Thomas to act as megger of "Keep in a Cool Place," new comedy by William Templeton, set to visit Lyeum Theatre, Edinburgh, July 12, with Roger Livesey heading cast. Others in play will be Jean Cadell, Hy Hazell and James Gibson. London theatrical managements dickering for the James Bridle comedy, "Meeting at Night," lately produced at Citizens Theatre, Glasgow.

Carter Barron Amphitheatre Looks to Boff D.C. Year In 5th Season Teeoff

Washington, June 8. Carter Barron Amphitheatre opens for its fifth season Thursday night (10) with its most varied program and with a strong advance hint that this will be its best year at the boxoffice.

The 4,000-seat bowl, named for the late Metro studio contact with the Government and Loew's division manager, under management of the Feld Bros., and teas off with a run of Gilbert & Sullivan repertory by the American Savoyards, slated to run through June 19.

Teamed with the Sullivan operettas will be the newest unit of "Dancing Waters," fountain ballet import from Germany. This will be the seventh unit in the U. S. Tomorrow night (Wed.) there is to be an invitation preem and explanation of "Dancing Waters," with press coming from as far away as Richmond and Baltimore, and nearly 3,000 tickets distributed among Government brass.

Most encouraging advance sign was the sale—in three weeks—of 12,500 "Value Books" for the Amphitheatre. Books, at \$2.50 apiece, contain coupons for all events and are good Sundays through Thursdays. One coupon is good for a free ticket. Others are good for either \$2.50 or \$3; one is good for a twofer, the others offer 50c. reductions on any price ticket for each attraction. Helen Richards, New York pressagent, has been imported to serve as house manager and work on publicity in conjunction with David Pollard, vet motion picture publicist.

Barron Amphitheatre opened in 1950 with Paul Green's symphonic drama, "Faith of Our Fathers," written on order in conjunction with the Sesqui-centennial celebration of the national capital. In 1951 it went a second season. Season of 1952 saw the bowl in Rock Creek Park operate with a three-week stand of the Ballet Russe, and fill in the remainder of the summer with free concerts by the military service bands in this area.

Last year a syndicate headed by Constance Bennett ran a season of musical revivals. Artistically successful, the operation nevertheless went a reputed \$175,000 in the red.

London Legit Bits

As soon as she closes in Jack Hylton's "Wish You Were Here" at the London Casino June 12, Shani Wallis goes into Hylton and George & Alfred Black's Adelphi revue, "You'll Be Lucky," replacing Sally Barnes, who is to play the lead in the Jewell & Warriss revue at the Hippodrome, Coventry, for the summer season. Merl Bethold, American dancer, has also been included in the Adelphi show, after finishing a season in Paris.

After Ruth Draper's four weeks' season at the Duke of York's Theatre, where she closes July 10, Laurence Olivier Productions will stage "The Green Man," based on Gilliat & Lauder's film hit, with Brian Reece and William Kendall starred.

Current London Shows

London, June 8. (Figures denote premiere dates)
Airs Shoestring, Royal Ct. (4-22-53).
Angels in Love, Savoy (2-11-54).
Boy Friend, Wyndham's (12-1-53).
Cockles & Champagne, Saville (3-28-54).
Dark Light Enough, Aldwych (4-30-54).
Day By The Sea, Haymarket (11-26-53).
Facts of Life, Lyric (6-4-54).
Follies, Prince of Wales (2-24-53).
For Better or Worse, Comedy (12-17-52).
Going to Town, St. Martin's (3-20-54).
Guys and Dolls, Coliseum (10-28-53).
Hippo Dancing, Lyric (6-7-54).
I Am a Camera, New (3-12-54).
Impressario Smyrna, Arts (3-28-54).
Intimacy, Arts (1-29-54).
King and I, Drury Lane (10-8-53).
Love Match, Palace (11-10-53).
Man of the Hour, Duchess (4-28-54).
Moon is Blue, Vaudeville (3-5-54).
Mousetrap, Ambassadors (1-25-52).
Never Too Late, Wyndham's (6-3-54).
Pal Joey, Prince's (3-31-54).
Question of Fact, Piccadilly (12-10-53).
Reluctant Heroes, Whitehall (6-2-54).
Ring Out Bells, Vic. Pal. (11-19-52).
Sleeping Prince, Phoenix (10-5-53).
Teahouse, Aug. Moon, Her Maj. (4-22-54).
Waiting for Gillian, St. James (4-21-54).
Wedding in Paris, Hippo (4-3-54).
Wish You Were Here, Casino (10-10-53).
Witness Production, Wyndham (10-28-53).
You'll Be Lucky, Adelphi (2-25-54).

SCHEDULED OPENINGS

Both Ends Meet, Apollo (6-9-54).
After the Ball, Globe (6-10-54).
Mountains of Fire, Strand (6-16-54).
Mountain Fire, Strand (6-16-54).
Ruth Draper, Duke of York (6-14-54).
Where a Will, Garrick (6-17-54).
CLOSED LAST WEEK
As Long As Happy, Garrick (7-8-53).
Burning Glass, Strand (2-18-54).
Prisoner, Globe (4-14-54).

Equity Elects Slate Of Twelve to Council Posts

Ballots cast at the annual Actors Equity election held Friday (4) totaled 894, of which 31 were invalid for various reasons. Elected to the council for the full five-year period, with the number of votes for each in parenthesis, were Lloyd Nolan (766), Robert Preston (752), John Emery (748), Helen Hayes (742), Kim Hunter (731), Ruth McDevitt (715), Dennis King (711), Jane White (685), George Ives (669) and Margaret Hamilton (666).

Elected to four-year and three-year council terms, respectively, with the number of votes for each in parenthesis, were Robin Craven (654) and William Talman (608).

'Pajama Game'

Continued from page 1

investors working in the Broadway theatre (show has 128 backers altogether). Griffith, who has been stage manager and casting director with George Abbott for almost 20 years, and Prince, who's been assistant to Griffith while he stage-managed several Broadway shows the past few seasons, are stage managers of "Pajamas Game" as well as its co-producers. Taking charge of backstage operations, they brought the show in well under budget estimates.

Checking bills on props, scenery, etc., they cut corners and costs. Their labor bill in New Haven, for instance, was \$6,500, as against an estimated \$8,800 for "By the Beautiful Sea" and \$9,100 for "Girl in Pink Tights." They got a good deal of stuff free, on promotional tie-ins—fabrics, pajamas, neon signs (a \$500 saving), sewing machines (\$4,000 saved), thread, etc. Conversely, show will also gain via national advertising from the tie-ins.

More Savings

Costs were even saved in rehearsal space before tryout time—producers paid nothing for it, using Al & Dick restaurant. Gratis prop donors get program credit lines, but no others, which is a little unusual, in that with other shows, credit lines are given even to outfits that have charged for material.

There's talk of a second company already for a U. S. tour. Although show is probably the largest on Broadway, a five-carload, it costs less than the others. A duplicate show, it's estimated, can be put up and sent out for well under \$100,000—as low as \$80,000.

Management isn't rushing plans for a road company. It prefers to see if it can get decent bookings first. It's not rushing into pic deals either, although it's already had three sizeable bids. Road company isn't likely till the fall. A London edition is likely to precede it.

Deal was set last Thursday (3) with Williamson Music Co. of London (Rodgers & Hammerstein, Max and Louis Dreyfus), for latter to stage "Game." Show must be put on by September '55, at the latest, with likelihood it will be done next spring. Williamson is waiting for the right theatre. "Game's" U. S. producers won't participate, having leased the show outright to Williamson. They'd rather not join in the British production, because of taxes involved.

Griffith was stage manager of "Wonderful Town" last season, with Prince as his assistant. "Town" starred Roz Russell, which brought Brissan and the other two producers together. Griffith's long ties with George Abbott brought latter into the picture, as co-author and stager. Abbott and Richard Bissell wrote the book, based on Bissell's novel, "7½ Cents." Richard Adler and Jerry Ross did the music.

Off-B'way Shows

The Homeward Look

Studio 540 (in association with Manuel L. Kato production of comedy in three acts by Elyse Young and Ernest Pagano. Features Vicki Cummings, Roddy McDowall, Paul Roberling, Jay Barker, Peck DeLoe Wick, Stefan Gierach, Rosemary Prinz. Directed by Mark Gordon. At Theatre of Lys, N. Y., June 22-24. Paul Roberling, Edgard Cosgrove, Roddy McDowall, Carrie Boone, Dodge Wick, Beverly Drury, Rosemary Prinz, Kay Porter, Vicki Cummings, James Brian, Jay Barker, Frederick Traveller, Ed Peck.

Initial segment of this three-acter indicates that play might be an okay bet for strawhat and community theatre showings. However, as the production staggers through the second act it becomes apparent that ground is being lost. At play's windup, future production possibilities appear, slim. As an overall work, "Homeward Look" is contrived, inconsequential and tiresome.

Play is fashioned around a budding teenage author, with an IQ of a genius, and his youngish mother, a newspaperwoman for a smalltown gazette. Factors motivating the plot are the mother's fear that her offspring will write the great American novel and pattern a character after her in an unfavorable light, and her yen that he go through college without having to earn his tuition via odd jobs.

Trite situations are given an occasional lift via pleasant teenage characterizations by Roddy McDowall and Rosemary Prinz. Although both are somewhat stereotyped in the Henry Aldrich and Corliss Archet vein, their performances are breezy and likeable. As the mother, Vicki Cummings is unable to overcome the banal script, as is the case with the rest of the cast.

(Closed Friday (4) after two performances).

No Legal Grounds (ORIGINALS ONLY, N. Y.)

Originals Only announces that Alexander Bunsen's "No Legal Grounds" is its 33d production. Set in a honeymoon hotel on Lake Tahoe, this uninspired trifle is perhaps the most sexless bedroom farce on record.

An unsullied bridak couple of nine hours wants to get unmarried. After what seems another nine hours, they change their minds. Meanwhile the actors stage a bewildering array of entrances and exits through one doorway that could only be adequately handled by the Marx Brothers. Phil Pheffer, as a ubiquitous waiter, manages to locate a few laughs, but the rest of the cast hardly even struggle.

Producer Tom Hill doubles as director, but he hasn't any rabbits up his sleeve.

Geor.

Jack Hylton's "Joan Of Arc," the Ingrid Bergman starrer, due at the Stoll Theatre, Kingsway, July 1, has been postponed to Oct. 1, due to star's film commitments.

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Literati

Kilgallen Vs. Druggists

Nation's druggists are up in arms over a portion of a Dorothy Kilgallen column last month in which she reported that a "startling report" is being drawn up in Washington which will reveal that "hundreds" of pharmacists who make up narcotic prescriptions are themselves addicts. What's got the druggists boiling is (1) Miss Kilgallen is a panelist on "What's My Line?" sponsored by Stoptette and Remington razors, both sold in drug stores; (2) her local radio husband-and-wife show has drug sponsors; and (3) in the midwest and west, drug stores have newsstands which carry papers containing her King Features column.

Miss Kilgallen's report was vigorously denied by Federal Narcotics Bureau Com. Harry J. Anslinger, who called the issue and said druggists are "no problem" as far as addiction was concerned. He released figures showing that there have been only 23 drug addicts among pharmacists in the past four years. There's no organized campaign among drug associations or publications to reach Miss Kilgallen's sponsors, but druggists are writing to them individually. But the upcoming (14) issue of "Drug Topics," national trade publication, will urge druggists to write to King Features and the N.Y. Journal-American to protest the piece and demand a public apology. Editorial calls the piece "irresponsible" and "untrue," says the druggists were "unjustly smeared" and calls on them to "protest this slander."

Ball Story

Somebody, obviously, was destined to do a paper-bound book of the jet-propelled success story of Lucille Ball and Desi Arnaz and that somebody turned out to be Eleanor Harris, a knowledgeable hand at interviewing and a free lance contributor to the stands.

The Harris document is entitled "The Real Story of Lucille Ball" (Farrar, Straus & Young with Ballantine Books; 35c) and it is a sympathetic, briskly contrived job although not the Pulitzer Prize for a biography next year. Author makes it abundantly clear that Lucy and Desi have a pure gold mine in the "I Love Lucy" property for many semesters to come. She reveals that they collected \$250,000 in salaries during 1953 from M-G-M, "The Lucy Show," "Long, Long Trailer" and their tv 1953 paychecks came to \$234,000, while they netted in the region of \$1,100,000 from their two corporations. Their net income for 1953, before taxes, was more than \$1,500,000, a tidy stipend indeed for the one-time struggling Jane from Jamestown, New York.

Furthermore, the book opens windows on the Lucille Ball earth-shaking 1953 maternity case and ventilates the business of her grandpoo's interest in the Communist Party. The Lucy-Desi marital spats get a vigorous airing and the author gives a candid account of Lucy's showbiz struggles in New York and Hollywood. Miss Harris tells of Lucy's phobias (the actress can't stand pictures of brides on walls, plates, lamps, etc., and being too close to people) and describes her practical joking, her mimicry and her rather unpretentious way of life. There's also considerable Hollywood ephemera in the book, all told swiftly and entertainingly. Ranson.

Love Is With It

"Freakshow" by Jacquin Sanders (Little, Brown; \$3.50), is an unusual first novel with a carnival background. Author knows his midway, and has created a gallery of memorable characters. Off-beat romance between Sanders' leading-man, a pro wrestler, and a girl in the freak tent, is handled credibly. Books ends in latter stretches when it leaves the carney and bogs down in a Texas tank town and calaboose. Down.

Coke Delano Memoirs

Jorge (Coke) Delano, Chile's top caricaturist who also gained fame as a film producer, has delivered the manuscript of his biography to Zig-Zag Publishers under the title "Yo Soy Tu" ("I Am You"). The book is an anecdotal record of Chilean newspaper, film, theatrical and political history, together with the story of the famous cartoon weekly, Topaze, founded by Delano. It also tells of Coke's several visits to Hollywood and his winning of the Maria Moors Cabot Award. It will contain some 200 drawings by the author, including his first sketch,

which he sold for 10 pesos in 1910, when he was 14 years old.

The memoirs start off with something on the macabre side—his funeral and the eulogy pronounced over his grave in Santiago's General Cemetery by Oscar Fuenzalida, director of Zig-Zag magazine. The description of the services and the address were written by Coke himself. Prolog is by Antonio Romero, himself a cartoonist, writer and art critic. Coke became ill a couple of years ago and retired from active supervision of Topaze. To keep from getting bored, he started writing his memoirs. He still keeps a hand in the caricature biz by doing a few sketches a week for the newspaper, El Diario Ilustrado.

Delano is a relative of the Roosevelt family, via an ancestor who fought in Chile's war of independence.

Kettering's Award

A legit pressagent has taken the annual award for a publicity campaign made by the National Advertising Agency Network. Ralph Thomas Kettering, Chi drummer, won out over 400 entries for his campaign for the Georgian Bay Line, which operates two cruise ships.

Kettering, incidentally, has been signed as p.a. of the road company, McNamee Mutiny Court Martial, which opens in San Francisco July 5. He handled the advance for the Broadway company at the Plymouth.

CHATTER

Frank CRUBER's latest novel, "Bugles West," will be published in September by Rinehart.

Michael Howard, English actor doing drama reviewing chores for Evening Dispatch, Edinburgh.

Clifford Hanley, travel editor of Daily Record, Glasgow, back home from o.o.ing tourist scene in Finland.

Gordon Irving, VARIETY's Scotland rugg, penned "Secrets of Show Business" series for Scottish Daily Record, Glasgow.

Robert Downing has an article, "Boy Wonder," dealing with William Betty, child actor of the early 19th century, in the June Theatre Arts magazine.

The Claremont (N. H.) Daily Eagle was cut down to eight pages soon after most of the composing room staff went on strike June 1, claiming that management had refused to recognize its representation by the International Typographical Union (AFL).

Kenneth Myer, BBC scripter for the "In Town Tonight" series and editor of the Writer, monthly mag for journalists and authors, has acquired the publication, which was formerly under the control of Hutchinson & Co. He will continue with his BBC activities.

Eric P. Kelly, writer of children's books, best known of which is "The Trumpeter of Krakow," published in 1928 and now in its 29th printing, is retiring at end of the current academic year as professor of journalism at Dartmouth College in Hanover, N. H.

James Toland is the new Sunday editor of the Los Angeles Times, succeeding the late Edwin Strong.

Col. Robert R. McCormick, publisher and editor of the Chicago Tribune, set to visit Scotland end of August and o.o. the International Festival at Edinburgh.

Oscar Dystel is new President and Director of Bantam Books. Vet magazine exec and presently with Parents, he takes over July. Sidney Kramer was re-elected Vice President, Secretary and Treasurer of Bantam while Walter Pitkin, Jr., Executive Vice President and a Director is out.

Francis P. Kimball, editorial director of the New York State Dept. of Commerce, author of historical books and former Albany newspaperman, is serving as historical consultant and publicity chairman for the "Cradle of Union" 200th anniversary celebration authorized by Congress for Albany week of June 20.

Roy Thomson, head of The Scotsman Publications, Edinburgh, said in Edinburgh he would almost immediately publish in Canada a North American edition of the Weekly Scotsman, which already has a wide circulation among exiled Scots in the Dominion. Thomson said they would fly the matrics to Canada.

Bill Ornstein, Metro (N.Y.) trade cartoon, appears in the June issue of The American Jewish Times Outlook with a short story, "Ma and the Actress." Same yarn ran in three parts in The American Hebrew some months ago. It's one of the few Jewish stories he has

written that isn't in his books, "Ma and Me" or "Deep Currents." "The Chartered Libertine" by Ralph Allen, editor of Maclean's magazine, a novel just published by Macmillan, has a baseball-team owner and magazine publisher out to publicize a ladies' softball team of his. Unable to pact Ethel Merman, Lena Horne or Betty Grable, he sends his male secretary to Denmark to get "that operation." When the latter returns as a ravishing femme, the boss falls in love with her.

'Shooting in Sun'

Continued from page 2

he must resort to artificial means to prolong his career.

Even Head Rugs

The list of top names in tv wearing what is known variously as hair pieces, divots, toupees and head rugs is a long one and the fittings are so intricately skilled that it requires the closest inspection to detect the new "seeding." The shops that advertise natural growth of hair on the skull's epidermis get short shrift from the aging leading men. The process is both too slow and has yet to prove efficacious to meet the stern demands of their profession.

Vanity becomes a factor with the highly sensitive actor and few will openly admit that the hair they're wearing is not their own. Hairlayers are equally secretive about the identities of their clients. It is no secret, however, that where hair pieces were made for the few they are now being made for the many—since the advent of television. Wigs are something else again, as touchy with the femmes as "falsies." These run into important money, bringing as high as \$50, the quality and size of the hair covering being the price factor.

Hair pieces for the male, which also include wigs for the male without any hirsute fringe, range in price from \$50 to \$125 for the toupee. These are the kind you see on your telecasts and look so "for real" that one is more admiring than suspicious. That little upward tuft in the front is generally the giveaway, say studio makeup men. Sophie of Westmore, who has fitted more skulls than any other cranium rug layer, says she can pick 'em out every time on screen or tube. Her secret: "I know where to look."

Where does the hair come from? Europe is the biggest exporter of human hair. It's big business over there and some of the shag is taken from deceased. It's a booming biz that tv has incubated, or one might say, inherited from the picture studios. Shops have mushroomed like an atom cloud and at the more established salons reservations must be made weeks in advance. What is woman's crowning glory becomes man's straw of survival—professionally.

Minevitch's Inn

Continued from page 2

ception of the inn was being followed by its new owners. Considered a historical monument, nothing can be radically changed here.

Just before the opening, the canny clanners of the Isle tried to put a damper on things by invoking cabaret and license laws and insinuating that the historical monument would be violated by the newcomer. To soothe things, the head of the Society was invited to the party and liked the physical aspect of the place, which was so well conceived and decorated by Lucille Little, and came over to the other side. Now he just wants to know what will be done with it.

Even Minevitch is not certain now. He liked the challenge of restoring this colorful inn, and created the neatest looking cave in Paris, with its spaciousness, a cleverly placed side stage and a piano. If he decides to make it into a private club it might open later this season or sometime next season. He has an idea for a private windup club which Paris so badly needs. Members would get special rates on meals and tabs, and a special sort of script money might be issued by the club for payments on the premises. Nothing is definite so far, except that Minevitch has succeeded in building the smartest-looking cave and club in Paris. In the cellar were discovered some subterranean streets and a tunnel running to the Bastille.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood,

Whenever Hollywood and Rome get together, you can bank on unreality being laid on with a gilded trowel.

Whether it's "Ben Hur" or "Quo Vadis," "Roman Holiday" or "Three Coins In The Fountain," the over-romanticized result is the same. I haven't seen Warner's "Helen of Troy," Joe Mankiewicz's "The Barefoot Contessa," De Sica's "Indiscretions of An American Wife," of Humphrey Bogart's version of "Beat The Devil," but I'd be willing to lay fairly reckless odds that they follow to the same balloonatic fringe.

But in the fictional field, the idee fixe among Hollywood producers seems to be that no one in Dulditch, U.S.A., will believe a story involving the Jess spiritual side of the Eternal City unless every one of its seven modest hills seems to photograph as higher than Mt. Whitney. The only exception was "The Immortal City," and that was a documentary dealing chiefly with the art of the Vatican.

This exaggeration reached its peak of peaks in "Three Coins In The Fountain." The picture was drowning in fountains. They all held water. The same could hardly be said of the story.

I used to hear Russians in Europe beef about the propaganda in American pix and I never quite saw what they meant until I watched the weapon applied in "Fountain."

It's a peculiar kind of propaganda. It's a glamorizing of people and props—and even prunes, if they have anything to do with the picture.

The Italians live all their lives amid the wonders of Rome, splendors of Florence and aqua-taxis of Venice. But do they make pictures like "Fountain" and "Holiday?"

They make "Open City," "The Bicycle Thief" or "The Little World of Don Camillo" instead. Frankly, I don't believe any American producer has the viscera or the humor to make a picture like "Don Camillo." They see no humor in Communists and very little in the clergy.

It's usually those who are closest to a menace who see no humor in it, but on this occasion it's the other way around. The Americans are scaring each other stiff with the bogeyman. The Italians are playing it for laughs and good, holy laughs they are too.

To the Americans this is carrying whimsy over the dam into death and destruction. It isn't realistic. Their idea of realism is to doff stenographers up like contessas, give them villas to live in (such as the House of Savoy never enjoyed), equip them with cars like film stars, invite them to cocktail parties otherwise reserved for top level diplomats and beautiful spies—all these anomalies in a picture seem quite plausible to our Hollywood peddlers of bourgeois propaganda.

Too Doped To See?

Do they fear a revolt among Manhattan homebodies holding down dull secretarial jobs under duller bosses? Why should they? Haven't they been feeding home stenogs similar exaggerations of their domestic contemporaries for years?

Well, what is life really like for a Pitman princess abroad? In the first place, she either would have to know at least three languages or compete for the padrone's favors with gals who did.

Native girls familiar with several languages don't earn as much as those in America who are familiar with one. None? Okay, none! In fact, many European Gregg-gals earn so little that the equivalent of \$25 a week would be big money. They have to live and dress on that, save some for their parents or help out in a home of their own. Their homes don't look like Skid Row but they don't look anything like the villa Dorothy McGuire, Jean Peters and Maggie McNamara shared in "Fountain." In fact, few villas of the rich look as rich as theirs.

Webb Tops Maugham Et Al

As for clothes, these secretaries changed more often than models. And they were obviously most expensive clothes. Miss McGuire, having slugged for a solvent author for 15 years, must have been paid in Dutch guilders to dress the way she did.

I've seen the workshops of many eminent authors abroad and none of them touched this Sharwell's, as played by Clifton Webb. Somerset Maugham in his heyday at Villa Mauresque, H. G. Wells in his Lou Pidou and Max Beerbohm in his Rapallo villa owned slums compared to Webb's palace of prose in Rome.

In my day, E. Phillips Oppenheim had the richest looking usine des parolles on the continent. It bordered the golf course at Nice. But it couldn't compare with this villa Webb was using as a house of fame.

To come down to my own level of authors abroad, I would say I lived better than most peasants. So did Kay Boyle, Theodore Pratt, Ernest Hemingway, George Antheil, Hamilton Gibbs and F. Scott Fitzgerald, to name a few. But all of us did without a lot of comforts considered essential even on farms in America.

If we could afford secretaries, we paid them about 1,200 francs or liras a month. In those days that worked out at \$12 to \$15 a week. These were girls, mind you, who knew at least two languages perfectly. In fact I had one who seemingly knew every language except my sort of English. I taught her mine with the aid of copies of VARIETY and after two years she was splitting my income 50-50. In other words, she was up to \$15 a week.

As a secretary, nurse, chauffeur and translator, it was becoming increasingly evident that I had a property I could ill afford to keep and even less afford to lose. So I married her and gypped her out of all her salaries.

The Pinch Sans Cops

Far from being insulted at having her bottom pinched by a passing young man, as Maggie McNamara seemed to, most stenos would look on neglect of this as proof they were passe.

Worse than Rome in this respect is the Galleria di Milan. There female window-shoppers have reported that at the end of the day their bottoms were sorer than their feet.

Why this has become such a national characteristic of flattery, no student of protocol has ever explained. It's of course more intimate than a wolf-whistle, but certainly less so than being caught in a subway crush around Times Square.

My secretary reminds me as I dictate that while Italian young men may be all attention when young ladies are window-shopping, they have no attention whatever to spare when these same young ladies are trying to get their baggage through customs.

She reminds me that when she was young and 20 and we were passing through customs between France and Italy, all politesse stopped at the French frontier. The Italian customs officers looking over her baggage, pointed to one which they would like to have opened. It was the biggest. She had to lug it to the customs rack. In attempting to lift it that high, she stumbled and fell. All those handsome young Italians who would be so quick to goose a girl window-shopping at the Galleria, didn't move an eye as she sprawled on top of her suitcase. They all stood at attention till she picked herself up and ultimately got her suitcase on the rack indicated. To have asked, "Is there a gentleman in the house?" would not have produced even a smile. It obviously was the wrong house.

In all fairness, this sort of thing becomes less apparent in any country the farther one gets from its frontiers, and this is true in Italy as well as elsewhere.

But I didn't even observe on this level that Miss McNamara had any trouble whatever. She shot through customs with the speed of light. Jean Peters picked up her bags, escorted her to a deluxe open car and they were off—to the Secretary's Shangri-La.

Broadway

Agent Izzy Grove, the former pug, barnstorming his son, Warren, next Saturday (19).

Ira Beck, Warner Bros. manager in Colombia, South America, vacationing in New York.

Deborah Kerr and husband Anthony Bartley sailing today (Wed.) for London on the Queen Mary.

Pianist Claudio Arrau returned from London Friday (4) after completing a three-month tour of Europe.

Larry Parks and his actress-wife, Betty Garrett, the David Nivens, songstress Vera Lynn and bandleader Ray Noble sailed for Europe last week on the Queen Elizabeth.

Dr. Maurice Valency, who translated several French plays for the Broadway stage, back from Europe today (Wed.) on the Queen Amsterdam, accompanied by his wife.

Li St. Cyr's 10 Favorite men as told in Top Secret mag: Victor Mature, Yul Brynner, Artie Shaw, Clifton Webb, Armando Orsini (one of her exs) Harold Minsky, Jr., Fernando Lamas.

Comic-impressionist Will Jordan, who winds up an engagement at La Vie En Rose on June 13, heading for the Coast to test for a role in Leland Hayward's film production of "Mr. Roberts."

Sir Philip Warter, board chairman of Associated British Picture Corp., returning to Britain today (Wed.) after several weeks in the U.S. for huddles with Warners and Allied Artists officials.

Phillip Bloom, N.Y. City Ballet and N.Y. City Opera Co. publicity head, flying to Europe Friday (11) for six weeks on combined biz-vacation trip. Will discuss details of ballet troupe's European visit next spring.

Vilma Kurer, winner of a Clarence Derwent award for her performance in Elmer Rice's "The Winner," signed for the top femme role in "Dark Violence," the indie film production which writer-producer Paul Burton-Mercer places before the cameras in August.

Chicago

Ralph Marterie at Aragon last Thursday (3).

Vernon Herndon, general manager of Palmer House, and spouse adopted a son last week.

Red Buttons, Jan Murray, and Morton Downey here today (Wed.) for Knights of Columbus-CYO rally at Chicago Stadium.

Nat (King) Cole playing four shows on Friday nights at Chez Paree, an uncommon diet for any Chi room, for prom crowds.

Lippe & Balisch, adagio team of Hilton ice show, returning to their home in Garmisch, Germany; Bill Griffin and Trudy Bacherer accompanying them to open Casa Carioia in Garmisch on July 1.

Conrad Hilton here this week to deliver commencement address for De Paul University today (Wed.) which is being aired coast-to-coast over CBS; he's accompanied here by his publicist, Fred Joyce.

Margie Lee, who last week closed six-month stand at Conrad Hilton as topper of Boulevard Room ice revue, now vacationing in Florida; returns in July to begin rehearsals for new show, "Skating Stars."

Havana

Radio Announcers World Convention scheduled to be held in Havana next month.

Kid Gavilan, world welterweight champ, organized the Gavilan Sepies, a song and dance group, now at the Palette niter. He may take unit north.

The Cuban-American Radio, which broadcasts disk jockey programs in English, reported as considering purchase of other stations, and becoming a chain.

Paris

Abel and Grace Green weekend- ing at Deauville.

Artur Rubinstein in for Palais de Chaillot concert June 10.

Nicole Courcel linked to be Robert Lamoureux's partner in pic, "Papa, Mama, Nurse and I."

Marcel Marceau into Renaissance with his pantomime troupe for extended summer stint.

Louis Jourdan announcing that he will repeat performance in French translation of "Immortalist" play here early next season.

Jean-Pierre Aumont will play Marc Anthony in the "Julius Caesar" directed by Jean Renoir at the coming Arles drama fest.

John Steinbeck made gift of article he has written on Robert Capa, ace photographer killed in Indo-China, to Magnum, Capa's photo agency.

Charles Holland, American tenor, to head cast of Robert

Dhery's new zany revue, "Head's Up," which goes into Theatre Varieties this season.

Plush Elephant Blanc here has the orch go into a special carload number whenever Ali Khan comes in. It has a refrain which sounds just like "Ali Khan."

Alfred Hitchcock starts his 43d film in rolling with "Catch a Thief" (Par) on the Riviera, with Cary Grant. Many French actors will work in the film.

With a Technicolor lab in the office here, Centre National Du Cinema distributed special color wheels and instructions for better tinting to producers here.

Henry Hathaway also on the Riviera shooting exteriors for the 20th-Fox "The Racer," with Howard Vernon and Andree Teyllon doubling Kirk Douglas and Bella Darvi.

Academy of Disks releasing figures here to effect that 4,800,000 records were pressed here last year with 3,500,000 of them in the 78 and 45 rpm sphere, and 1,300,000 in the 33 setup which is beginning to catch on here.

Cinemathèque, local film museum, organizing Erich von Stroheim festival. Actor-director, who lives here, has completed second volume of his novel, "Fires of St. John," to be published in French this month.

About 138 foreign films will be allowed dubbing visas in France next season beginning July 1. Pix having won a prize at the Cannes Film Fest will be permitted an extra visa. Countries which have favored the distribution of French pix will also receive special visas.

Omaha

By Glenn Trump
Capitol Beach park opened in Lincoln.

Wayne, Neb., Kiwanians booked Don Cossack chorus for Oct. 23.

Kelly & Miller circus using strong troops with Chevrolet dealers in area.

Centennial managing director Alfred Stern in New York to sign acts for celeb shows.

Spike Jones show played Pioneer Theatre as a highlight of Nebraska City's Centennial June 8.

Page Cavanaugh Trio date at Angelo's is third time in for outfit there in less than two years.

Earl Newberry in from Chicago to watch his Tournament of Thrills auto show bow at Playland Park, Council Bluffs, Ia.

Tex Benekse show, featuring Prof. Backwards, due at Ak-Sar-Ben latter part of month; Jack Webb is booked for July.

Gene Raymond doing 15-day reserve hitch with Strategic Air Command at Offutt Air Force Base here; he's a major.

Nicky Francis, tramp clown on Super Circus tv program, joined Leo Overland's Tournament of Thrills auto troupe at Playland Park.

Santiago

Adeloui Millar in to take over Cle Films.

Helia Cordon to Buenos Aires for tele shows.

Kobi Novis, Javanese looker, warbling at Radio Corporation.

Luis de Catro, recording artist, booked for radio appearances in Colombia.

Enrique Lafourcade, author, to Madrid as cultural attache in Chilean Embassy.

Emigdio Alvarez, m.c. of "Cine-matographic Herald," daily show on Radio Sociedad Nacional de Agricultores.

Sidney Ross Co. sponsoring "Women's Prison" on Radio Minería, with Maria Elena Gertner and Americo Vargas starred.

Raul Velasco, manager of Radio Chilena, became program director as well when Raul Aicardi resigned to return to his scripting chores for U. S. Information Service.

Minneapolis

By Les Rees
Joe Houston band into Vie's. Starlight club has Harmoniconics. Singer Rose Murphy continuing at St. Paul Flame.

Harry James band played Prom Ballroom one-nighter.

Edyth Bush Little Theatre held over "Love of Four Colonels."

"The Fourposter" ushers in 14-week Old Log "strawhatter" season.

"Seven Year Itch," at Lyceum too.

Minneapolis Morning Tribune columnist Will Jones back after fortnight New York trek to interview stage, tv, radio and screen stars for his sheet.

London

Marjorie Main here from Rome for short vacation.

Tay Garnett arrived via the Liberte to set up a British picture deal.

Excerpts from nine Rita Hayworth pix are to be featured in a BBC-TV radio program next Saturday (12).

Donald Peers sailed last week for Australia for a series of commercial radio broadcasts and vaude tour.

Barney Balaban, accompanied by Lorey L. Ryder, due in London next week for the British demonstration of VistaVision.

Larry Adler starts a new disk jockey series next Sunday (13) in which he will give a live harmonic recital each week.

Richard Widmark, here to star in Warwick's "A Prize of Gold," made his BBC-TV debut last Sunday (6) on "What's My Line?"

Joseph A. McConville, Lacey W. Kastner, Bernard Zeeman and Lawrence H. Lipskin in town for Columbia's 21st sales convention.

David Niven arrived here Monday (7) to start his starring role in the new Woolf Bros. opus, "Carlington V.C." which is based on last year's legit hit.

Bill (Hopalong) Boyd accompanying the 48 American boys chosen from each of the 48 U. S. States who will be guests of the London Variety tent; due here July 15.

Charles Laughton omitted from his mother's will because he has carved out his own career and "not because he is any less dear to me than my other sons." Mrs. Laughton left more than \$70,000.

Joan Greenwood back in London after her Broadway appearance in "The Confidential Clerk" and will attend the charity preem of "Father Brown," the Alec Guinness starrer, at the Plaza next Thursday (17).

Robert Clark, head of Associated British Elstree Studios, sailed on the Queen Mary for New York last Thursday (3). Robert Lewis, who directed "Teahouse of the August Moon," picked up the liner at Cherbourg.

Atlantic City

By Joe W. Walker
Thiele Sisters into Village bar. Top Notes started at Marty Casper's Club Nomade (7).

Yacht Club featuring Alverda, Virginia Bruce and Eileen Anderson.

Bank deposits for Memorial Day weekend were \$709,907 ahead of June 1 last year.

Ben Hogan drew capacity audiences when he appeared at the Atlantic City Country Club June 6-7.

Bamboo room, new nightclub located in mid-city, had formal opening Saturday (5) offering Art Barker trio.

Jack Beck in town to prepare for opening of uptown Globe where burlesque again will be offered starting June 18.

Ringling Bros. - Barnum and Bailey Circus played to 18,000 plus at two performances here June 1. First time circus had played resort in four years.

Philadelphia

By Jerry Gaghan
Charley Parker, combo leader, collapse of stand at Blue Note, Friday night (4).

Frankie Richardson and Joe Campo are representing the local AGVA branch at the International convention in Montreal.

Local author Harry Kurnitz will offer shakedown run of new comedy, "Reclining Nude," here for two weeks starting Sept. 13.

Joe Frassetto, the Latin Casino maestro, will transfer to Atlantic City's 500 Club for his seventh consecutive summer at resort spot.

Gene Krupa, Kitty Kallen, Eli Darnell, Chae Applewhite and Roger Price headed score of stars at benefit Sunday (6) in Broadwood Hotel for ailing songstress Dolores (Dodie) O'Neil, now a patient in Lakewood, N. J., sanitarium.

San Francisco

By Ralph Gleason
Literateur Joe Jackson to N. Y. on annual trip.

Irv Siders, of the Shaw Agency, in town seeing contacts.

John J. Anthony show into the Curran for one-nighter June 6.

Tempest Storm back at the El Rey Theatre in Oakland for the umpteenth time.

Phil Harris in town briefly while Bing Crosby was visiting Garry at the hospital in San Jose.

Milt Deutsch and Cliff Aronsen here lining up fall music dates and possible Salute to Glenn Miller concert.

KCBS staffer Bill Elseford

now doing monthly round-up of paper backs for Chronicle book section.

Chronicle drama ed Bill Hogan ill with mumps. Luther Nichols, doubling as drama and movie ed meanwhile.

Dave Rose made a quick trip to Emeryville to visit East Bay Society of Model Engineers exhibit of model trains.

Louise Cox, KSFO librarian, off to Norway as a stewardess on Norwegian liner, S.S. Buffalo, Nadine Simms takes her place.

Jazz at the Philharmonic, barred last year from the San Francisco Civic Auditorium, booked back after civic authorities reconsidered.

Ray Corneer, author of "Hit and Run Affair," recently disked by Perry Como, in town for d.j. interviews with Don Genson of Leeds.

Bob Hope show, with Les Brown, Rusty Draper and Maggie Whiting, drew weak house at Berkeley Community Theatre, May 26, despite last minute price slashing on tickets.

Jimmy Lyons, former disk jockey on KNBC, now doing show on KDON, Salinas, from studios in Monterey and doubling as bartender at Nephenthe, the Jack Bleck's of Big Sur.

Athens

By Irene Vassiliou
Violinist Sigrid Bay here for recitals.

Charles Morgan in "The River Line" at the National Theatre.

Charles Koon presented "Small City" at his new legit house, the Arena.

Blind pianist Georges Themelis gave two piano recitals here with big success.

Rome Opera, due next month here, will present "Aida" at the ancient theatre of Odeon Herodou of Attica.

Sofia Florinas (Swedish girls) gave performances at ancient theatre of Odeon Herodou of Attica with king and queen attending.

Current American releases include "12 Mile Reef" (20th), "The Juggler" (Col), "Thunder Bay" (U), "Three Sailors and a Girl" and "Spanish Main" (RKO) and "Stars and Stripes Forever" (20th).

Australia

By Eric Gorrick
Wirth's Circus pulling solid biz presently.

Metro releasing Associated British-Pathe pic of Queen Elizabeth's Aussie tour.

"Reluctant Heroes" bows at Royal, Sydney, June 10, for J. C. Williamson.

"Zip Goes a Million" is real winner for David N. Martin at Tivoli Sydney.

Tommy Trinder doing oke on four-week run at Palladium, Sydney, for Harry Wren.

German pic, "Blue Mask," being set for Aussie intimate house release by Bruno Feller.

Yankee and British pix, "Moon Is Blue" (UA) and "Genevieve" (Rank), setting new records here.

Vienna Boys' Choir proving hit in New Zealand for the Robert Kerridge-David N. Martin combo.

Drive-ins proving popular in Melbourne. Plans afoot to introduce them in the Sydney zone this year.

"South Pacific" wound a solid run in New Zealand for J. C. Williamson; show repeats in Aussie shortly.

Charles Chauvel, Aussie pic producer, off to London to set British distribution of his locally-made "Jedda." Columbia will handle here.

Scotland

By Gordon Irving
Ballet Comique at King's Theatre, Glasgow.

Alec Finlay opening summer stint at Palace Theatre, Dundee.

"Doctor in the House," English pic, registering good in Scot cinema.

Babette & Raoul inked for Tom Arnold summer season at South Pier, Blackpool.

Wilson Barrett stock company staged "Murder Mistaken," by Janet Green, at Theatre Royal, Glasgow.

Derek Rosaire and his palomino, "Tony," inked for winter revue "Scots Wha Hae" at Metropole, Glasgow.

Kenneth McKellar, upcoming singer, inked for Howard & Wyndham pantomime in Glasgow at Christmas.

Jimmy Logan in from American trek and rehearsing for "Half-Past Eight" revue at King's Theatre, Edinburgh.

Betty & John Wardell, Dutch dancing duo, to The Hague, Cannes and Zurich for dates after stint at Pavilion, Glasgow.

Hollywood

Gary Cooper back from Mexico City stay.

Marilyn Monroe ill with attack of influenza.

Jack Webb winding "Dragnet" chores at WB.

George Marshall celebrated his 40th anni as a director Monday (7). William F. Brody returned from 10-day trek to N. Y., Boston and Chi.

Charles P. Skouras returned to his desk following five-week trip to Honolulu.

Rex Reason resumed use of his real name after U-I changed it to Bart Roberts.

Art Linkletter and Robert Cummings and their families vacationing at Walkiki.

Ralph Fernin back from India where he filmed background footage for "Mahaboo."

Carl Dudley to Europe to discuss deals with foreign producers on use of his Vistarama.

Walter Reade Jr., prexy of TOA, to be guest of honor and speaker at MPIC meeting June 16.

Nicholas Ray is recovering from eye injury sustained on "Run for Cover" location in Colorado.

Y. Frank Freeman back at Paramount office following Chi trek for VistaVision demonstrations.

Raymond Massey skied from his Connecticut farm for filming of "East of Eden" at Sasas, Calif.

Ben Kalmenson, WB veepee for distribution, in huddles with Jack L. Warner on upcoming product.

Jones Bros. booked at South Seas opening after Delta Rhythm Boys finished longrun engagement.

Edward Dmytryk and David Lewis en route to London to prep July 5 start of "End of the Affair."

Frank Borzage, who repped AMPP at Tokyo Film Festival, planned back from Orient with wife.

David Rose planned to N. Y. for confab with Deborah Kerr on "End of the Affair," in which she will star.

Jimmy Jamerson new master of ceremonies at Pearl City Tavern, with Mosh Mosh Girls and Anone Dolls, Japanese dancers.

"Amahl and the Night Visitors" and "Gianni Schicchi," presented by Hawaii U. Theatre Group and Music Department, drew capacity audiences.

Niumalu Hotel's Hawaiian-Polynesian floor show is proving a solid draw, with Theresa K. Malani, Little Joe, Kalani, Tom Leslie, George Naove and his Hula Maidens; and Billy Hew-Len's orch featured, all Islanders.

Vienna

By Emil W. Maass
Burgtheatre to Hamburg for first tele show.

Ernst Marischka started filming "Circus King" at Sievering Studio.

Brazil film star Alberto Ruschel will play lead in "Girl of the Danube," film comedy.

Martha Graham Ballet inked for appearances in Volksopera during Vienna Music Festivals.

Stanley Weiner and Maria Stoesser played American compositions in Cosmos USFA Theatre.

Salzburg Aicher Puppet Theatre will go on tour of U. S., Japan, Australia and India after Salzburg Festival.

20th-Fox sued by heirs of Marco Brocner, charging plagiarism. They claim that "All About Eve" is identical with a play which Brocner had written.

Pittsburgh

By Hal V. Cohen
Maurice Spitznagel and his wife celebrated their 39th wedding anni.

Kaethe Madigan signed for a film the Hotels Assn. is making in Cuba.

Harry Kodinsky went to Grossinger's to spend their second wedding anni.

Jackie Heller sticking around town until his old Carousel reopens as a bar and lounge.

Evans Family home from USO tour in Greenland and booking at New York's Palace Theatre.

Circus Saints and Sinners trying to get Jimmy Stewart for their Christmas-time Fall Guy Party.

Robert Wright will be Lisa Kirk's leading man in summer open copas's "Panama Hattie."

Paul Winnichell's date at the Twin Coaches postponed from middle of this month until Sept. 1.

Thelma Carpenter, into Joyce Bryant Room of Flamingo Hotel for two weeks to head its anni show.

Andy Bernhard, Post-Gazette editor, and his wife, Journalism teacher at Pitt, called off Spain vacation.

Ladies Theatrical Club's dinner dance at Twin Coaches during Tony Martin engagement netted more than \$1,000 for Variety Club's charities.

OBITUARIES

JEAN DE LETRAZ

Jean de Letraz, 57, one of France's most prolific playwrights, died June 4 at Malmagne, near Paris. In the course of his career he wrote nearly 100 plays most of which were risqué comedies and operettas. His initial effort was a one-act, "Opium," in which Sara Bernhardt acted during World War I.

A director of the Palais-Royal Theatre, de Letraz usually kept it tenanted with a play of his own. Among his big hits were "Bichon," "On Demande un Menage," "Descendez on Vous Demande," "Moumou" and "La Fessee." At the time of his death two of his plays were running in Paris. They are "La Betise de Cambrai" at the Palais-Royal and a revival of "Moumou" at the Potiniere.

Earlier this season "La Fessee" was revived at Gymnase and de Letraz' new play, "Le Plaisir d'Aimer," was staged at Potiniere. He wrote much dialog for the screen and also adapted many of his comedies for films. In addition, he was active as v.p. of a Paris theatre managers' organization.

FELIX HOLT

Felix Holt, 56, died June 2 in Penns Park, Pa. Newspaperman, radio script writer, and author of two novels of the Kentucky country where he was born, he had most of his stomach removed in an operation last December in an effort to arrest cancer.

Holt was longtime writer and supervisor of radio's "The Lone Ranger" in the script factory which film-and-radio operator George Trendle established. Holt was brought to New York in 1944 by

seven years ago, he spent nine years on the orchestra's management staff and prior to that had been a cellist.

Fischer was solo cellist at the orchestra's first concert, Nov. 5, 1903. At that time a previous contract with the Cincinnati Symphony orchestra, as first cellist, prevented his playing more than an occasional Minneapolis orchestra concert and he did not become a permanent member of the organization until 1906. He remained with it the next 41 years.

After departing as a musician, Fischer became the orchestra's program editor, announcer for the Young People's concerts, a member of the publicity and radio broadcasting staff and press correspondent with the orchestra when it went on tour.

JAMES M. KENNEDY

James M. Kennedy, 61, national and local sales manager for radio station WBAL, Baltimore, died June 3 in that city. A veteran sales exec, he joined WBAL in 1936 after previous service with the Baltimore News-Post and the Baltimore Sunpapers. He was with WBAL ever since save for three years as a member of the sales staff of Baltimore's WTHH.

Kennedy was named local sales manager of WBAL in June, 1951. Last August his duties were expanded to embrace the post of national sales manager as well. His wife, two daughters, three sons and two sisters survive.

MAX EITEL

Max Eitel, 71, who with four brothers was a pioneer of Chicago cabaret business, died June 5 in

ago, she frequently acted on radio. A brother survives.

THOMAS J. CANAVAN

Thomas J. Canavan, 62, supervisor of sound and booth equipment for Fanchon & Marco-St. Louis Amusement Theatres, died June 1 in St. Louis after an illness of several weeks. He held an IATSE membership as a projectionist and was manager of the Cooperative Sound Service in the early days of sound pictures.

Before joining F&M two years ago, Canavan was a projectionist in several St. Louis houses. His wife, a son and two brothers survive.

JOHN J. FARRELL

John J. Farrell, 83, believed to have been the oldest exhibitor in Ireland, died May 31 in Dublin. He entered the industry in 1912. At the time of his death he was chairman of Capitol & Allied Theatres Ltd. and held a similar post with some three other companies controlling small circuits.

A former Lord Mayor of Dublin, Farrell is survived by five sons and four daughters. Two of his sons are in the film business.

JULIE STRASSBURGER

Julie Strassburger, 77, director of the Circus Strassburger, died recently in Hilversum, Holland. Formerly Julie Kossmayer, her marriage linked the prominent circus families of the Strassburgers and the Kossmayers.

Mrs. Strassburger had been actively associated with the circus both as a performer and a director, for more than 60 years. She is said to have had more than 200 relatives engaged in show business.

E. H. JAMES

E. H. James, controller of the Luxor Theatre, Llanrwst, Wales, and a former chairman of a North Wales exhibitors' association, died May 22 in Llanrwst. A native of South Africa, he came to England at the age of eight.

James, who took over a small theatre at Llanrwst in 1928, later built the Luxor and acquired several other houses.

JACK D. EAVES

Jack D. Eaves, 47, saxophonist orchestra-leader, died June 5 in Boston following a short illness. He formerly led bands in Boston's Sheraton-Plaza and during the summer at the Ogunquit, Me., Country Club. He also worked for years as a sideman for the Marshall organization.

Survived by his wife and a brother.

FRED WHITE

Frederick H. Weisberg, 40, opera singer known as Fred White, died June 2 at Veterans Hospital in Washington after a long illness. He had appeared with several opera companies.

Weisberg, who enlisted in Air Force in 1941, had roles in "Winged Victory" and "This Is the Army."

EDWARD DEWITT PATTON

Edward DeWitt Patton, 88, long prominent in Omaha music circles, died May 27 in that city. A w. k. musician in the pits of Omaha's first theatres, the Orpheum, Brandeis and Boyd, he later founded the Ed Patton Music Co. He retired more than 15 years ago. Two sons survive.

MYRON W. WHITNEY

Myron W. Whitney, 82, music teacher and former recitalist, died June 3 in Washington. A baritone, he began his career as a recitalist. He made world tours with Nellie Melba and Lillian Nordica and sang in light opera with Fritz Scheff. His father, Myron Whitney Sr., was a prominent bass.

JOSEPH BAUER

Joseph Bauer, 78, former vaudeville theatre owner in San Francisco, died May 31 on a train in Los Angeles en route for a two year world tour. He built the Wigwam Theatre in San Francisco and sold it in 1925. Two daughters survive.

PEGGY O'NEILL

Jane Tebbe Tompkins, 38, retired radio and nightclub singer known professionally as Peggy O'Neill, died June 4 in New Orleans after a lengthy illness. Her mother, a sister and three brothers survive.

JERRY GREY

Jerry Grey, of the dance team of Frances & Grey, died June 7 in San Antonio.

Team for many years was a standard in nitery and vaude. Their specialty was the serpent dance.

JOHN H. (JACK) REED

John H. (Jack) Reed, 84, former vaude and burlesk actor and promoter, died May 31 of heart disease

in St. Louis. Reed, who retired from the stage in 1929, had been ill for three years. A brother survives.

JOHN E. MCINTYRE

John E. McIntyre, 32, who handled advertising and publicity for the Shubert Theatres in Boston, died June 7 in that city. He had been with the Shuberts for about 10 years.

Wife, a son and two daughters survive.

Mother of Oscar Lightstone

S.O.S. Cinema Supply Corp. veepee; Irving Lightstone of CBS-TV; and Leonard and Morton Lightstone of the Island Theatre Circuit, N. Y., died June 7 in Long Beach, N. Y. A daughter also survives.

Mildred Emerson, 68, singer and composer, died May 29 in Los Angeles. For eight years she was president of the American Composers Assn., succeeding the late Carrie Jacobs Bond.

Joseph J. Kelly, 65, manager of the Broad Theatre, Philadelphia, died June 3 in that city. He was associated with the A. M. Ellis theatre chain for more than 15 years. A sister survives.

Carl Meyer, 85, film attorney, died in Chicago May 30. He was senior member of Mayer, Meyer, Austrian & Platt which reps M-G in Chi. Wife, daughter, and son survive.

Harry Goldson, 78, veteran theatre operator, died June 5 in Chicago. He had retired in 1946 after some 30 years in the motion picture business. Wife and son survive.

Wife, 67, of William J. Mulligan, chief electrician at the Capitol Theatre, N. Y., died May 31 in N. Y. Surviving, besides her husband, are two sisters.

Raymond O. Lee, 49, pioneer Minneapolis exhibitor and owner of a suburban theatre, died June 2 in Minneapolis. His wife and three daughters survive.

Mother of Fay Rothman, secretary to Columbia sales exec Lou Weinberg, died May 30 in Brooklyn, N. Y. Two other daughters also survive.

Charles Beachler, 61, Columbia studio timekeeper, died May 31 in Hollywood after a long illness. His wife and daughter survive.

Nathan Sherry, restaurant proprietor well known in motion picture circles, died May 29 in Hollywood following a traffic accident.

John B. Patterson, 63, transportation manager at Samuel Goldwyn Studios for 25 years, died May 29 in Los Angeles. His wife survives.

Mother, 49, of Betty Driver, English singer-comedienne, died recently at Salford, Eng., after a long illness.

James A. Vaveris, brother of Konstantine Vaveris, veteran in Johnston, Pa., exhib, died in Windsor, Pa., May 19.

Mrs. Blanch Greenberg, 41, sister of Dick Gabbe, of the Gabbe, Lutz & Heller management office, died June 2 in New York.

Mrs. Ray Harlow, wife of PWSW transmitter engineer in Pittsburgh, died May 26 in that city.

Joseph R. Furey, 63, veteran Pittsburgh district projectionist, died May 21 at Avonmore, Pa.

Father, 80, of actor Jeffrey Lynn, died June 4 in Worcester, Mass., after a short illness.

Father of Lee Solters, of the publicity office of Solters & O'Rourke, died June 7 in New York.

Mother, 81, of music publisher Jerry Vogel, died May 31 in New York. A daughter also survives.

Eurovision

Continued from page 1

dices will fall by this visual union of European nations.

Initial programs were introduced with typical British caution, a BBC-TV announcer saying that if all goes well, it will take you over to Montreux. But he later commented that he was very satisfied with the results. First BBC Eurovision program, was transmitted yesterday (Tues.), with the main British telecast set for Saturday (12).

H'wood Letters

Continued from page 1

ally received and entertained in more or less royal fashion.

As a result of the inability to separate the undeserving from the VIPs, a number of "phonies" who have been able to latch on to letters of introduction have not only consumed valuable time of the foreign reps, but are also costing the film companies additional coin in expense money. One glaring example is cited—that of a former purchasing department employee of a major company who, five years after severing his connection with the company, arrived abroad with an official-looking letter. The letter served as an "open, sesame" for free-lancing.

As a result of the increasing trend toward travel abroad, the film company reps, whose main job is to sell pictures, find themselves serving as guides, diplomats and good will ambassadors.

Philharmonic

Continued from page 1

far in advance on the project. For example, in St. Louis, arrangements for the presentation have already been completed in a deal worked out between the St. Louis Opera Guild and the Metropolitan Opera Guild. Reserved seats will bring from \$3 to \$5, with the coin to be divided by the local civic organization which has sponsored opera performances by various groups for many years, and the New York Guild.

In addition to these long-hair events, an all-out effort is being made to present Broadway shows via the closed-circuit medium this fall. Box Office Television, Inc., which hopes to stage the ANTA Album this September, feels that the ANTA show will serve as the catalyst toward launching a regular series of legit attractions.

MARRIAGES

Mary Ann Panzino to Jimmy Testa, Pittsburgh, June 5. Groom's accordionist with Hugh Tully Trio at Carlton House.

Mary Louise Olevine to Robert J. Gilleran, New York, June 5. He's manager of circulation promotion for Macfadden Publications.

Jean Oliver to Jay Watson, Dallas, May 22. Bride is staff vocalist at WFAA-TV there; he's program director of same station.

BIRTHS

Mr. and Mrs. Jack Gross, daughter, New York, May 26. Father is New York manager of American Research Bureau, radio-TV rating service.

Mr. and Mrs. Charles Kenworthy, son, San Antonio, recently. Father is member of the WOAI news staff in that city.

Mr. and Mrs. Max Miller, son, Philadelphia, May 31. Father is field exploitation rep for United Artists in the Philly-Baltimore-Washington area.

Mr. and Mrs. James Caddigan, son, Madison, N. J., May 31. Father's program topper for DuMont; mother was with NBC promotion department for several years.

Mr. and Mrs. William Bidlack, son, Hollywood, June 1. Mother is Coleen Gray, screen actress.

Mr. and Mrs. Jackson Lowe, son, Washington, D. C., May 27. Father is a disk jockey at WUST.

Mr. and Mrs. Rex Allen, son, Hollywood, June 2. Father is a screen actor.

Mr. and Mrs. Henry Bamberger, son, Hollywood, May 26. Father is business manager for film stars.

Mr. and Mrs. James Cardinet, son, Santa Monica, Cal., May 31. Child is the grandson of comedian Lou Costello.

Mr. and Mrs. Paul Sange, son, Leeds, Eng., May 22. Father is a bandleader.

Mr. and Mrs. Luther Adkins, daughter, Fort Worth, May 27. Father is religious coordinator for WBAP-AM-FM-TV in that city.

Mr. and Mrs. Milton Ayler, son, Pittsburgh, June 1. Father's the son of Frank Ayler, violinist and concertmaster.

Mr. and Mrs. Ellis Moore, daughter, May 31, Mt. Vernon, N. Y. Father is trade press editor of NBC-TV.

Mr. and Mrs. John Barrymore Jr., son, New York, May 15. Mother is actress Cara Williams; father is an actor.

Mr. and Mrs. Howard Bailey, son, Orlando, Fla., May 29. Mother is former actress Jennie Gregg; father is a legit actor-director.

Mr. and Mrs. Ben Irving, son, New York, June 2. Father is exec secretary for Chorus Equity.

We wish to express our sincere gratitude to our many friends for their heartfelt messages of condolences.

THE BERLE FAMILY

Robert J. Landry, then Director of the CBS Division of Program Writing, to originate a children's serial, "Cimmarron Tavern."

Subsequently Holt turned to magazine writing and novels. His "The Gabriel Horn" was critically well received, was serialized in Readers Digest and will soon be made into a film starring Burt Lancaster. His second novel, "Dan'l Boone Kissed Me," was published only a few weeks ago.

Wife and a married daughter in California survive.

ALICE HARRINGTON

Mrs. Alice Harrington Parke, 81, former actress, professionally known as Alice Harrington, died June 6 in Greenwich, Conn. Mrs. Parke, who at one time understudied Julia Marlowe in her Shakespearean productions with E. H. Southern, made her first legit appearance in 1900 with the Ben Greet Players.

From 1908-1913, Mrs. Parke appeared with the Castle Square stock company in Boston. Her late husband, William Parke, was general stage manager of the operation. She also performed with the Band Box Players, Clyde Fitch's stock company and with a company in Pittsfield, Mass., which her husband managed. She was on the faculty of the American Academy of Dramatic Arts.

A son survives.

CARLO FISCHER

Carlo Fischer, 81, known as the Minneapolis Symphony orchestra's "one man band" in the organization's early days, died June 2 in Minneapolis. Before his retirement

Chicago. The brothers had founded the Bismarck Hotel and Old Heidelberg Restaurant, and Max Eitel opened the Bismarck Gardens on the northside which was called "Chicago's first nightclub." Later he managed the Vanity Fair, a nightclub of the Roaring '20s.

Only one brother survives, Otto, of Santa Barbara, Cal. Among survivors is nephew Otto K. Eitel, present president of Bismarck Hotel and Palace Theatre.

HERBERT F. DRAKE

Herbert F. Drake, 44, former member of the New York Herald Tribune drama department, died June 4 of a heart attack in the Bronx, N. Y. In 1930 he joined the Herald Tribune as a drama reporter and associate drama and film critic.

After nine years with the paper Drake left to handle publicity for the Mercury Theatre, headed by Orson Welles and John Houseman. He later did film publicity in New York and Hollywood.

His mother and a brother survive.

CARRIE WELLER

Carrie Weller, 84, an actress for 66 years, died June 6 in Central Islip, L. I., after a long illness. She made her stage bow with a Chicago stock company at the age of 14.

Among plays in which Miss Weller appeared were "Henry—Behave," "Marriage on Approval," "The Front Page," "The Bat," "Lost Boy," "Music in the Air," "O Evening Star," "Love on the Dole," "Double Dummy," "Our Town" and "Merchant of Yonkers." Prior to her hospitalization four years

THE WORLD'S GREATEST ACCORDIONIST!

SINGING TO HIS OWN ACCOMPANIMENT

VARIETY

June 2, 1954

Chicago, Chi.

"... anyone, will buy this fortnight. Contino is in the current record splash with a couple new Mercury etchings, both instrumental and vocal, and apparently have heightened public interest.

"Contino has a 20-minute segment of popular accordionistics, purveying speed as much as deft instrumentalizing. Highschool element lauds his rapid rides almost as they would applaud an acrobat's stunts. Otherwise the quality of his playing is first-rate, his instrument being many-textured and with a distinctive vibrancy. Baritone pipes on 'Birth of Blues' and Italo-English 'Goodbye My Love' sound good enough for a lad who

doesn't have to depend solely on voice, and latter tune manages to provoke a few squeals from the teeners."

Les.

LOS ANGELES HERALD & EXPRESS

"It was a real triumph for Accordionist Dick Contino at his Mocambo opening. He was a veritable one-man jam session. The audience wouldn't let him go... the husky young Italian entertainer played and sang..."

WALTER WINCHELL

"... Dick Contino's opening at the Mocambo (after his return from Korea) was a walloping hit..."

Daily VARIETY

MOCAMBO

(Cover, \$2)

"If there were any doubts as to Dick Contino's future in showbiz following his Army discharge, they should be completely dispelled with this return to the Mocambo after almost two years. He's better than ever—and a solid nitery attraction who earns constant ringside applause.

"It takes considerable talent, and showmanship, to stand up before the sophisticated type of audience Mocambo normally attracts and manipulate a squeezebox to continued salvos for 30 minutes. Contino has done it before. He does it now with greater ease."

By LOUELLA O. PARSONS

"Dick Contino's reception at the Mocambo was just what everyone expected it would be—great!"

In the person of Dick Contino, who was recently pacted by Mercury Records. This is Dick's first theatre date since his return from the service and the first which heralds him in the dual role of vocalist as well as accordionist.

"Contino's pyrotechnics never fail to keep the house keyed up and warm with applause. His vocals are effective."

CITIZEN-NEWS, Hollywood

"Dick Contino was just sensational at his Mocambo opening. How he played that accordion! Had us all jumping and jiving and yelling for more."

CITIZEN-NEWS, Hollywood

"The lad from Fresno, Dick Contino, with his accordion, won a tremendous ovation at his opening at the Mocambo. Guaranteed to give you a real feeling of gaily. And HOW he can play!"

BILLBOARD

(Chicago Theatre, Chicago)

"Following along the lines of using name record acts, the house has come up with a sure winner

And HOW he can play!"

DICK CONTINO

MR. ACCORDION

Just Concluding Two Weeks

CHICAGO THEATRE, Chicago

"First Week Fancy \$48,000"—

after Eminently Successful Engagements at

MOCAMBO, Hollywood

ITALIAN VILLAGE, San Francisco

TOTEM POLE, Boston

June 18—RANCHO DON CARLOS, Winnipeg

June 30—OLYMPIA THEATRE, Miami

July 8—CASINO THEATRE, Toronto

July 29—FLAMINGO, Las Vegas

—TV—

ART LINKLETTER SHOW

SPIKE JONES SHOW

and coming up.

RETURN ENGAGEMENT

ED SULLIVAN'S

"Toast of the Town"

Exclusively MERCURY RECORDS

Personal Mgr.—LEONARD ROMM

ASSOCIATED BOOKING CORPORATION

CHICAGO
203 No. Wabash
Central 6-9451

JOE GLASER, President
NEW YORK
745 Fifth Avenue
Plaza 9-4600

HOLLYWOOD
8619 Sunset Blvd.
Crestview 1-8131



FILMS

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VIDEO

MUSIC

STAGE

VARIETY

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VOL. 195 No. 2

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PRICE 25 CENTS

YANKS DIG THAT MAMBO BEAT

Yakity-Yak

Getting a huge hand and waves of laughs these nights at the Music Box, N. Y., are the following lines from the Roward Teichmann-George S. Kaufman farce, "Solid Gold Cadillac": "A Senator," declares Loring Smith, who plays a badgered tycoon who gave up his business for a Washington Cabinet post (a la Sec. of Defense Charles E. Wilson), "is the only man on God's green earth who is allowed to talk forever without knowing what he's talking about and nobody can stop him. Nobody! Greatest time-waster in the world, the U. S. Senate, and there's nothing anybody can do about it. Absolutely nothing."

TV's Overexposed Comics Running For Cover; Fewer Shows, Less Time

The overexposed comic on tv is fast becoming extinct. The point of diminishing returns has set in and the boys who were cautioned a couple years back that they would wear out their welcome by over-extending themselves on the hour formats are beating a hasty retreat into less frequent exposure and capsule editions.

When the '54-'55 season curtain goes up in September virtually a new era in video will get under way for the funnymen. Not that the weekly 60-minute format will have completely disappeared. Jackie Gleason, for one, will be coming to bat every Saturday night in his 60-minute showcase. But for virtually all the others this will be different.

Sid Caesar and Imogene Coca are through working 90 minutes every Saturday night, week after week. Caesar goes to 60 minutes, but lays off every fourth week. Miss Coca cuts back even more drastically, embracing a half-hour weekly format. Dean Martin & Jerry Lewis will not be seen more than five times all season, perhaps less. Bob Hope will make himself extremely scarce. General Foods booking him into the Tuesday night 8 to 9 NBC-TV segment only sponsored.

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'Little Things Mean a Lot,' Especially If It's a No. 1 Disk Like Kitty Kallen's

Kitty Kallen, who is currently riding with the No. 1 disk in the country, "Little Things Mean a Lot" on Decca, virtually had to buy her way into the bigtime.

Thrush, who was between recording pacts last August, having been dropped by Mercury Records after a year, got the nod from Milt Gabler, Decca's artists & repertoire chief, on the condition that she'd underwrite her first session. A pact with the diskery was promised if her first release would hit the 40,000 sales mark. Tab for the first session, in which she cut "Looking For a Sweetheart" and "A Little Lie," was \$2,500. She shelled out an additional \$2,500 for promotion and exploitation. The "Sweetheart" side took off in

(Continued on page 63)

Canada's Biggest Carny

Winnipeg, June 15.

Conklin Shows plays third annual Red River Exhibition here July 24-31. This is now Canada's largest carnival, shipping in 45 carloads of rides, shows and games. There are 23 rides, nine for mop-pets in addition to motordrome, wild animal menagerie, monkey, speedway, and water, lion, animal, midjet, girl and freak shows.

Conklin's is a permanent fixture at the big Toronto Exhibition annually and has dates sewed up at Peterboro, London (Ontario) and Three Rivers, Quebec and Sherbrooke (Quebec).

Now in its 50th year of operation, Frank Conklin, who operates, is son of the founder, "Carnivals," says he, "are now attracting the better type of citizens."

'We're Both Old Enuf to Be Honest,' Jessel to Hedda; Claims Political Prejudice

Los Angeles, June 15.

Hedda Hopper's column is tinged by her political persuasions. Georgie Jessel charged last week in accusing the syndicated gabber of jabbing him with her pen solely because they belong to opposite political parties. Never one to duck a battle, Jessel made the charge direct, in a letter to Miss Hopper.

Hassle flared after The Hat attended the Friars' testimonial to Tony Martin at which Jessel, as

(Continued on page 55)

'POINT OF ORDER' SONG CARRIES SKIT CUES

Hollywood, June 15.

"Point of Order," the McCarthy-Army hearings satire written by Stan Freberg and Daws Butler and recorded by them for Capitol, is being published by Bechwood Music, Cap subsidiary. Sheet music will be available this week.

Satire is being published in script form with the proper music cues so that anyone desiring to present a skit duplicating the platter will have the complete material.

PUERTO RICO TERP TEMPO SPREADING

By MIKE GROSS

New York is beginning to shake from the hips down as the mambo fever continues to spread around town. The Latino hop has branched out from the Broadway dancehalls to the eastside plusheries and has crossed the bridge into Brooklyn.

It's in its most uninhibited form, however, in such Broadway ballrooms as the Palladium, Roseland and the Arcadia. Here, they have taken a cue from Hollywood and tagged chile capers with such marquee lures as "MamboScope" and "Rumbarama." In the east-side's El Morocco and Stork Club, the hip-swaying terps are more sedate, but it's still mambo no matter how you slice it. Even the chic Waldorf-Astoria's Starlight Roof caught the mambomania recently and booked the Perez Prado orch for a stand beginning July 27.

Broadway analysts are crediting the swing to mambo, especially at the Broadway spots, to the increase of the Puerto Rican population in Gotham. An o.o. of the Palladium and Roseland, however, reveals a solid cross-section of Manhattan natives swinging along with the Latinos.

Irving Schacht, who recently promoted a Mambo Festival concert package, on the other hand, attributes the new terp kick to the upbeat in jazz. "Mambo," he says, "is dancing to jazz." At the Palladium, for example, the w.k. hester shout, "Go, Man, Go," has been translated to "Vaya, Senor, Vaya." Turnaway crowds at La Bamba are giving Broadway bonifaces an indication of the difference between the pull of a Latino

(Continued on page 63)

Roy Rogers Fears GF Cancellation In Court Okay of Pix

Hollywood, June 15.

In the wake of the 9th U. S. Court of Appeals verdict allowing Republic to release its Roy Rogers and Gene Autry pix to tv, the Rogers camp is considerably perturbed over the possibility General Foods might exercise an escape clause and cancel its vidpix pact with the cowpoke.

A source close to Rogers said he was reasonably certain the clause which had been in the previous pact was in the new deal. Originally the clause was included because Rep planned to release the pix to video, then was halted when Rogers won a lower court action to prevent it. However, in view of the fact the case was still pending the bankroller had attached strings

(Continued on page 61)

Book-of-the-Month Into Disk Biz Via Marketing of Own, Majors' LPs

Show Biz Negro Hypo

New move to stimulate employment of Negro entertainers in all show biz media was inaugurated last week by the Coordinating Council For Negro Performers. Council is hinging its drive on a recent statement drawn up by reps of Actors Equity, Chorus Equity, Dramatists Guild and League of N.Y. Theatres. Document, which is included in the latest edition of Players Guide, deals with the need to further opportunities for Negro performers.

Council also points out that through the cooperation of CBS and NBC, the current edition of the Guide also includes approximately 110 additional Negro artists in its listings.

2-Way Phone Service At Macy's Latest Leblang Move to Hypo Tix Sale

New ideas in the selling of legit tix are being formulated by Leblang's, vet New York ticket brokerage house. Outfit, which at one time specialized in the sale of cutrate ducats, is inaugurating a two-way phone service at Macy's (34th St. outlet) whereby ticket buyers can make their pasteboard requests direct to the agency, which in turn contacts a booth in the store notifying a clerk there of the purchase made.

Setup will enable ticket sales to be handled by Leblang's personnel rather than by department store employees unfamiliar with the overall legit picture and unaware of the condition of the racks at the time bids for tix are made. Purchases will be consummated at the Macy's booth, with buyers shelling out the coin there. Direct wire service is slated to begin shortly and will be initiated with one outgoing phone, which will be located near the legit booth.

If the phone gimmick proves successful, agency will probably initiate the operation in other department stores where it currently has booth space. Also contemplated by the brokerage outfit is the sale of tix via mechanical means, as yet not ironed out.

EYE TV SPECTACULARS FOR ALBUM MATERIAL

The record companies are now giving tv the o.o. for original cast sets. Capitol Records is spearheading the trend with a Betty Hutton album of the initial Max Liebman "Spectacular" set for the fall. The album will be set for release "day and date" with the show's airing. Score for the set has been composed by Jay Livingston and Ray Evans.

The disk industry's merchandising picture is due for another change with the move-in of the Book-of-the-Month Club into the disk marketing biz. The book club is prepping a test run for the fall of a new record subscription club. BOM currently is dickering with several major firms for access to their releases and has taken out a license with the Music Performance Trust Fund to press its own records. BOM will market its own etchings as well as those of other labels in its trial disk subscription run.

BOM cut its initial recording, which will be used for promotional purposes, Monday (14). Firm expects to get the record club plan under way next month. Club will market longplay disks only.

The record club plan has been operating successfully on a smaller level by the Children's Record Guild and Young People's Records. When it moved into the bigtime a few months ago under the aegis of Columbia Records it stirred up distributor resentment in the test areas. Columbia subsequently shelved the plan and turned over the operation to the distributors so they can resume it in the fall.

Radio Duplication Fails To Crimp Theatre Video's Marciano-Charles Hookups

With the largest lineup of theatres in the five-year history of theatre tv, the closed-circuit telecast tomorrow (Thurs.) night of the Rocky Marciano-Ezzard Charles heavyweight championship fight is expected to draw an audience of close to 200,000 and an estimated gross of \$500,000. Fight, originating from Yankee Stadium, N. Y., will be beamed to 61 theatres in 45 cities from coast to coast at 10:30 p.m. EDT. Included in the network of outlets will be nine drive-ins, the largest number of ozeoners ever to carry a closed-circuit event.

New York City and New England will be blacked out under terms of the agreement between the International Boxing Club, promoters of the fight, and Nate Halpern's Theatre Network Television. The New York City blackout will extend for a 50-mile radius from the Yankee Stadium and the New England one a similar distance from Boston, Brockton and Lynn, Mass., and Providence, R. I. Marciano, who hails from Brockton, has a big New England following. Hence, the blackout of that area to protect the boxoffice at the site of the bout.

New Yorkers, desirous of seeing the fight on large-screen tv, will have to journey to Bayshore or Shirley, Long Island; Kingston, N. Y.; Atlantic City, Asbury Park or Trenton, N. J. All the major circuits having theatres with

(Continued on page 16)

Eurovision's Click Teeoff Seen Prelude To Global TV In 10 Years

By HAROLD MYERS

London, June 15. One factor emerges clearly from the triumph of Eurovision: the prospects of an international tv network, linking the world with sound and vision, are now immeasurably increased. If scientific progress continues uninterrupted at the present rate, the civilized world will be joined by television within the next decade.

This is the conservative estimate of the experts who have been concerned for the past year or two with the perfection of the Eurovision interchange of programs through which eight countries have been connected on an international tv hookup. The distance, at the farthest point exceeding 1,000 miles, was traversed by a system of temporary links which enabled the programs to be beamed over the Alps and across the Channel in near perfection quality. There was, however, always an element of doubt in the outcome of the experiment and 24 hours before the first international telecast was due, the BBC warned British viewers that it might prove to be a fiasco. The results in the eventuality exceeded expectations and the degree of picture instability was rarely more than had been experienced on local transmissions. Put simply, Eurovision was launched as a sock technical achievement which will inevitably have widespread social and political repercussions.

What Next?

When the current series of test transmissions end next month, the eight countries concerned in the European Broadcasting Union are scheduled to meet in France to consider the question: Where do we go from here? The answer, on a long term basis, is expected to be in the form of a coaxial cable linking the television networks of the eight EBU capitals.

The present system, established under the Eurovision pact is likely to continue until the end of the year mainly because the seven tv networks (other than BBC-TV) want to cash in on the economic advantages of program exchange. In this connection, the BBC is out of step with the other countries and would be content to settle for an arrangement whereby they are empowered to pick up occasional

(Continued on page 37)

'JESSE JAMES' NEVER OUT OF CIRCULATION

While CinemaScope and particularly "The Robe" have been building up 20th-Fox's treasury, a couple of 15-year-old pix dealing with the James boys have been steady earners for the film company. "Jesse James," released in 1939, has been earning film rental for the company continuously since first sent out in release.

Up to June 1 of this year, the picture played a total of 52,292 bookings in the United States and Canada. During its original release it racked up 17,751 dates, added 14,502 more in its first re-issue stanza starting March, 1946, and 9,032 bookings in the U. S. alone in its third time around. Since July, 1951, beginning of the fourth release period, it has played off 11,292 additional repeat bookings.

Queen's Honors to Baxter, Maugham, Sitwell, Haskell

London, June 15.

A. Beverley Baxter, M.P., film critic of the Evening Standard and drama scribe of Sunday Express, received a knighthood in the Queen's birthday honors issued in London last Thursday (10). He receives the honor for political and public services.

Three distinguished writers were also named in the honors list. Somerset Maugham was made a Companion of Honor; Edith Sitwell, a Dame Companion of the British Empire, and Eric Linklater, a Commander of the British Empire.

Tom Stobart, the cameraman who lensed "The Conquest of Everest," was honored with the Order of the British Empire. Dennis Whitten, a Kodak executive and past president of the Royal Photographic Society, was also made a Commander of the British Empire, as was Andrew Stewart, controller of the BBC Home Service. Arnold Haskell, author and critic, who's written about 20 books on ballet and directs the Sadler's Wells Ballet School, also won an Order of the British Empire.

HEIFETZ KNOWS NAUGHT OF CLOSED-CIRCUIT TV

Jascha Heifetz, who just returned from a two-month tour of Japan, denied that he would appear as soloist in a closed-circuit theatre tv concert. The violinist, according to report, was slated for the second of a series of theatre tv concerts planned by Ed Dorfman's Stadium Network Television.

Heifetz, through a spokesman, said he would not make any orchestral appearances this year and would appear only in recitals. The spokesman said Heifetz had not been contacted for any theatre tv appearance.

Sullivan, Lewis Abroad To Film Acts for 'Toast'

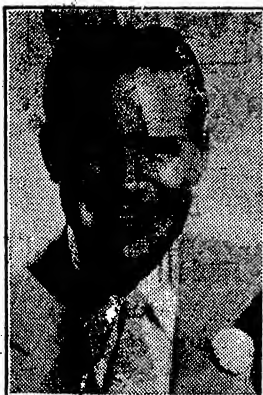
Ed Sullivan and Marlo Lewis, exec producer for CBS-TV's "Toast of the Town," leave for Europe next week on an act-filming expedition.

Sullivan and Lewis will spend five days in Paris and London filming top acts for inclusion on "Toast" during the summer months and possibly next fall.

Yamaguchi Gets U.S. Visa

Tokyo, June 8. Shirley ("Japanese War Bride") Yamaguchi, Japanese wife of Japanese-American sculptor Yone Noguchi, finally has received a visa to enter the U.S. after her application was once turned down last year. The film actress' reported leftist leanings are believed the reason for U. S. State Department nix on her request to join her husband in New York last year.

Presently under contract to Toho Studios, Miss Yamaguchi is expected to leave for the U.S. this fall after completing several pix.



HORACE HEIDT

Currently On Tour
Under Personal Management
WALTER PLANT

Sol Weiss Wants To Be Reluctant, Not Progressive

San Francisco, June 15.

When Fantasy records chief Sol Weiss was queried recently on the "philosophy, present set-up and future plans" of the jazz label, he replied:

"Fantasy records was started as a sort of hobby to keep our pressing plant busy. We decided to try progress jazz because we were certain it wouldn't sell too fast and began by recording Dave Brubeck. To our amazement this was a success. To save money on taxes, we decided to reinvest the profits in long-range, slow selling releases so we recorded Gerry Mulligan and Chet Baker, but they sold, too. So we recorded Red Norvo and Cal Tjader to get rid of some of the excess money. No matter who or what we recorded sales kept climbing.

"To stop this we recorded some folk singers thinking this would be a slow seller and allow us breathing space from the pressure of filling orders. This plan was bolixed up when Cinerama put the artists in their new release. We are getting desperate now and have recorded some Afro-Cuban sides by Tjader, some sides by Nat Pierce and are planning an LP by Paul Desmond featuring Dick Collins and one by the Brubeck Octet. Between Desmond, Brubeck, Afro-Cuban and folk music we are certain to hit the perfect combination of slow, steady selling records with no hits and nothing big and may be able to get back to our original business of custom moldings."

Weiss says he is thinking of re-naming his label "Reluctant Records."

Logical Double-Bill

Nimes, June 7.

Most unusual though logical double header ever caught by a VARIETY mugg took place in ancient city of Nimes, in the heart of Provence, south of France, June 5.

Staged in the ancient Roman arena, matinee consisted of complete corrida, six bullfights, while evening show was performance of "Carmen" with cast mostly recruited from Paris Opera Comique.

Corrida featured such top Spanish Toreros as Alejandro Valiente, Solanito and Morenito de Cordoba, all of whom would get good notices from aficionado Ernest Hemingway.

Bizet opera had Jacqueline Brunmaire as Carmen, Carlo Baroni as Jose, with Ernest Blanc as Escamillo, the torador.

Arena, which seats 22,000, went clean for fights but less than half capacity for operatic performance.

British Film Men's Tele Slants

Cecil and Sidney Bernstein Scouted U.S. Ties For Both Video Films and Toll-Tele

AT HOME AWAY FROM HOME

Canada's John Blackmore on the McCarthy Line

Ottawa, June 15.

Canada's McCarthy—admirer member of parliament, John Blackmore of the Social Credit party (which party has repudiated his support of the U. S. junior senator), accused two prominent daily newspaper editors of "conveying the Communist line" in Canadian Broadcasting Corp. radio talks.

He named J. B. McGeachy, associate editor of the conservative Toronto Globe and Mail, and Charles J. Woodsworth, editor of the liberal Ottawa Citizen. Their offense, in his eyes, was advocating increased trade with Communist China—an idea which startles very few Canadians, most of whose newspapers have long favored recognition of the Peiping government.

When Blackmore asked if Woodsworth was "attempting to influence the people of Canada against the policy of the government in power," State Secretary John W. Pickersill cracked back, "Is the honorable gentleman himself not talking against the government in power? If not, why is he in opposition?"

Later, when Blackmore reiterated his charge that CBC talks on evolution "followed the Communist line," another member told him, "You are the best friend the Communists have!"

ROYAL COMMAND FILM CHOICE BY SEPT. 10

American filmies have been advised that feature pix they wish to enter as contenders for Britain's Royal command performance must be submitted to the viewing committee by Sept. 10, 1954. Selections will be announced Sept. 17 or 20.

The Royal performance this year comes off Nov. 15 at the Empire Theatre, London. Only films not before shown in the U.-K. are eligible.

The exec committee of the performance will have before it three feature pix picked by a joint group consisting of two reps each of the British Film Producers Assn., the Motion Picture Assn. of America and the Cinematograph Exhibitors Assn. Group will also recommend two shorts. Last year's film was Walt Disney's "Rob Roy," lensed in Britain.

Wouk Balks Col's Pic Tieup Via RCA Platter

Herman Wouk threw a block into RCA Victor's plans for release of a "Caine Mutiny" album. Wouk, who authored the novel from which a legit and pic version already have been made, nixed the Victor waxing on the grounds that it would hurt the sale of tix on Broadway and on the road of his legit, The Caine Mutiny Court Martial. Album, which was sked to hit the market next week, has now been shelved by the diskery.

Plans for the "Caine" platter had been set between Victor and Columbia Pictures, which is releasing the pic, without Wouk's okay. The longplay platter contains the background score on one side and excerpts from the court martial scene on the other. The pic is set to preem at New York's Capitol Theatre June 24 and Col and Victor had planned a tandem promotion.

Dailey's Disk Dance

Hollywood, June 15.

Dan Dailey will share label billing with Peggy Lee on an upcoming Decca release. He'll dance, not sing.

Miss Lee has already cut the tune, a Spanish number. Dailey will do a tap routine and the sound of his feet will be heard throughout the record, supplying a sort of Flamencan motif.

Because they believe that stereophonic sound is even more important than the wide screen, Britain's Cecil and Sidney Bernstein are installing stereo sound in all of their 60 Granada circuit houses.

"The sound we've had in our theatres is old-fashioned. In selling theatre innovations to the public, we put more emphasis on the sound than on the wide screen," Sidney Bernstein said. The brothers, in the U. S. on a number of missions having to do with both pix and tv, left N. Y. for London on the Queen Mary last week.

While on one hand seeking a U. S. tieup for the production of tv pix in Britain—films to be used on both British and U. S. stations—the Bernsteins also said they were searching for a pay-as-you-see tv system applicable to the British market. Having investigated the three systems currently available—Zenith, Subscriber-View and Telometer—the British producer-exhibitors expressed the cautious opinion that "toll-tv will become more successful as it becomes simpler." They thought that methods currently available for fee-tv might not be applicable to Britain.

Cecil Bernstein explained that he and his brother had applied for a license in Britain to become a program-supplying outfit under Britain's commercial tv plan now going through Parliament. He said that there would be insufficient revenue from British tv to cover the cost of video pix and that it was for this reason that they were discussing a tieup which would assure them of American tv release.

Acceptable Both Sides

The problem, they explained, was to hit on a type subject which would be acceptable to audiences on both sides of the Atlantic. There was no chance of playing such films in regular British theatres, which have steadfastly refused to exhibit product shown on tv, they related.

As currently proposed, the British government would set up a so-called "Authority" which in turn would license either tv stations or program-supply companies. Latter would peddle program packages to the advertisers, who would have nothing to say on the contents of the show. Cecil agreed that, from the American point of view, this was a somewhat unique arrangement, but that it was necessary as a general compromise on the controversial problem of commercial tv in Britain.

Asked whether he and Alfred Hitchcock planned any further productions under their Transatlantic Pictures banner, Cecil Bernstein pointed out that they had sold "Catch a Thief" to Paramount and that he and Hitchcock had no im-

(Continued on page 61)

JOYCE TAYLOR, 18, NEW HUGHES PROTEGE

Hollywood, June 15.

Joyce Taylor, 18-year-old singer from Taylorville, Ill., has been signed to a term contract by Howard Hughes at RKO. It's understood pact calls for weekly salary of four figures.

Miss Taylor, who cut her first sides for Mercury Records about a year ago, recently played Billy Gray's Bandbox, L. A., and Chi's Chez Paree. After the latter date she returned to Hollywood for a screen test and is currently working on the RKO lot here.

Pair Clooney-Ferrer For Columbia Album

Rosemary Clooney and Jose Ferrer have done so well on a couple of single releases that Columbia Records will pair the husband-wife team in an album slated to be recorded about the middle of next month. It will be their first album together.

Label's a&r chief Mitch Miller is due on the Coast the end of this week and will huddle with Miss Clooney and Ferrer at that time and make final decision on the material. There will probably be a couple of individual singles in addition to the duets.

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SHOW BUSINESSES 'DIVERSIFYING'

Half-Billion \$ Down From '46 But Otherwise Film Industry Enjoys Many Favorable Omens

There's nothing wrong with the film industry that an additional \$500,000,000 at the boxoffice won't cure. Ask anybody.

That's the amount figured by trade statisticians as representing the difference between the lush prosperity gross business at U. S. theatres in 1946 and the current annual haul of a little over \$1,100,000,000.

But the situation is not nearly so grim as that vast monetary differential might indicate. Many major film companies and circuits and a number of indie producers are sporting healthy profits statements, healthy in the sense that they've been showing significant improvement in recent periods. (Victims of the economic squeeze-play were the smaller and/or poorly situated theatres. Over 5,000 houses have shuttered since the end of World War II, states the Council of Motion Picture Organizations.)

Columbia Pictures has been making a spectacular comeback. This outfit chalked up net profit of \$2,664,000 for the 39 weeks ended last March 27, compared with \$310,000 in the same period last year, and prospects for the immediate future have Col execs plenty encouraged. More than ever before Col is batting out expensive-to-make pix and the score-board promises possibly solid returns.

Loew's has earnings of \$3,199,166 for the 28 weeks ended March 18, bettering the corresponding 1953 period by \$1,027,437. The current boff reissue of "Gone With the Wind," which is owned 100% by the company, plus new product now swinging into release bespeaks more upbeat treasurer's reports.

Universal's \$772,979 in its first 1954 fiscal quarter, establishing an eight-year high. The corresponding 13 weeks of a year previous brought a net take of \$475,888. Walt Disney showed 100% improvement in its last report, which listed a net of \$283,662 for the six months ended April 3, compared with \$100,000 in the corresponding 1953 period. (Continued on page 61)

'LOVE' UP IN AIR AFTER MG SUSPENDS GARDNER

Hollywood, June 15. Status of Metro's "Love Me or Leave Me" will be decided at a studio executive meeting today (Tues.) following suspension of Ava Gardner for refusing the starring role. Joe Pasternak production had been slated for a July 12 start.

Picture originally had been set as a Jane Powell starrer but she was forced out of the cast because of the confliction of time with her "Hit the Deck" starrer. "Love" was offered Miss Gardner on her return from her European loanout on "The Barefoot Contessa" and she promptly rejected the role.

EDITH PIAF FILM DUE

Ben Schifft Also Sets Shelley Winters (His Niece) Feature

Mac Donald Pictures, of New York, have acquired the American distribution rights to a French film starring Edith Piaf and English-titled "Nine Frenchmen and the Heart." The picture will be released at Christmas time, according to Senator Fred G. Moritt, of Brooklyn, an officer of Mac Donald.

Ben Schifft, president of the Mac Donald company, sailed Thursday (10) for England to make arrangements for a film starring Shelley Winters, to be produced in that country. Mac Donald will hold the American rights. Schifft is Miss Winters' uncle.

In addition to the Piaf film, Mac Donald is distributing in this country "Paris Express," "So Little Time" and "Dirty Hands."

No Stand-Ins

Hollywood, June 15. Porfirio Rubirosa will make his film debut at Republic as co-star with Zsa Zsa Gabor in "Zsa Zsa Goes West," to be produced by Rod Amateau, starting next month.

Yarn, written by Andrew Solt, deals with a Parisienne who falls heir to an American cattle ranch and then falls for a gambler, played by Rubirosa.

This Waltz Around For 'Wind' Won't Surprise MG If Hitting \$10,000,000

On the basis of early returns from the fifth release of "Gone With the Wind," Metro is predicting a \$10,000,000 gross for the David O. Selznick production for this time out alone. The total take, domestic and foreign, for the film in the four previous releases totaled a phenomenal \$62,700,000. Of this total, \$46,700,000 came from domestic release, with the U. S. chalking up \$44,300,000 and Canada \$2,400,000.

In Europe, where Metro's international department has never taken "GWTW" out of release, the film has chalked up \$18,000,000. In Paris alone, the picture is running for the fourth consecutive year on first-run. Although the picture has been shifted to four or five different theatres, Metro still regards it as a first-run since there was no reduction in price in the move. (Continued on page 54)

KING BROS. REPEATING WITH GERMAN FILM

King Bros., whose current RKO release, "Carnival Story," was made in Germany, are planning another German-made venture. Frank King planned to Europe Friday (11) to attend the upcoming Berlin Film Festival and look over locations for an untitled picture to be lensed in Berlin.

Herman King, publicity chief for the brothers, also left for Germany last week to o.o. the Berlin Festival where the German version of "Carnival Story" has been entered. Following conclusion of the fete he'll swing through some seven European countries to set up campaigns on "Carnival."

'Champagne Safari' Suit Ends Out of Court

Los Angeles, June 15. Out of court settlement for an undisclosed figure ended the \$4,000,000 law suit brought by Jackson Leighter who charged Harry Cohn, Columbia and the Beckworth Corp., with interfering with the distribution of "Champagne Safari," documentary lensed in Africa by Aly Khan and Rita Hayworth. Action was brought last month.

Leighter had contended that the defendants had threatened damage suits against exhibs who played the film.

Hugo Haas' Bigger Ones

Hollywood, June 15. Two of the three higher-budget pix Hugo Haas will produce this Year will be in color. Beginning with "Delirium," which goes before the cameras in the near future. Other tinter will be an untitled musical.

Haas' third picture will be "Hit and Run," for which he has borrowed Cleo Moore from Columbia who has been in earlier Haas films.

GEN'L PRECISION IS TOP EXAMPLE

By MIKE WEAR

Growth prospects of show biz corporations which have gone in for diversification have awakened interest in Wall Street within the last few months. And, in most cases, this has brought higher prices for shares of companies which have been shrewd enough to expand into other fields outside of entertainment alone or who have spread into other sectors of the amusement field.

Possibly the most spectacular example of a film theatre company going into other areas of business was the Stanley Warner acquisition of International Latex Corp. last month. Coupled with its link to Cinerama, this gives the theatre end of the old WB setup quite a spread.

However, financial circles regard the most amazing and diversified expansion to be that of General Precision Equipment Corp., the old General Theatres Equipment Co., which recently hit 40 for com. (Continued on page 21)

RKO Can Pre-Examine Albert List in Its Suit Versus Harry Pimstein

N. Y. Federal Court Judge David Edelstein has granted RKO Pictures the right to examination before trial of Albert A. List, chairman of the board of RKO Theatres, and Harry I. Halperin and David J. Shvitz, attorneys who had represented stockholders in suits against RKO Pictures and Howard Hughes.

Examination involves RKO Pictures' suit against Harry Pimstein, a former longtime executive of RKO Pictures, who is charged with breach of fiduciary duty. Complaint charges Pimstein gave List and others confidential information involving the company. Film company is seeking to recover \$10,400 which it paid Pimstein in 1953 as severance pay and \$4,800 and \$4,700 for services following his employment with the company.

National Boxoffice Survey

Summer Doldrums Slough Biz; 'Coins' Champ for 3d Time; 'Guitar' 2d, 'Cinerama' 3d, 'Dial M' 4th

Key city biz is starting to feel summer doldrums this session, with an obvious product shortage hurting. To what extent exhibs are scouring the field for pix is plainly indicated by fact that more than 65 different films are playing in some 23 key cities covered by VARIETY—currently. Scramble for suitable screen fare also shows up via some 18 reissues dating this round.

Still far out in lead is "Three Coins in Fountain" (20th), making third week in a row that it has been champ. It ranges from big to terrific in 21 keys, and is running far ahead of nearest competition in total coin. "Johnny Guitar" (Rep), which was fourth a week ago, is landing second position by dint of new playdates and strong holdovers.

"Cinerama" (Indie) again is finishing third, same as last round. "Dial M For Murder" (WB), second last session, is capturing fourth spot. "French Line" (RKO) is pushing up to fifth place. It was seventh last week.

"Student Prince" (M-G) looks to finish sixth. "Long Walk" (UA) will be seventh with several fine new playdates. "Secret of Inca" (Par) is taking eighth money although a bit uneven.

Ninth spot goes to "Men of Fighting Lady" (M-G) despite several air pockets at the wickets. "Drums Across River" (U), comparatively new, is edging up to 10th position. "Knock on Wood" (Par) and "Elephant Walk" (Par), long high on weekly rating list, are

Law of Least Exertion Favors Tollvision in Air-Conditioned Homes, N.Y. Broker Argues

New York.

\$9,000,000 For Writing

Hollywood, June 15. Hollywood's writing budget for the fiscal year ending Sept. 30, 1954 will reach \$9,000,000. Estimate was made by the Screen Writers Guild which reported that that sum will have been paid to screenwriters by all producers, both major and independent.

English and German Casts Alternate on Van Druten's 'Camera' This Summer

Hollywood, June 15.

Two sets of principals will be used for the bi-lingual filming of John Van Druten's legit hit "I Am A Camera" in Europe later this year. But producer Henry Cornelius, producer-director of "Genevieve," expects to round out the production with one group of English actors whose voices will be dubbed for the German version.

Two Broadway or Hollywood names will be set for the leads in the English-language version and two German stars will be cast simultaneously. Each scene will be shot once, first in English and then with the German stars stepping in to handle the same dialog for the second take.

Cornelius has already signed screenwriter John Collier to script the play and the latter leaves for England this week to begin work. Film will be made in association with Romulus Films for release by United Artists.

Cornelius said "Camera" will into the present British production schedule, which has levelled off at between 60 and 70 pictures annually, each with budgets ranging between \$420,000 and \$560,000—which can pay off in the British market. Thus, grosses outside the British Isles are so much gravy.

Editor, VARIETY:

From the June 9 VARIETY—"Skouras Raps Home-Pay Video, Not Buying Fox's Skiatron Shares," we quote in part as follows: "Subscription-TV is uneconomic and 20th-Fox at the moment has no interest in it, Spyros P. Skouras, 20th Prexy, said in New York last week. Skouras held that his company was primarily interested in the theatres and that the latter would be badly hurt if toll-tv came to pass. He reiterated what he had said at 20th's stockholders meet: That, once the entire industry has gone to widescreen, there may be some tv coin in the oldies. However, that day is still far distant."

From the above Mr. Skouras admits that toll-tv would badly hurt movie theatres if it came to pass. He also admits that there may be profit possibilities in the TV showing of older movies. By not including the profit possibilities or actuality in first-run movies, he is (Continued on page 6)

'MELBA' GETS 1st RUN

Date Coincides With Munsel at Pittsburgh Stadium

Pittsburgh, June 15.

"Melba," the United Artists picture starring Patrice Munsel which has been looking for a first-run playdate around here for almost a year, is finally getting one. Not at any one of the big downtown houses but at the Squirrel Hill, Stanley-Warner circuit's art naber.

The only reason Squirrel Hill has booked it is because of publicity certain to come Miss Munsel's way when she stars in "The Merry Widow" at Pitt Stadium for Civic Light Opera Association week of July 5. And that's the week when arter will play "Melba," too, giving the town a double dose of opera star.

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DAILY VARIETY
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Irja Jensen's First American Film Unsuitable for Native Finland Where No Red Slurs Get By

By HY HOLLINGER

Despite efforts in bending over backwards to avoid a conflict with Russia, 50% of the pictures shown in Finland are American films. The pictures, however, are carefully screened by a film board which judges them from both the political and artistic viewpoint and is careful to allow entry of films which are neutral toward Russia. No anti-Soviet pix are ever permitted.

These observations of the film biz in Finland were given by Irja Jensen, a Finnish film and stage actress who is making her American film debut in "Operation Manhunt." Miss Jensen portrays the wife of Igor Gouzenko, the former Soviet code clerk who exposed an atom spy ring. In light of conditions in her homeland, Miss Jensen considers it ironic that her first American picture will not be shown in Finland.

Miss Jensen has been in the U. S. for three years and is now married to an American citizen. She originally came to study at the American Academy of Dramatic Arts via a grant from the Finnish National Theatre but decided to stay on after her six-month study visa had elapsed. She has been active in tv, having appeared on the Robert Montgomery Show, Studio One, Philco and Suspense.

In Finland, where she worked in both stage and screen, she reported that the performers shift easily from the stage to the screen. During the winter months, they devote all their efforts to legit and during the late spring, summer, and early fall—the season for picture making—the actors concentrate on film work. There are three major film companies in Finland and their combined efforts amount to about 12 pictures yearly.

As a result of working in both pix and legit, Finnish performers, Miss Jensen said, have more security than their American counterparts. For their stage work, they receive long-term contracts, usually covering a period of three years and thus receive a weekly wage whether or not they are appearing in a play.

What's That?

Since the films allowed in Finland are carefully screened, Miss Jensen said her country received only the very best. "I was surprised when I came over here to discover that you also make poor pictures," she said. Dramas are the most popular pictures in Finland, she noted, with musicals and biblical subjects following in that order.

Helsinki, with a population of about 500,000, has 60 film houses and 10 legit theatres, Miss Jensen stated. Since the Russo-Finnish War, three theatres in Helsinki show nothing but Soviet films.

The Finnish film industry, she said, is manned by technicians who have had training in Hollywood, particularly the cameramen and soundmen. Currently writing for the Finnish industry is Mika Waltari, author of the bestselling novel, "The Egyptian," which 20th-Fox is currently transferring to the screen.

Miss Jensen is being considered for another film by Fred Feldknapp, producer of "Manhunt." Latter is set for United Artists release.

Techni Prints in London Chargeable to German Marks After July 1

German regulations allowing the conversion of blocked German marks into blocked accounts of limited convertibility are expected to be issued soon effective July 1, 1954.

One of the effects of the liberalization of the accounts will be that American companies will be in a position to purchase Technicolor prints processed in Techni's London lab against payment of German marks. Several companies are interested in making such arrangements.

James Heads Publicists

Hollywood, June 15.

Nat James heads the slate of new officers who will be installed next Monday (21) by the Publicists Guild. James was unopposed in his candidacy for election to succeed Walter Compton.

Other officers to be installed by the flacks are Dick Morgan, veepee; Hilda Black, secretary; Dick Garter, treasurer; and Gerald Conway and Stanley Murgulies, newly-elected trustees who join incumbents Nat James and John Campbell on the four-man rotating board.

Hollywood Publicists

Straw Vote Question

Of Union Affiliation

Hollywood, June 15.

Hollywood's publicists will ballot next week on whether to continue as an independent union or affiliate with the American Federation of Labor. Decision to ask the membership for a straw vote on the subject was reached at an Executive Board session after several months of discussion as to whether affiliation would give the publicists a standing they do not now possess.

Publicists Guild (then known as the Screen Publicists Guild) was affiliated with the AFL Painters Union some years ago.

A heavy majority for affiliation in the straw vote would cue further investigation of the possibilities.

YUGOSLAV TRADING

DIRECTLY WITH U.S. COS.

By-passing the Motion Picture Export Assn., Yugoslav films has made a deal for 54 pictures with Metro Republic, United Artists, RKO and several independents. This is the first time these companies have operated unilaterally in Yugoslavia. Last year, operating through the MPEA, Yugo purchased 45 films.

Metro and several other companies declared some time ago their intention to operate separately in Yugoslavia, the feeling being they could make better deals on their own. Deal for the 54 pix was closed by Bozidar Torbica, general manager of Yugoslavian Films, a section of Yugo's import and export organization in the U. S. Torbica returned to Europe last week after a three-week stay in the U. S. He's stopping over in Paris to finalize arrangements for the pix with European reps of the film companies involved.

Reaction to Shortage More Distribs

Non-Majors Currently Seeking Additional Product For Hungry Situations

Step-up in indie production, encouraged by the constant talk of a product shortage, is also resulting in the expansion of non-major distributors and the establishment of new distribution organizations. Distribs, other than the major companies, are particularly aiming to widen the scope of their operation. For example, such outfits as IFE and Filmakers Releasing Organization, originally formed for the purpose of obtaining better marketing for their own product, are now eyeing the product of other indies to add to their releasing slates.

Filmakers, the Ida Lupino-Collier Young outfit, is the latest of the smaller distribs on the prowl for outside product. Company execs are currently holding talks with a number of indie producers in the hope of convincing them to sell their pix through Filmakers. IFE already has a number of feelers out and expects to add three or four American pix yearly to its all-Italian program.

Lopert's 'Cuckoo' Starting In Venice July 12; Using Special 'Mobilia' Lens

Mobilia, the electronically controlled device tested at the Bijou, N. Y., during the run of "Gilbert and Sullivan," will be installed at the Victoria and Astor theatres, also houses under City Investing Co. control. First picture to be shown at the Astor and Victoria employing the new device will be "Time of the Cuckoo," the Ilya Lopert production starring Katharine Hepburn. Lopert operates both houses for City Investing and is partnered with Robert Dowling, CI prexy, in production activities. Mobilia allows for narrowing or widening of the screen depending on the needs of a particular scene.

According to Lopert, who returned to New York from Europe on a quickie visit, Mobilia has already been installed in a number of European houses. A special lens, suitable for filming in the Mobilia process, will be employed for "Cuckoo." However, Lopert pointed out, that standard films can be adapted to the process. Cost of installation, he said, is between \$3,000 and \$4,000.

"Cuckoo," Lopert reported, gets under way in Venice on July 12 with Rossano Brazzi appearing opposite Miss Hepburn and with David Lean directing. Arthur Laurents did the screenplay from his own stage production. Picture, Lopert said, is budgeted at \$1,000,000. It will be shot for wide-screen presentation and in Eastman color.

Under his new production setup, Lopert said he personally proposed to produce two pictures in three years. Following "Cuckoo," he'll start on "Beauty and the Beast," for which S. N. Behrman is preparing the screenplay. While "Cuckoo" is slated for United Artists release, Lopert said he is working on a "deal by deal" basis and is "not obligated to anyone."

In addition to his own production activities, Lopert in conjunction with Dowling is involved in a picture financing arrangement with Sir Alexander Korda. They're connected with Korda in the production of "Richard III," a \$2,000,000 project which Sir Laurence Olivier will produce. Another co-production deal with Korda involves a new Carol Reed film, "A Kid for Two Farthings," which rolls in England in July. Under an old deal with British Lion, Lopert will release "The Man Who Loved Redheads," based on a Terence Rattigan story, in October. The Reed film is slated for Christmas release and "Cuckoo" will be ready by March.

Lopert, formerly an importer of foreign films, said he had outgrown this activity, but would continue it on a limited basis "as a hobby." He said foreign films represented a limited market and he would import them only occasionally. He recently brought over "Beauties of the Night" and "Fan Fan the Tulip."

Indestructible Film Biz

Minneapolis, June 15.

Despite North Central Allied cries of product shortage, distributors' siphoning off of admission tax relief and "exorbitant" film prices, along with tv and other competition and a supposed general business recession, shuttered theatres continue to reopen in the territory.

After being closed since last fall, the Kenyon, Kenyon, Minn., has reopened. Also, the Princess, Fargo, N. D., and the Roxey, Kelliker, Minn., the latter, however, for mid-week shows.

In all instances the closings had been because of poor business. No recent shutterings have been reported on local Film Row.

Bosustow Sounds Out Majors For Full-Length Cartoon Funds

National Theatres Pays 20c

Los Angeles, June 15.

Quarterly dividend of 20c, payable July 8 to stockholders of record June 24, was voted by the board of directors of National Theatres. Previous two quarterly dividends have been for 15c each. Board emphasized however that the increase does not indicate a new policy on regular dividends.

Two From Guinness Plus Olivier's 'Richard III' On Korda's 18-Month Sked

Two Alex Guinness pix and a filmization of "Richard III," starring Sir Laurence Olivier, are among the nine films skedded for production during the next 18 months by Sir Alexander Korda's London Films.

Robert W. Dowling, City Investing Corp. prexy, will participate in all these pix. He'll confer on them this week when Ilya Lopert, prexy of Lopert Films, who arrived in N. Y. from Rome today (Wed.), Lopert, who plans only a brief stay, is readying "Time of the Cuckoo" for lensing in Venice. It's one of the films on the Korda-Dowling sked.

Total budget of \$15,000,000 has been set for the nine pix. One of them, "The Man Who Loved Redheads," has been completed.

ZANUCK TO EGYPT FOR CHEOPS GLIMPSE

Production chief Darryl F. Zanuck pulled into New York from the Coast Saturday (12) and took off immediately for Europe. After a stopover in Paris, Zanuck is heading for Egypt for a look at the recently-discovered funeral ship of King Cheops.

Zanuck is reportedly weighing the filming of a short about the find which would go as a package with his recently-completed CinemaScope production, "The Egyptian."

Kramer Turns Megger

Indie producer Stanley Kramer, long toying with the idea, has decided to direct his next production. It will be his first such stint.

Film is "Not As a Stranger," which rolls in late summer.

N. Y. to L. A.

Steve Brody
Jack Denove
Bill Doll
Karen Doll
Lee V. Eastman
Bill Gass
Joe Glaser
Paul MacNamara
Jan Merlin
Richard Skinner

L. A. to N. Y.

Eileen Barton
Eddie Blum
Mort Blumenstock
Barbara Darrow
Mona Freeman
Don Garner
Dolores Gray
June Havoc
George Jessel
Al Lichtman
Joseph H. Moskowitz
Gene Raymond
Gottfried Reinhardt
Shirley Ross
Jane Russell
Spyros P. Skouras
William Spier
Leatrice Joy

N. Y. to Europe

Jack E. Baker
Leslie Barrie
Constance Carpenter
Ina Claire
Henry Cornelius
Marlene Dietrich
Mildred Dilling
Leonard Goldenson
Charles Goldner
Peter Grant
Radie Harris
Dave Jacobson
Frank King
Herman King
Juliana Larson
Mario Lewis
Robert Montgomery
Phyllis Perlman
Lawrence Segal
Bedford Sharpe
Betta St. John
Ed Sullivan
Gloria Swanson
Franz Waxman
Campbell Williams
Frances Yeend
Darryl F. Zanuck

Europe to N. Y.

Sir Adrian Boult
Morton Gottlieb
Lew Herbert
Stubby Kaye
Milton Kirschenberg
Mac Kriender
Robert Lewis
Eric Schuller
Bella Spewack
Dave Susskind
Maurice Valency
Mme. Elsa Zabranska

PUSH WORLD EXHIB FEDERATION

Allied's Ever-Normal Arsenal

The long-smouldering feud between distributors and exhibitors relating to film rentals is expected to break out into open warfare shortly, with Allied States Assn. in the forefront of the exhibitor attack. Allied has been slowly building up a case and has registered bitter complaints from time to time. However, an all-out assault is being built up behind-the-scenes and it will be unleashed unless Allied receives some assurance of relief.

Allied is quietly assembling statistics to prove that the benefit of the recent tax relief is finding its way into the hands of the distributors. The opening blast on this contention has already been issued by Allied leader Col. H. A. Cole, and follow-up moves are now in the planning stage. Basis of the beefs is the charge that distributors are taking advantage of the product shortage situation and are demanding 40% and 50% rentals on pictures regardless of their boxoffice value.

First move on Allied's part will be another attempt at an amiable solution of the film rental problem. It will involve a move for a meeting with all the sales managers for a presentation of the exhibitors' case. Failing in this attempt, Allied has indicated that it will again appeal to Government authorities for relief, including another pitch to the Senate Small Business Committee. In addition, Alliedites, on the q.t., have indicated they're inclined to support Harry Arthur, of the Southern California Theatre Owners Assn., who for some time is reported to have a bill ready for presentation by a friendly Congressman.

Americans Negotiating Yugoslav Deal; Four Co-Productions at \$400,000 Each

Boom in indie production, particularly in relation to co-production arrangements with foreign filmmakers, has extended to Yugoslavia for the first time. Four American independent producers are on their way to Belgrade to finalize deals with Yugo studios. The names of the U. S. film men are being kept under wraps for the moment until the deals are consummated in the Yugoslavian capital.

The Yugoslav government has established an office in New York whose main purpose is to arrange co-production deals with American producers. Known as Yugoslav Films, the outfit is headed by Miss Karla Duhar, an American of Yugo descent who has a Hollywood background. Miss Duhar is serving as liaison between the Yugo film industry and U. S. film men interested in making pictures in Yugoslavia.

Under the co-production arrangement, the American producers must furnish all "above line" costs, including the story, stars, and director, while the Yugo colleagues provide all the technical aspects. The deals, now being finalized, are for four separate pictures. The films will be made in English. (Continued on page 21)

Metro Shooting Lotsa Musicals

Metro's leadership in the musical film field continues unabated. At least one third of the company's upcoming releases are slated for the musical treatment and it appears that the number of tuners for 1954 will top the 10 (out of a total of 45 releases) issued in 1953.

Of 18 pictures released or scheduled for distribution up until August, five are in the musical category. This pace will be stepped up considerably since seven tuners are currently in various stages of production at the studio. "Seven Brides for Seven Brothers," which M-G is touting as another "Oklahoma," hits the market in August backed by a heavy promotion campaign and tied in the company's M-G-M Records which is releasing a special album.

Following August, a steady flow of musicals will be emanating from the studio. Currently in the editing stage are "Brigadoon" and "Invitation to a Dance," both starring Gene Kelly. In production are "Athena" (Jane Powell and Debbie Reynolds), "Deep in My Heart," the film biog of Sigmund Romberg; "The Glass Slipper" (Leslie Caron and Michael Wilding), "Jupiter's Darling" (Esther Williams, Howard Keel, George Sanders), "Love Me or Leave Me" (Ava Gardner), "Hit the Deck" and "It's Always Fair Weather."

U.S. DISUNITY A BIG OBSTACLE

Possibility of either of the two major exhib organizations joining in an international alliance of theatremen such as has been proposed by the Cinematograph Exhibitors Assn. in Britain appears remote.

Both Allied States and Theatre Owners of America have the matter on their agenda for the upcoming meets of their respective boards on Aug. 23 and June 17. And while—even though to a lesser degree than the distributors—the exhibitors are internationally minded, little chance is seen for getting together.

There are many reasons. One of the most prominent ones is the disunity in American exhibition itself where there exists a sharp division of interests at the practical level even though theatremen may agree on such broad principles as standardization, reasonable rentals, etc.

Yet another factor is the regional characteristic of exhibition which, as U. S. theatre operators see it, makes it virtually impossible for an international clique of exhibs to be effective. Cecil Bernstein of Britain's Granada Theatres said in N. Y. last week that, in his opinion, the move (Continued on page 6)

Technicolor In General Denial Of Pathe Rap

Technicolor Motion Picture Corp. has branded as "totally unfounded" statements by Pathe Industries to the effect that Techni is guilty of unfair and deceptive practices. Pathe allegations, which were filed with the Federal Trade Commission last week, were answered by an unidentified Techni spokesman in the absence of Dr. Herbert T. Kalmus, president of the company, who now is in Europe.

Pathe's beef is that the Techni label is impressed on prints of pix which are lensed in the Eastman color process. This conveys the impression that only Techni can handle the processing job on Eastman productions whereas other laboratories can print from Eastman negatives as well, said Pathe.

Denying any misuse of the registered "Technicolor" trademark along with the charge that Pathe charge that Techni's own color process is losing ground, the Techni rep (Continued on page 20)

Film Biz's Boner on Copyright; Research, Reasoning Both Faulty; Five Major Cos. End Opposition

Jacques Flaud Delayed On Maiden Trip to U. S.

Jacques Flaud, head of France's Centre National du Cinematographie and a kingpin in the new Franco-American film agreement, has postponed his planned visit to the U. S.

Having never been to the U. S., Flaud had planned an American trip in the late spring.

Vague About Ohio, Getting 'Outlaw'

Despite the product shortage RKO is in no hurry to rush out a reissue of "The Outlaw" in Ohio or anywhere else. That's the contention of the Independent Theatre Owners of Ohio whose executive secretary, Robert A. Wile, recently urged RKO sales chief Charles Boasberg to make the Jane Russell starrer available in the Buckeye state especially since it had never played there before.

Wile points out that the Ohio censor finally passed "The Outlaw" a few months ago. Moreover, he adds, the film is not condemned by the Legion of Decency and the publicity it has had should enable our members to get some needed revenue." Boasberg in reply to the ITOO request, said RKO has no present plans to release "The Outlaw" nationally.

"We are well aware that 'The Outlaw' has never played in the State of Ohio," Boasberg wrote, "and while I cannot give you any definite date, we hope we will be able to release the picture in Ohio in the not too distant future." To this, Wile emphasizes, "if enough exhibitors write Mr. Boasberg and ask for immediate release of this picture during the summer, he might, perhaps, consider pushing ahead with his plans to do so."

UA Into Casablanca

Further building its worldwide network of distribution offices, United Artists has opened an exchange in Casablanca.

The French North Africa outlet will be managed by Andre Aubouet, who has been with UA's Paris office the past four years.

Behind-the-scenes maneuvering, pressure from high Government authorities, realization that a boner might have been made, and assurance of correct interpretation were reportedly among the reasons for five film companies withdrawing their opposition to the Universal copyright convention of 1952 and agreeing to go along with it. Originally Paramount, Loew's, Warner Bros., 20th-Fox, and RKO registered their opposition to the plan, claiming the convention would not protect their soundtracks on films and provided a loophole whereby the Russians in this country which the U. S. is not accorded behind the Iron Curtain.

The five majors had made known their opposition to plan via a lengthy brief written by Morris Ebanstein, WB attorney, and one of the prime movers against film companies participating in the plan. The brief was filed with Senate subcommittee of the Foreign Relations Committee. A brief favoring the plan was submitted by Universal, signed by general counsel Adolph Schimel.

In withdrawing their opposition to the convention, the film companies pulled a complete about face. A letter from the five companies was written to Sen. Alexander Wiley, chairman of the Foreign Relations Committee, and to Sen. Bourke Hickenlooper, chairman of the subcommittee which handled the legislation. Signed by Austin Keough, Far general counsel, it merely says that the companies are certain now that they will lose no rights under the new convention.

The Foreign Relations Committee okayed the international copyright convention. (Continued on page 6)

Dubbing Sold Short as 'Art'

The reason dubbing has not found complete acceptance in the United States is because it is underestimated as an art. That's the view of Peter Riethof, prexy of the American Dubbing Co. "It's not a technique, but an art," Riethof insists.

He maintains that it's not a technique that can be compared to sub-titling. "It is as difficult or more difficult as actual production if you want to do an artistically perfect job," Riethof notes. The trouble with most dubbing in the United States, Riethof says, is that they have been quickie jobs done on a mass production basis. "Anyone who attempts a quickie job gets the results of a quickie," he says. "That, unfortunately, is just what's being done."

A top dubbing job, Riethof stresses, must cost between \$15,000 and \$20,000, depending on the amount of dialog and the number of actors involved. He stresses that the desire to get a cheap job has backfired in the past. An example of false economy, he points out, is the use of 10 actors to play 80 roles. "An actor cannot do a good job in every role," he says. "You must use a different actor for every role."

Riethof stresses that the casting is the important aspect of dubbing. It is the job of the dubber, he says, to find the voice that fits the face, and an actor who can achieve the same emotional impact as the person on the screen. "It is difficult finding the right voice," he says, "and you can't use the same actor to double for many voices."

Adapt to Taste
Another important factor in dubbing, according to Riethof, is adapting the picture to American taste. "By simply dubbing the original picture," he says, "you get a (Continued on page 54)

Cinerama Installation Cuts 700 Seats in Cincy

Cincinnati, June 15. Advance sale for Cinerama, opening June 21 in the Capitol, is in progress amid the bustle of a \$250,000 remodeling project, including an exterior cleaning of the 33-year-old theatre. House is under lease from RKO Theatres.

Rearrangement cuts 700 seats from the original 2,000 capacity. Night prices are \$2.65 for orchestra and loge and \$1.75 in balcony; Saturday and Sunday matinee, \$2.40 and \$1.50; Saturday and Sunday extra 5 p.m. shows, \$2.65 and \$1.75, with \$1.75 and \$1.20 for Monday, Wednesday and Friday matinees.

Stanley Prize: Trip To England

The Stanley Warner chain is launching a promotional contest for its theatre managers, with the winner getting a two-week all expense vacation in England as guest of the British ABC chain. This is a reciprocal deal, since SW recently served as host for Douglas Ewin, who won the British circuit's promotional contest.

In addition to the trip abroad, (Continued on page 21)

FILMITES IN PILGRIMAGE TO SARANAC; 'MORE SHOWMEN SHOULD GET RELIGION'

By GENE ARNEEL

Wanted: More showmen to get what Robert J. O'Donnell and Abe Montague call "religion." This is the term they use to describe the showbusiness humanitarianism that in the past five years has elevated the Will Rogers Memorial Hospital at Saranac Lake, N. Y., to its position of national importance in the fight against tuberculosis.

Montague, distribution v.p. of Columbia and president of the hospital, and Texas circuit operator O'Donnell, board chairman, as well as other industryites who have been close to the operation, figure it's for sure that anyone becoming acquainted with Rogers Hospital will feel a compulsion to support it. "It gets in your blood," Montague remarked.

Problem at hand is "educating" sufficient execs in the intelligence of what has been accomplished at the hospital and its research laboratory, despite the relatively small segment of the business that has lent meaningful support. The

campaign is now underway for more universal backing.

The trade's annual shuffle off to Saranac took place over the past weekend with about 40 execs and press reps, mainly from N. Y., joining in the pilgrimage. They inspected the sanitarium and listened to chalkboard discussions by staff doctors on t.b. and how it's being treated. Montague rammed home the vital statistics re progress. Within the period of the last few years, he reported, the average patient's required stay has been cut from 778 to 391 days. Total of 50 beds are currently in use via the faster turnover.

Sam Rosen, exec v.p. of Stanley Warner, delivered the treasurer's report in the absence of treasurer S. H. (Si) Fabian. Receipts for the past year amounted to \$272,980; operating expenses, \$229,976; capital improvements, \$31,879; fund raising expenses, \$48,707; deficit for the year, \$37,582. This cut the balance to \$180,746, a figure which, everyone agreed, must be upped

to adequately carry on with the work. Upping the income to \$400,000 annually is the present aim.

Boosting the income, Montague revealed at a luncheon at the hospital, was a donation of \$50,000 by member companies of Motion Picture Assn. of America and United Artists. The luncheon incidentally, was attended by hospital patients and local Saranac brass as well as the filmites. Brief talks included one by Ned E. Depinet who, in noting that Saranac Mayor Tony Anderson also is a local exhib, quipped that N. Y. might not have its present 5% tax situation if Mayor Robert Wagner also was in the theatre business on the side.

Jack Batts, a projectionist in Raleigh, N. C., until he entered the Saranac hospital, in an eloquent and touching talk, thanked the filmites in behalf of all patients.

Highpoint of the activities was dedication of a wing of the hos- (Continued on page 20)

Continued from page 3

Continued from page 5

Continued from page 5

Upon a whimsical story foundation is constructed a light and misty satire in "Scotch on the Rocks," which was bottled in England but speaks with a Highland brogue. Script twists with tongue in cheek around the rocky roads of the village of Hebrides (That's in Scotland, Laddie!) and director and players, a competent lot, give

The sudden switch of the five companies is something of an enigma since the convention plan had been studied for more than a year before the decision was reached to oppose it. Some quarters believe the filmfites had pulled a rouser, particularly since the convention had been okayed by all groups involved in copyright matters, including the copyright committee of the American Bar Assn. It is pointed out that basically the Russians can do under present law exactly what they could do under the convention—i.e., have their stuff copyrighted in any country signatory to the existing copyright agreement, and so gain copyright protection in the U. S. for their films, literary works, music, etc., while the U. S. has no copyright protection behind the Iron Curtain.

In addition, while the five studios beefed about their soundtracks not being protected under the new convention, it appears now that they would be protected, as is now admitted by the five companies in withdrawing their objections.

LONELY ALASKA DOTES ON 16M

Out-of-Way Spots (Drive-Ins)

Can Risk 'Condemned' Features?

Minneapolis, June 15. First important picture ever to have its initial Twin Cities' run in an ozoner, "The French Line," which has been passed up by all Minneapolis and St. Paul conventional houses, is going great box-office guns at the local 100 Twins drive-in theatre, the only outdoor stand here that would book it.

In for a minimum of three weeks on a 50% deal, it opened in the 700-car capacity drive-in to turn-away business on a cold and rainy night. With the admission tilted from 60 to 90c, its first week's gross is estimated at nearly \$13,000.

The Wednesday night opening broke the drive-in's boxoffice record by a wide margin, the gross being in excess of what the ozoner usually racks up in four evenings, according to manager Al Aved. The outdoor theatre ordinarily plays pictures in the 32-day clearance slot.

There has been no "heat" from the Legion of Decency or other quarters, says Aved. Conventional theatre owners here feel "an out-of-the-way drive-in theatre can get away with the picture, but we couldn't."

Picture had an exploitation campaign on a par with those for the more important attractions in four-wall theatres. Extra large display ads were run in newspapers and tv, radio and billboards were utilized. There were 150 six and 24 sheets put out and 60 spot announcements during a three-day period over two radio stations. Radio and tv disk ocks also plugged the picture's tunes.

Local RKO branch still is having difficulty in selling the film to conventional theatres throughout the territory as well as in the Twin Cities, no contracts having been obtained to date. However, 74 drive-in dates outside the Twin Cities are claimed by Fay Dressell, branch manager.

In Wake of 'French Line' Strife, Buffalo Gumshoes Precedential 'La Ronde'

Buffalo, June 15. Absence of comment by the Catholic Legion of Decency and representatives of the Buffalo Catholic Diocese on the occasion of the opening of "La Ronde" at the Cinema here over the past weekend has resulted in considerable conjecture in local theatre circles. The recent vigorous campaign waged by the local Legion and Diocese against "French Line," and particularly against the Basil-operated first and subsequent run theatres for their disregard of the Church's ban of the film resulted in placing the Lafayette Theatre on a "Roll of Dishonor" and a six-month's prohibition on all Catholics from attending any of the Basil theatres. Hassle led to a counterattack by the pastor of the Buffalo Greek Orthodox Church in which he suggested a counter boycott and characterized the Catholic ban as "un-American." Reply from the director of the local Legion sought to justify the ban of the film chiefly by quoting from local reviewers.

With the uproar thus created having scarcely subsided, "La Ronde" sneaked into town over the weekend for an extended engagement. First newspaper advertising of the attraction appeared Friday, mailed announcements to Buffalo theatregoers coming out of Rochester.

To date no religious objection to "La Ronde," which film was the subject of the U.S. Supreme Court's recent okay and its ukase against State censorship and the decision in which case was criticized by indirection by the Church in its local anti-"French Line" campaign, has been forthcoming from any local pulpit or has appeared in the press.

Busy Retirement

Hollywood, June 15. Busiest retired film producer in town is Pete Smith, who went into retirement two months ago after 30 years with Metro. Now he is back on the lot making four more short subjects for the 1954-55 schedule.

Subjects are "Global Quiz," "Historical Oddities," "The Fall Guy" and "Animals in Action."

Only 180 Houses Open Every Nite Of Sweden's 800

Hollywood, June 15. CinemaScope is too expensive for Swedish theatres and audiences there dislike 3-D, so Eric Petterson, prexy of the Swedish Exhibitors Assn., is here to study the possibilities of VistaVision. He reported at Paramount that the system, with its 1.85 to 1 ratio, "solved the problem" for Swedish exhibs, as well as that of other European theatres, and he would make a report to this effect upon his return.

Petterson, making his first trip to Hollywood, said there are about 2,000 theatres in Sweden, but of these only 800 are regular theatres and a mere 180 run pictures every night. Balance play one picture weekly, or even less frequently.

Sweden imports about 300 pictures annually, he said, of which 85 to 90% are American. Swedes don't like dubbed pix, he declared, insisting on sub-titles. Most popular American films last year were "Roman Holiday," "From Here to Eternity," "Moulin Rouge," "The Glenn Miller Story" and "Shane."

He said that exhibs are faced with an admission tax problem, the government having imposed a 60% levy on the average admission price of 40c. Television, he reported, is now starting experimental work in Sweden. He estimates that it will cost \$50,000,000 to open a network because of the mountains. He said the government, which will back the project when it finally arrives, will not make it available until all persons in the country have access to it.

Two Indies Merge After

They Plead for 'Mercy'

Hollywood, June 15. Robert Carson must be the only writer who can boast a story of his that was so good it merged two independent production firms. The yarn is "The Quality of Mercy," which both Kirk Douglas' Bryna Productions and Robert Fellows-John Wayne's Batjac Productions claimed, the former on the basis of a verbal commitment from the author and the latter on the basis of a deal with his agent. As a result of the dispute, the two units will merge to film the property later this year for a Warner release. Douglas will star and Ben Hecht will script.

Jeanne Crain Gets 'Star'

Hollywood, June 15. Jeanne Crain reports to Universal-International next week to start "Man Without A Star," first of the five films she'll make for the valley studio under a recently signed contract. Actress shares billing with Kirk Douglas in the film.

King Vidor has been assigned to direct by producer Aaron Rosenberg.

NO SPOT NOW TOO REMOTE FOR FILMS

By RAY FEVES

Portland, Ore., June 15. Nearly everybody in Alaska can now see moving pictures as the result of the successful organization and operation of an exchange for 16m prints here in Portland. Called Pictures, Inc., this was founded by Merriam Holtz Sr. Via small prints no Alaskan community is now too remote for exhibition. Transportation costs (by air) for regular 35m would be prohibitive for the tiny communities.

Significant fact today is that whereas Alaska has only 23 regular theatres showing standard size prints there are now over 100 spots playing 16m. Much of the credit is due the Alaska Native Service Teachers who finance the projection equipment and show the films on a non-profit basis. Stores, schools and cabins serve as exhibition halls. Audiences vary from as few as six persons to as many as 100. Around 40 is probably average. Indians and Eskimos are often so poor that admissions are whatever the traffic will bear and often the practice is simply to pass the hat. Service is interested only to get back the rental price.

Loneliness stimulates film fans in Alaska. Tiny spots have shows three or four times a week and when "snowed in" repeat prints plenty.

Nearly all these hideaway locations have gas generators to produce electric power. Such units could not juice a 35m outfit if they were available. As it is, everyone in the community turns off the electricity while films are shown so that a brighter picture can be obtained. Prints are from 18 months to three years old and are mostly used armed forces negative.

During the spring ice break the exchange must figure on a print being held in certain locales for about three months because it's then impossible for a plane to land on either ice or water.

There are two complete 16m film exchanges in Anchorage. In addition to Holly's Pictures Inc. (of which R. E. Renkert is resident manager) Fred G. Kohl operates one. Between the two companies, nearly every major film company and producer is represented.

These exchanges also service mining outfits, canneries, secret government instruction installations, and CAA stations.

Refund on Gear New Allied Idea

Minneapolis, June 15.

A number of this territory's exhibitors who installed stereo sound under the impression that otherwise they couldn't obtain "The Robe" and other C'Scope pictures from 20th-Fox, now want the film company to reimburse them for their equipment expenditures. So says S. D. Kane, North Central Allied executive counsel.

Kane says he has been requested to examine the legal aspects involved and he's now studying the matter to determine if grounds exist for a law suit.

Prep UJWF Windup

Hollywood, June 15.

Plans for completion of the current United Jewish Welfare Fund Drive will be discussed tomorrow (Wed.) at a luncheon meeting of the amusement industry committee. Campaign thus far has accounted for \$465,752 in contributions and pledges from 1,366 individuals and studios.

Ralph Levy, chairman of the newly-organized radio and television division, reported that this bracket had raised more than \$41,000 in the last two weeks.

Pictures Excluded From Tax-Ease For American Businesses In Foreign Lands

Washington, June 15.

Popcorn, Ahoy!
The International Popcorn Assn. has joined forces with the Theatre Equipment and Supply Manufacturers Assn., the Theatre Equipment Dealers Assn., and Theatre Owners of America for a combined trade show.

Event will be held in conjunction with TOA's convention in Chicago at the Conrad Hilton Hotel, Oct. 31 to Nov. 4.

Majors' Policy Forces Exhibs Into Production

Seattle, June 15.

The sales methods and the adoption of a policy of product scarcity by the production-distribution companies are driving exhibitors into production and distribution, which is not basically where they belong, but they are being forced into them through desperation," Herman M. Levy, general counsel of Theatre Owners of America, charged here last week.

Speaking before the convention of the Theatre Owners of Washington, Northern Idaho and Alaska at the Olympia Hotel, Levy stressed that "the time is here for distribution to understand that the quick dollar is historically the unsound, economic dollar." He said the product shortage would mean "the kiss of death to hundreds, perhaps thousands, of theatres which can survive only with a steady flow of good product and with some semblance of an inventory."

The TOA counsel charged that distribution had failed to fulfill its obligation to have a steady flow of product available to people who are starting to seek entertainment away from their television sets.

Levy devoted a good portion of his talk to the subject of arbitration, reviewing the progress that had been made in the opening conference in New York. Pitching for the adoption of an arbitration system, Levy said that arbitration "in addition to eliminating, to a great extent, the heavy burden of litigation... will undoubtedly improve distributor-exhibitor relations." He termed these relations during the past 12 months "at the jungle warfare level."

"No industry can survive that," he said. "A system of arbitration will bring exhibitors and distributors around the conference table, which is the way trade disputes should be solved."

RKO Theatres Buys In Over 500,000 Shares

RKO Theatres, following through on its offer to buy up its own stock at up to \$6.50 per share, has acquired "a little over a half million shares," according to Sol A. Schwartz, president of the corporation.

Figured on the basis of investors selling at the maximum per-share price, the circuit paid out over \$3,250,000 in the capitalization reduction move.

At the end of its 1953 fiscal year the company had 3,765,000 shares outstanding.

Mort Blumenstock in N.Y.

Mort Blumenstock, Warner Bros. pub-ad veepee, arrived in New York from the Coast Monday (14) for confabs with homeoffice execs on upcoming product.

While in Gotham, Blumenstock will set up campaigns on "Them," "The High and the Mighty," "Ring of Fear," "Duel in the Jungle," "Dragnet" and "A Star Is Born."

Motion picture industry figures importantly in the behind-the-scenes story of how the Senate Finance Committee came to throw out the House-approved Section 923 of the new omnibus tax bill. This is the section which provides special tax credit for American firms which make investments in foreign countries. The Eisenhower Administration has strongly supported the section to aid friendly patrons.

As the bill was voted by the House, it provided such treatment for a specified group of industries, but excluded motion pictures. It was figured the tax exemptions, as provided, would nick the Treasury for \$250,000,000 to \$300,000,000 in revenue each year.

Film industry made its pitch to friendly Senators on the Finance Committee, pointing out that the industry employs thousands overseas to make prints, dub, produce films there, etc. Senator Ed Johnson, of Colorado, introduced an amendment in the Finance Committee to include motion pictures among the beneficiaries of Sec. 923. However, the Treasury opposed it because it would cost the Government additional revenue. The Johnson amendment was brought up twice in executive sessions of the committee, and twice defeated. Several Senators who voted against it said they favored the amendment but wanted it broadened to include all industries which make investments abroad. They said they disliked voting for an amendment for a single, special industry.

The Treasury, which by now would have gone along with the addition of motion pictures, stepped in again to oppose broadening the Johnson amendment. Treasury spokesmen said this would cost the Government an additional \$75,000,000 annually in lost revenue.

So the Senate Finance Committee, anxious to move along, threw out the entire section, including what the House had passed. It said it wanted the same treatment for all industries.

Speculation here is that by the time the bill finally gets through Congress, it is liable to have Sec. 923 back again—with motion pictures included in the beneficiaries.

Fear of Howard Hughes Puts 'Code' Issue Deep Into MPAA Double-Talk

RKO's status in the Motion Picture Assn. of America, which has become a delicate subject because of the film company's defiance of the Production Code, continued up in the air this week despite a statement by Eric A. Johnston, MPAA prez, that the matter "is in process of adjudication."

Johnston nixed further comment, barring even an explanation of what he meant by "process of adjudication."

James R. Grainger, RKO's chief exec, now in N.Y. after seven and a half months at the studio, also ironclamped the controversy in a conversation with a reporter.

Less reticent was a prominent exec who has been on or close to the scene since RKO first released "French Line" sans Code approval and was fined, but has yet to pay, \$25,000. MPAA has made no attempt to collect and RKO has taken no appeal.

Exec, the one who talked, said MPAA is on a spot, for the organization fears that any move to force RKO's payment of the fine or otherwise might "rile" RKO boss Howard Hughes and might result in a distasteful court bout instituted by Hughes.

Meanwhile, RKO continues to pay its dues and participate in MPAA functions. It's just that nothing's being said about that Code dispute, possibly in the hope that it will somehow blow away.

L.A. Cool, B.O. Warmer; 'Tanganyika' Okay \$17,000, 'Jolson' Slight \$11,000, 'Passage' 13G; 'High' Mighty 21G, 3d

Los Angeles, June 15.

Overcast, cool weather bolstered first-run biz over the weekend, with most local deluxers enjoying increased trade over the previous weekend. Result is that current frame shapes favorable although new bills are not particularly good.

"Tanganyika" shapes okay \$17,000 or near in three regular first-runs, with film brisk in seven drive-ins. Light \$11,000 is seen for reissue of "Jolson Story" playing in two sites, very disappointing. "Barefoot Battalion" is slim \$2,500 in one spot. "Sensualita" looms mild, also in one.

Modest \$13,000 or near shapes for "Southwest Passage" in two houses, and is only fair in outlying nabs. "Striporama" looks fair \$5,500 one location. "High and Mighty" is handsome \$21,000 in third round in single house. "Coins in Fountain" looms nifty \$15,000, also in lone location. "Cinerama" did lofty \$29,700 in 58th week.

Estimates for This Week

Warner Downtown, Wiltern, Iris (SW-FWC) (1,757; 2,344; 814; 70-\$1.10) — "Tanganyika" (U) and "Phantom Stallion" (Rep) (D) town only. Okay \$17,000 or near. Last week, excluding Iris, "Long Wait" (UA) and "Overland Pacific" (UA) (2d wk), \$8,400.

Hillstreet, Pantages (RKO) (2,752; 2,812; 60-\$1) — "Jolson Story" (Col) (reissue). Slight \$11,000. Last week, "Indiscretion American Wife" (Col) and "Massacre Canyon" (Col) (2d wk), \$12,000.

El Rey (FWC) (861; 70-\$1.10) — "Barefoot Battalion" (Indie). Slow \$2,500. Last week, with "Globe" (One Summer Happiness) (Indie) and "Paris Express" (Indie), \$4,900.

Globe (FWC) (782; 70-\$1.10) — "Sensualita" (Indie) and "Young Scarface" (Indie). Modest \$3,000. Last week, with El Rey.

Loew's State, Fox Hollywood (UATC-FWC) (2,404; 756; 70-\$1.10) — "Southwest Passage" (UA) and "Dragon's Gold" (UA). Modest \$13,000 or less. Last week, State and Uptown, "Westerner" (Indie) and "Dead End" (Indie) (reissues) \$9,400.

United Artists (UATC) (2,100; 70-\$1.10) — "Striporama" (Indie) and "Queen of Sheba" (Lip) (2d run). Fair \$5,500. Last week, with Iris, "Yellow Tomahawk" (UA), \$5,200.

Four Star (UATC) (900; 90-\$1.20) — "Queen's World Tour" (Indie) (2d wk) and "Forbidden Games" (Indie) (2d run). Second feature added here in attempt bolster sagging "Tour." Steady \$2,400. Last week, \$2,400.

Los Angeles, Hollywood Paramounts (ABPT-F&M) (3,200; 1,430; 85-\$1.50) — "Gog" (UA) (2d wk). Mild \$12,000. Last week, \$19,200.

Egyptian (FWC) (1,538; \$1-\$1.50) — "High and Mighty" (WB) (3d wk). Handsome \$21,000. Last week, \$21,900.

Fox Wilshire (FWC) (2,296; \$1-\$1.50) — "Three Coins in Fountain" (3d wk). Nifty \$15,000. Last week, \$14,400.

Ritz (FWC) (1,363; \$1-\$1.50) — "Sunderlin" (Indie) (3d wk). Holding well at \$4,000. Last week \$4,200.

Hawaii, Palace (G&S-Metropolitan) (1,106; 1,212; 60-\$1.10) — "Flame and Flesh" (M-G) and "Mr. Denning Drives North" (Indie) (Palace only) (3d wk). So-so \$7,500. Last week, \$9,100.

Los Angeles, Loyola, Fox (FWC) (2,097; 1,248; 965; 90-\$1.25) — "Night People" (20th) and "Fighting Pimpernel" (Indie) (3d wk). Sturdy \$13,000 or close. Last week, \$13,600.

Orpheum, Vogue (Metropolitan-FWC) (2,213; 885; 70-\$1.10) — "Elephant Walk" (Par) and "Undercover Agent" (Lip) (Orpheum only) (3d wk). Okay \$11,000. Last week, \$12,900.

Chinese (FWC) (1,905; \$1-\$1.80) — "River No Return" (20th) (16th wk). Pushed to fast \$9,000. Last week, \$7,700.

Warner Beverly (SW) (1,612; 90-\$1.50) — "Knock On Wood" (Par) (10th). Steady \$6,500. Last week, \$6,400.

Fine Arts (FWC) (631; 80-\$1.50) — "Genevieve" (U) (10th wk). Climbed to fine \$2,200. Last week, \$1,800.

Warner Hollywood (SW) (1,364; \$1.20-\$2.65) — "Cinerama" (Indie) (59th wk). Into 59th frame (13) after fast \$29,700 last week.

Broadway Grosses

Estimated Total Gross
This Week — \$455,000
(Based on 22 theatres)
Last Year — \$502,600
(Based on 23 theatres)

'Guitar' Great \$14,000, Frisco

San Francisco, June 15.

Plethora of school activities, graduation, etc., is being held responsible for dip in biz at first-run currently. However, it is not holding back "Johnny Guitar" at United Artists. Backed by fine bally, this looms smash. "Gone With Wind" continues big in third Warfield round. "High and Mighty" still is fancy in third session at Paramount. "Dial M For Murder" also continues in chips in second St. Francis stanza.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-90) — "She Couldn't Say No" (RKO) and "Rob Roy" (RKO). Last week, "Playgirl" (U) and "Taza" (U), \$10,000.

Fox (FWC) (4,651; \$1-\$1.25) — "Three Coins in Fountain" (20th) (3d wk). Mild \$11,000. Last week, \$17,000.

Warfield (Loew's) (2,656; 65-85) — "Gone With Wind" (M-G) (reissue) (3d wk). Big \$18,000. Last week, \$27,000.

Paramount (Par) (2,646; 85-\$1.25) — "High and Mighty" (WB) (3d wk). Fine \$16,000. Last week, \$21,000.

St. Francis (Par) (1,400; 70-95) — "Dial M For Murder" (WB) (2d wk). Sock \$10,000. Last week, \$13,000.

Orpheum (Cinerama Theatre, Calif.) (1,458; \$1.75-\$2.65) — "Cinerama" (Indie) (24th wk). Sturdy \$23,000. Last week, \$25,500, including two extra matinees.

United Artists (No. Coast) (1,207; 70-\$1) — "Johnny Guitar" (Rep). Wow \$14,000. Last week, "Long Wait" (UA) and "Fighting Pimpernel" (Indie), \$11,700 in 9 days.

Stagedoor (A-R) (1,400; 85-\$1.35) — "Gilbert and Sullivan" (UA) (7th wk). Oke \$2,600. Last week, \$2,400.

Bridge (Schwarz-Reader) (399; \$1-\$1.20) — "Final Step" (Indie). First week ending today (Wed.) looks like good \$3,800. In ahead, "The Sinner" (Indie) (5th wk-10 days), \$2,500.

Clay (Rosenner) (400; \$1) — "Pit of Loneliness" (Indie) (3d wk). Good \$2,200. Last week, same.

Larkin (Rosenner) (400; \$1) — "Murder Will Out" (Indie). Nice \$3,200. Last week, "Genevieve" (U) (11th wk), \$1,800.

Vogue (S. F. Theatres) (377; \$1) — "Golden Coach" (Indie). Good \$2,800. Last week, "Little Fugitive" (Indie) (7th wk), \$2,200.

H.O. Strength Aids K.C.; 'Coins' Boff \$20,000; 'Wind' Lusty \$13,000 for 2d

Kansas City, June 15.

Boxoffice strength of the week is being shown by "Three Coins in Fountain" at four Fox Midwest houses. Holdover of "Gone With Wind" at the Midland and "Genevieve," in ninth round at the Kimo, also are strong. "Quo Vadis" on reissue at the Paramount looms fairish. Latter is one of the few Metro releases ever to play the Paramount. Heat wave has halted over weekend with heavy rain. "Coins" moves over to Esquire.

Estimates for This Week

Esquire (Fox Midwest) (820; 65-85) — "Heidi" (UA) and "White Mane" (Indie). Sluggish \$2,500. Last week, "Top Banana" (UA) and "Fighting Lawman" (Indie), same.

Kimo (Dickinson) (504; 85-\$1) — "Genevieve" (UA) (9th wk). Favorable \$1,700 and getting up among longer runs in this house. Last week, ditto.

Midland (Loew's) (3,500; 65-90) — "Gone With Wind" (M-G) (reissue) (2d wk). Fast \$13,000. Last week, great \$20,000, one of biggest of year here and way over hopes.

Missouri (RKO) (2,650; 50-80) — "Rachel and Stranger" (RKO) and

HEAT BOPS ST. LOO; 'FIGHTING' FAST 11G

St. Louis, June 15.

Solid week of temperatures above 90 degrees and not many outstanding new pix weakened the boxoffice picture here this session. "Cinerama" continues doing solid biz at the Ambassador. Of new films, "Men of Fighting Lady" is rated barely good at Loew's. "Indiscretion of American Wife" looks just fair at the St. Louis. "Living Desert" continues strongly in two small-seaters.

Estimates for This Week

Ambassador (Ind) (1,400; \$1.20-\$2.40) — "Cinerama" (Indie) (18th wk). Big \$17,000 after \$19,600 for last week.

Fox (F&M) (5,000; 51-89) — "Them!" (WB) and "Riding Shotgun" (WB). Opened today. Last week, "Drums Across River" (U) and "Black Horse Canyon" (U), fair \$10,500.

Loew's (Loew's) (3,172; 51-89) — "Men of Fighting Lady" (M-G) and "Gypsy Colt" (M-G). Good \$11,000. Last week, "Witness to Murder" (UA) and "Prisoner of War" (M-G), \$11,500.

Orpheum (Loew's) (1,500; 51-69) — "Witness to Murder" (UA) and "Prisoner of War" (M-G) (M.O.S.). Mild \$4,500. Last week, "Beachhead" (UA) and "Saadia" (M-G), \$5,000.

Pageant (St. L. Amus.) (1,000; 82) — "Twilight Woman" (Indie). Oke \$3,000. Last week, "Annaburna" (Indie), \$3,500.

Richmond (St. L. Amus.) (400; 82) — "Living Desert" (Disney) (3d wk). Great \$3,500. Last week, \$3,000.

St. Louis St. L. Amus. (4,000; 82) — "Indiscretion" (Col) and "World for Ransom" (AA). Fair \$9,000. Last week, "Three Coins in Fountain" (20th) (2d wk), \$11,000.

Shady Oak (St. L. Amus.) (800; 82) — "Living Desert" (Disney) (3d wk). Fast \$3,500. Last week, \$4,000.

'Student' Hotsy \$13,000 in Cincy

Cincinnati, June 15.

New bills at all downtown stands here this week and lift from beat-the-heat trade during spell of year's highest temperatures are adding up to a favorable session. Leading notes are from "Student Prince" at the Albee. Palace appears headed for a favorable session with "Secrets of Incas." Grand shapes ahead of the last round with "Prisoner of War." At Keith's, "Princess of Nile" moved slowly.

Estimates for This Week

Albee (RKO) (3,100; 75-90) — "Student Prince" (M-G). Hotsy \$13,000. Last week, "Carnival Story" (RKO), at 50-84c scale, \$11,500.

Grand (RKO) (1,400; 50-84) — "Prisoner of War" (M-G) and "Massacre Canyon" (Col). Good \$7,500. Last week, "Elephant Walk" (Par) (m.o.), \$6,500.

Keith's (Shor) (1,500; 50-85) — "Princess of Nile" (20th). Slow \$4,000. Last week, "Saskatchewan" (U), \$7,500.

Palace (RKO) (2,600; 50-84) — "Secret of Incas" (Par). Okay \$9,000. Last week, "Long Wait" (UA), \$9,500.

Season's first heat wave is dampening the boxoffice currently. Best showing is being made by "Three Coins in Fountain" despite being in third round at the Buffalo. Although off sharply from second, it still is nice. Elsewhere biz has sagged to unbelievably low levels. "Siege at Red River" is doing about as well as any newcomer but just fairish at Century.

Estimates for This Week

Buffalo (Loew's) (3,000; 50-80) — "Three Coins in Fountain" (20th) (3d wk). Off to nice \$10,000. Last week, \$16,000.

Paramount (Par) (3,000; 50-80) — "Quo Vadis" (M-G) (reissue). Fair \$6,500. Last week, "Dial M for Murder" (WB) (2d wk-4 days), \$4,500.

Roxy (Durwood) (879; 65-85) — "Secret of Incas" (Par). Good \$5,000. Holds over. Last week, "Rob Roy" (RKO), \$4,000.

Tower, Uptown, Fairway (Cine-rama) (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85) — "Three Coins in Fountain" (20th) with "Scudda Hoo, Scudda Hay" (20th) (reissue) added at Tower and Granada. Opened a day early. In 8 days looks socko \$20,000. Last week, "River No Return" (20th) (Cine-maScope) (2d wk-6 days), \$12,000.

Vogue (Golden) (550; 75-\$1) — "The Promoter" (U) and "Tiffield Thunderbolt" (U). Returned to house for second run after former successful engagements here. Medium \$1,800. Last week, "Tom- row Too Late" (Indie) (2d wk), \$1,400.

Heat Wave Melts Det. But 'Guitar' Great \$18,500; 'French' Fast 11G, 2d

Detroit, June 15.

Key City Grosses

Estimated Total Gross
This Week — \$2,062,300
(Based on 23 cities, and 216 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year — \$2,303,800
(Based on 24 cities and 221 theatres.)

'French' Terrif \$13,000 in Philly

Philadelphia, June 15.

Warm, muggy weather bloughing biz here currently. However, it is not preventing "French Line" from soaring to a terrific \$13,000 or near in first week at bandbox Trans-Lux World. Pic looks in for a long extended-run at this limited capacity house. "Coins in Fountain" still is splashing along lively at the Fox, and delaying preem of "Demetrius and Gladiators." "Men of Fighting Lady" looms light at Mastbaum while "Secret of Incas" shapes nice at Midtown.

Estimates for This Week

Arcadia (S&S) (625; 89-\$1.30) — "Executive Suite" (M-G) (4th wk). Trim \$9,000. Last week, \$11,000.

Boyd (SW) (1,450; \$1.25-\$2.60) — "Cinerama" (Indie) (36th wk). Fair \$10,200. Last week, \$12,500.

Fox (20th) (2,250; 72-\$1.40) — "Three Coins in Fountain" (20th) (4th wk). Lively \$19,000 or near. Last week, \$20,000.

Goldman (Goldman) (1,200; 50-99) — "Golden Mask" (UA). Thin \$9,000. Last week, "Johnny Guitar" (Rep), (2d wk), \$14,500.

Mastbaum (SW) (4,360; 99-\$1.30) — "Men of Fighting Lady" (M-G). Light \$14,000 or near. Last week, "Long Wait" (UA), (2d wk), \$14,500.

Midtown (Goldman) (1,000; 74-\$1.30) — "Secret of Incas" (Par). Nice \$11,000. Last week, "Knock on Wood" (Par), (7th wk), \$7,500.

Randolph (Goldman) (2,500; 74-\$1.30) — "Dial M for Murder" (WB) (4th wk). Tidy \$10,500. Last week, \$12,000.

Stanley (SW) (2,932; 74-\$1.50) — "Saracen Blade" (Col). Dull \$9,000. Last week, "Flame and Flesh" (M-G), (2d wk), \$10,000.

Stanton (SW) (1,073; 50-99) — "Drums Across River" (U) and "Rais Into Laramie" (U). Good \$8,000. Last week, "Highway Drag-n-et" (AA) and "Prisoner of War" (M-G), (2d wk), \$8,500.

Trans-Lux (T-L) (500; 80-\$1.50) — "Rhapsody" (M-G) (7th wk). Fair \$3,500. Last week, \$3,800.

Trans-Lux World (T-L) (604; 99-\$1.50) — "French Line" (RKO). Sock \$13,000. Last week, "La Ronde" (Hakim), \$1,800 in 4th week.

Buff. Lags; 'Arrow' Slow \$7,000, 'Coins' 10G, 3d

Buffalo, June 15.

Season's first heat wave is dampening the boxoffice currently. Best showing is being made by "Three Coins in Fountain" despite being in third round at the Buffalo. Although off sharply from second, it still is nice. Elsewhere biz has sagged to unbelievably low levels. "Siege at Red River" is doing about as well as any newcomer but just fairish at Century.

Estimates for This Week

Buffalo (Loew's) (3,000; 50-80) — "Three Coins in Fountain" (20th) (3d wk). Off to nice \$10,000. Last week, \$16,000.

Paramount (Par) (3,000; 50-80) — "Long Wait" (UA) and "The 49ers" (AA) (2d wk). Sagging to \$8,000 or less. Last week, \$15,000.

Center (Par) (2,000; 50-80) — "Siege at Red River" (20th) and "Heat Wave" (Indie). Fair \$7,000 on under. Last week, "Make Haste to Live" (Rep) and "Laughing Anne" (Rep), \$8,000.

Lafayette (Basil) (3,000; 50-80) — "Mad Magician" (Col) and "Paris Model" (Col). Dull \$6,500. Last week, "Miami Story" (Col) and "Iron Glove" (Col), \$10,000.

Century (Buhaw) (3,000; 50-80) — "Arrow in Dust" (AA) and "Loophole" (Indie). Mild \$7,000. Last week, "Gorilla at Large" (20th) and "Racing Blood" (20th), \$8,000.

Heat wave is melting biz in city this week. "Johnny Guitar" however looks great at the Palms, "Cinerama" continued steady in 65th week at the Music Hall. "French Line" shapes well in second round at the Adams. "Sunderlin" looms weak at the Madison while "Dial M for Murder" is just okay in second stanza at the Michigan. Reissue combos of "Big Sleep" and "Kid Galahad" at Broadway-Capitol and "Sun Valley Serenade" and "Orchestra Wives" at United Artists both are disappointing.

Estimates for This Week
Fox (Fox-Detroit) (5,000; \$1-\$1.25) — "Three Coins in Fountain" (20th) (4th wk). Slow \$16,000. Last week, \$20,000.

Michigan (United Detroit) (4,000; 80-\$1) — "Dial M for Murder" (WB) and "Saracen Blade" (Col) (2d wk). Oke \$15,000. Last week, \$23,000.

Palms (UD) (2,961; 80-\$1) — "Johnny Guitar" (Rep) and "Sun Shines Bright" (Rep). Terrific \$18,500. Last week, "Long Wait" (UA) and "Massacre Canyon" (Col) (2d wk), \$14,000.

Madison (Indie) (1,900; 80-\$1) — "Sunderlin" (Indie), Fair \$8,000. Last week, "Shane" (Par) and "Detective Story" (Par) (reissues), good \$9,000.

Broadway-Capitol (UD) (3,500; 80-\$1) — "Big Sleep" (WB) and "Kid Galahad" (WB) (reissues). Slow \$10,000. Last week, "Golden Mask" (UA) and "Lone Gun" (UA), \$11,000.

United Artists (UA) (1,938; 80-\$1) — "Sun Valley-Serenade" (20th) and "Orchestra Wives" (20th) (reissues). Only okay \$8,000. Last week, "Men of Fighting Lady" (M-G) and "Sweethearts on Parade" (Rep), \$8,400.

Adams (Balaban) (1,700; 95-\$1.25) — "French Line" (RKO). Good \$12,500. Last week, \$16,779.

Musie Hall (Cinerama Productions) (1,194; \$1.40-\$2.65) — "Cinerama" (Indie) (65th wk). Great \$17,000. Last week, same.

New Product Tilts D.C.; 'Wait' Fine 9G, 'Incas' \$6,000, 'French' Big 5G

Washington, June 15.

Wave of new entries is helping to hypo b.o. along mainstem currently. General average is good. Several pix, like "The Long Wait" at the Columbia are very solid. "Captain's Paradise" is still brisk in fourth stanza at Lopert's Dupont. "Three Coins in Fountain" shapes trim at Keith's. "Secret of Incas" looks only mild at the Met.

Estimates for This Week

Capitol (Loew's) (3,434; 60-90) — "Student Prince" (M-G). Opened Sunday (31) to fairly nice returns. Last week, "Flame and Flesh" (M-G) far below estimate with weak \$13,000.

Columbia (Loew's) (1,174; 60-80) — "Long Wait" (UA). Fine \$9,000, and will hold. Last week, "Witness to Murder" (U), \$7,000.

Dupont (Lopert) (372; 65-\$1) — "Captain's Paradise" (Indie) (4th wk). Bright \$6,000 after \$6,500 last week. Steady.

Keith's (RKO) (1,939; 60-80) — "Taza" (U). Pleasing \$8,000. Last week, "Border River" (U), \$7,000.

Metropolitan (SW) (1,200; 60-80) — "Secret of Incas" (Par). Looks to get only mild \$6,000. Last week, "Dial M for Murder" (WB) (2d wk), \$9,000.

Palace (Loew's) (2,370; 65-85) — "Three Coins in Fountain" (20th) (2d wk). Solid \$17,000 after \$25,000 opener. Holds.

Playhouse (Lopert) (435; 65-\$1) — "Knock on Wood" (Par) (9th wk). Steady \$5,000 after \$6,000 last week. Steady on.

Warner (SW) (1,300; \$1.20-\$2.40) — "Cinerama" (Indie) (31st wk). Very sturdy \$13,000 for second consecutive week. Continues.

Trans-Lux (T-L) (600; 70-\$

Continued Hot Spell Clips Chi Biz

Albert 'Guitar'—Joni James Loud

52G; 'Magician' 17G, 'Student' 27G, 2d

Chicago, June 15.

Continued heat spell is causing downtown biz to sag for third straight week, as 90-degree or worse weekend weather didn't help to help four new bills. Biggest of new entries is "Johnny Guitar," strumming in loud \$52,000 at Chicago. With Joni James and Four Magicians topping vaude bill. "Mad Magician" and "Jesse James vs. Dalton" at United Artists look brisk \$17,000, while "Siege of Red River" and "Racing Blood" shape okay \$16,000 at McVickers.

Grand is getting a tidy \$7,000 for two John Wayne reissues, "Wake of Red Witch" and "Sands of Iwo Jima."

In second week, "Student Prince" is faring nicely at State-Lake. Roosevelt looms fair with "Men of Fighting Lady" and "Loophole" also in second. Monroe looks okay with wrapup (2d) round of "Top Banana."

"Three Coins in Fountain" looks stout in third frame at Oriental while "Long Wait" still is sturdy at Woods. In 10th and final week, "Pinocchio" is posting a fancy sum at the Loop. Plumiest entry in town is still "Cinerama," grabbing another tall total in 46th week at Palace.

Estimates for This Week

Chicago (B&K) (3,900; 98-\$1.25)—"Johnny Guitar" (Rep) with Joni James-Four Knights topping stage show. Looks loud \$52,000. Last week, "Dial M For Murder" (WB) (2-D) with Dick Contino onstage (2d wk), \$30,000.

Grand (Nomikos) (1,200; 90-98)—"Wake of Red Witch" (Rep) and "Sands of Iwo Jima" (Rep) (reissues). Trim \$7,000. Last week, "Okinawa" (Rep) and "Fighting Coast Guard" (Rep) (reissues), \$5,000.

Loop (Telefilm) (600; 90-\$1.25)—"Pinocchio" (RKO) (reissue) (10th wk). Brisk \$7,200. Last week, \$7,000.

McVickers (JL&S) (2,200; 65-\$1.25)—"Siege Red River" (20th) and "Racing Blood" (20th). Fair \$14,000. Last week, "Flame and Flesh" (M-G) and "Paris Model" (Col) (2d wk), \$14,000.

Monroe (Indie) (1,000; 98-\$1.25)—"Top Banana" (UA) (2d wk). Lean \$5,000. Last week, \$9,500.

Oriental (Indie) (3,400; 98-\$1.25)—"Three Coins in Fountain" (20th) (3d wk). Neat \$20,000 in view. Last week, \$24,000.

Palace (Eitel) (1,484; \$1.25-\$3.40)—"Cinerama" (Indie) (46th wk). Torrid \$27,500 after \$30,500 last week.

Roosevelt (B&K) (1,400; 90-98)—"Men of Fighting Lady" (M-G) and "Loophole" (AA) (2d wk). Tidy \$13,000 after \$18,000 last week.

State-Lake (B&K) (2,700; 98-\$1.25)—"Student Prince" (M-G) (2d wk). Fancy \$27,900. Last week, \$31,000.

Surf (H&E Balaban) (685; 95)—"Final Test" (Indie) (2d wk). Good \$4,000 after \$4,800 last week.

United Artists (B&K) (1,700; 98-\$1.25)—"Mad Magician" (Col) (3-D) and "Jesse James vs. Dalton" (Col). Racking up plump \$17,000. Last week, "Witness to Murder" (UA) and "Golden Mask" (UA) (2d wk), \$11,500.

Woods (Essaness) (1,198; 98-\$1.25)—"Long Wait" (UA) (4th wk). Fine \$14,000. Last week, \$18,500.

World (Indie) (697; 98)—"The Overcoat" (Indie) (2d wk). Average \$3,300. Last week, \$4,000.

Sol Sloughs Balto Biz;

'Wait' Lively at \$9,000,

'Wife' 7G, 'Dial' 6G, 3d

Baltimore, June 15.

High temperatures are reflected by dull grosses here this week for most part. Exodus to the resorts is beginning to nick further into already sagging b.o. returns. In terms of current trend, "Indiscretion of American Wife" is okay at Keith's. "Long Wait" looks nice at the Town. "Men of Fighting Lady" is slow at Century. Second round of "French Line" is dragging at the Hip.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-45)—"Men of Fighting Lady" (M-G). Thin \$6,800. Last week, "Beachhead" (UA), \$5,500.

Hippodrome (Rappaport) (2,100; 30-50-80)—"French Line" (RKO) (2d wk). Mild \$8,000 after \$12,500 opener.

Keith's (Schanberger) (2,400; 30-—) (Continued on page 18)

Estimates Are Net

Film gross estimates are reported herewith from the various key cities, are net; i. e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Wind' Wow 20G, Prov.; 'Coins' 14G

Providence, June 15.

State's reissue of "Gone With the Wind" is town topper and doing terrific trade despite a hot sticky weekend which had thousands hitting the road. Also torrid is Majestic's "3 Coins in Fountain." Strand's "Loophole" and RKO Albee's "Drums Across River" are only so-so at about the same levels.

Estimates for This Week

Albee (RKO) (2,200; 50-70)—"Drums Across River" (U) and "Fireman Save My Child" (U). Fairly good \$6,000. Last week, "Playgirl" (U) and "Rails Into Laramie" (U), same.

Majestic (Fay) (2,200; 70-90)—"3 Coins in Fountain" (20th). Very hot \$14,000. Last week, "Johnny Guitar" (WB), \$8,700.

State (Loew's) (3,200; 65-85)—"Gone With Wind" (M-G) (reissue). Getting heavy play for socko \$20,000. Last week, "Executive Suite" (M-G) and "Gypsy Colt" (M-G), \$9,500.

Strand (Silverman) (2,200; 50-70)—"Loophole" (AA) and "Dragonfly Squadron" (AA). Oke \$6,500. Last week, "Wild One" (Col) and "Iron Fist" (Col), \$7,500.

Hub Hobbled by H.O.s;

'Arrow' Fairish \$14,000,

'Student' Trim 28G, 2d

Boston, June 15.

Aided by favorable word-of-mouth, "Three Coins in Fountain," in third week at the Memorial, continues strong. "Student Prince" in second week at State and Orpheum is also holding nicely. Newcomer "Arrow in Dust" at Paramount and Fenway is fair but "Lost Weekend" and "Double Indemnity" at the Met is sluggish for reissue combo.

Estimates for This Week

Astor (B&K) (1,500; 74-\$1.10)—"Knock on Wood" (Par) (9th wk). Final week looks neat \$5,000. Last week, \$5,500.

Boston (Cinerama Productions) (1,354; \$1.20-\$2.65)—"Cinerama" (Indie) (24th wk). Sturdy \$15,500 after \$16,200 for previous week.

Exeter (Indie) (1,300; 60-\$1)—"Pickwick Papers" (Indie). Opened Sunday (13). Last week, "Genevieve" (U) (8th wk), oke \$4,000.

Fenway (NET) (1,373; 50-80)—"Arrow in Dust" (AA) and "Dragonfly Squadron" (AA). Only fair \$3,500. Last week, "Dial M For Murder" (WB) and "Racing Blood" (20th) (2d wk-6 days), \$3,000.

Memorial (RKO) (3,000; 50-90)—"Three Coins in Fountain" (20th) (3d wk). Nifty \$18,000 or near after \$18,500 for second.

Metropolitan (NET) (4,367; 50-90)—"Lost Weekend" (Par) and "Double Indemnity" (Par). Poor \$13,000 for these reissues. Last week, "Witness to Murder" (UA) and "Golden Mask" (UA), \$14,000.

Orpheum (Loew's) (3,000; 65-\$1)—"Student Prince" (M-G) (2d wk). Very good \$17,500 after \$21,500 in first week.

Paramount (NET) (1,700; 50-90)—"Arrow in Dust" (AA) and "Dragonfly Squadron" (AA). Unexciting \$10,500. Last week, "Dial M For Murder" (WB) and "Racing Blood" (20th) (2d wk-6 days), \$10,000.

State (Loew's) (3,500; 65-\$1)—"Student Prince" (M-G) (2d wk). Nice \$10,500 following \$15,500 for first.

'Drums' Bangup \$11,000, Denver; 'Coins' 13G, 3d

Denver, June 15.

"Three Coins in Fountain" still is very strong at Centre despite being in its third stanza. Pic holds again. Other spots are fair to good. Top newcomers is "Drums Across River" which is shaping nice at Paramount. "Miami Story" is rated moderate at Orpheum while "We Want a Child" plus "Hollywood Thrillmakers" shapes okay at the Taber.

Estimates for This Week

Broadway (Wolfberg) (1,200; 50-85)—"Golden Coach" (Indie). Fair \$5,000 or near. Last week, on reissues.

Centre (Fox) (1,247; 60-\$1)—"Three Coins in Fountain" (20th) (3d wk). Fine \$13,000. Last week, \$15,000.

Denver (Fox) (2,525; 50-85)—"Fireman, Save My Child" (U) and "Playgirl" (U). Fair \$7,000. Last week, "Witness to Murder" (UA) and "Song of Land" (UA), \$5,000.

Esquire (Fox) (742; 50-85)—"Fireman, Save My Child" (U) and "Playgirl" (U). Mild \$1,500. Last week, "Witness to Murder" (UA) and "Song of Land" (UA), \$1,500.

Orpheum (RKO) (2,800; 50-85)—"Miami Story" (Col) and "Fighting Men" (Lip). Modest \$6,500. Last week, "Student Prince" (M-G) and "Stormy" (Indie), \$7,500.

Paramount (Wolfberg) (2,200; 50-85)—"Drums Across River" (U). Good \$11,000 or better. Last week, "Indiscretion American Wife" (Col) and "Saracen Blade" (Col), \$11,000.

Taber (Fox) (1,967; 30-50)—"We Want a Child" (Lip) and "Hollywood Thrillmakers" (Lip). Okay \$5,000. Last week, "Cat Women of Moon" (Indie) and "Four Sided Triangle" (Indie), \$2,000.

'Coins' Fancy 11G, Indpls.; 'Egg' 6G

Indianapolis, June 15.

Busies started rolling Sunday after six-week transit strike, but too late to help much on this week's biz. Downtowners will offer 25c admission Monday and Tuesday till 1 p.m., in effort to revive daytime trade. Meanwhile "Three Coins in Fountain" at the Indiana is doing nicely to lead town. "Egg and I" at Circle is not doing too badly for an oldie.

Estimate for This Week

Circle (Cockrill-Dolle) (2,800; 50-80)—"Egg and I" (U) (reissue) and "Fireman Save My Child" (U). Okay \$6,000 in 6 days. Last week, "Johnny Guitar" (Rep), \$9,000.

Indiana (C-D) (3,200; 50-80)—"Three Coins in Fountain" (20th). Solid \$11,000. Last week, "River of No Return" (20th) (2d wk). Nice \$8,000.

Loew's (Loew's) (2,427; 50-80)—"Men of Fighting Lady" (M-G) and "Iron Glove" (Col). Mild \$7,000. Last week, "Student Prince" (M-G) (2d wk), \$6,500.

Lyric (C-D) (1,600; 35-70)—"Drums Across River" (U) and "Red River Shores" (U). Fairish \$4,500. Last week, "Black Horse Canyon" (U) and "Heat Wave" (Lip), \$4,000.

Transport Strike's End

Cheers Pitt; 'Fighting'

Okay 10G, 'Coins' 9G, 3d

Pittsburgh, June 15.

End of trolley and bus strike after a five-week tieup is brightening the picture downtown, but hottest weather in years over the weekend is mitigating against any big improvement this session. It'll take a couple of days for all transportation to be restored anyway. Best thing in city is still "Three Coins in Fountain" big in third week at Futura, and holding steady. The Penn's "Men of Fighting Lady" is only other thing making slight dent. "Cinerama" is picking up a bit at Warner, however.

Estimates for This Week

Futura (Shea) (1,700; 65-\$1)—"Three Coins in Fountain" (20th) (3rd wk). Still going strong and will stay a fourth. Looks like smooth \$9,000 this session on top of great \$11,000 last week, and \$2,000 better than opening stanza.

Harris (Harris) (2,100; 65-85)—"Drive a Crooked Mile" (Col) and "The Saracen Blade" (Col). Will be lucky to get mild \$4,500, same as last week's dueler "Playgirl" (U) and "Drums Across River" (U).

Penn (Loew's) (3,300; 65-85)—"Men of Fighting Lady" (M-G). May edge near \$10,000 okay, with any kind of break. Last week, (Continued on page 18)

H.O.'s Show Life on B'way; 'Wind' Real Gone 59G 3d, 'Exec' 118G 6th, 'Coins' 60G 4th, 'Dial' 28G 3d (5)

Absence of any new, big films at the deluxe theatres and summer weather over the past weekend are sloughing Broadway pix business currently. Even the cloudburst early Sunday morning failed to cool things off, with the boxoffice that day disappointingly slow in many houses. The mercury soared to the highest point this year over the Saturday-Sunday period, sending thousands outdoors and away from the cinema.

"Gone With Wind" continued big, despite being around for fifth time since originally released. This refurbished reissue is heading for another terrific week at the State, with \$59,000 in prospect for current (3d) stanza, which is not far from the second week's total.

Top money still is going to the Music Hall, although it is winding up its sixth round today (Wed.) with "Executive Suite" and stage show. Final week looks like \$118,000. "Student Prince" opens tomorrow (Thurs.).

"Three Coins in Fountain" also is holding very strongly, with \$60,000 in prospect for 8-day fourth round at the Roxy. Ordinarily this would be enough to hold again, but the pic already has opened at the Brooklyn Albee which naturally will cut into the Roxy take from now on. "Demetrius and Gladiators" opens Friday (18).

"Dial M for Murder" closed out a 5-day week last night (Tues.) with okay \$28,000 at the Paramount. "Them!" opens today (Wed.). "Westerner" "Dead End," oldie combo, continues nicely with \$8,000 in second frame at the Holiday.

Lone new, straight-filmer, "Gorilla at Large," shapes dull \$5,500 at the Globe. "Princess of Nile" with usual 8 acts of vaudeville looks to hit good \$20,000 at the Palace.

"Johnny Guitar" also looms solid at \$16,000 in third session at the Mayfair. "French Line" still is okay around \$14,000 for fifth stanza at the Criterion. "Knock on Wood" is down to \$15,000 in ninth round at the Capitol as it nears the end of its run. "Caine Mutiny" opens June 24.

Estimates for This Week

Astor (City Inv.) (1,300; 75-\$1.65)—"Elephant Walk" (Par) (9th wk). Eighth week ended last night (Tues.) was okay \$8,000 or near after \$9,000 for seventh. "Indiscretion of American Wife" (Col) opens June 25.

Little Carnegie (L. Carnegie) (550; \$1.25-\$1.80)—"La Ronde" (Hakim) (14th wk). Held at good \$7,000 in 13th stanza ended Monday (14) after \$8,500 in 12th.

Baronet (Reade) (430; 90-\$1.50)—"Spell of Ireland" (Indie) (6th wk). Fifth week ended Sunday (13) was fine \$5,800 after \$8,000 for fourth. Continues on.

Capitol (Loew's) (4,820; 75-\$2.20)—"Knock on Wood" (Par) (10th wk). Ninth week ended last night (Tues.) slipped to fair \$15,000 after \$21,500 for eighth session. Stays until "Caine Mutiny" (Col) opens June 24.

Criterion (Moss) (1,700; 75-\$1.85)—"French Line" (RKO) (5th wk). Current round ending tomorrow (Thurs.) looks like okay \$14,000 or over after \$18,000 for fourth week.

"Long Wait" (UA) is due in next. Fine Arts (Davis) (468; 90-\$1.80)—"Mr. Hulot's Holiday" (Indie). Opens today (Wed.). In ahead. "Out of Town" (Indie) (9th wk-6 days), okay \$5,000 after \$5,500 for eighth week.

Holiday (Rose) (950; 70-\$1.80)—"Westerner" (Goldwyn) and "Dead End" (Goldwyn) (reissues) (2d wk). First holdover round ending today (Wed.) looks to hold with nice \$8,000 or close. First week was \$10,000. Oldie combo goes a third.

Mayfair (Brandt) (1,736; 70-\$1.80)—"Johnny Guitar" (Rep) (3d wk). Present session ending today (Wed.) is heading for solid \$16,000 or close after \$21,500 for second.

Normandie (Normandie Theatre) (592; 95-\$1.80)—"Le Plaisir" (Indie) (5th wk). Fourth week ended last night (Tues.) was rous-

ing \$10,500 after \$12,500 for third. Stays on indef.

Palace (RKO) (1,700; 50-\$1.50)—"Princess of Nile" (20th) and 8 acts of vaudeville. Week ending tomorrow (Thurs.) looks to get good \$20,000, or close. Last week, "World for Ransom" (Indie) and vaude, \$17,500.

Paramount (ABC-Par) (3,664; 65-\$1.65)—"Them!" (WB). Opens today (Wed.). Last week, "Dial M for Murder" (WB) (3d wk-5 days). Held with okay \$28,000 in abbreviated stanza. Second week was \$40,000.

Paris (Indie) (568; 90-\$1.80)—"Hobson's Choice" (UA). Opened Monday (14). In ahead, "Caroline Cherie" (Indie) (3d wk), fair \$3,000 after \$4,800 for second, and a very light, limited run here.

Radio City Music Hall (Rockefellers) (6,200; 90-\$2.60)—"Executive Suite" (M-G) with stage show (6th-final wk). Looks to conclude highly successful run here today (Wed.) with very good \$118,000. Fifth session was \$125,000. "Student Prince" (M-G) and new stage show opens tomorrow (Thurs.).

Roxy (Nat'l. Th.) (5,717; 65-\$2.30)—"Three Coins in Fountain" (20th) (4th-final wk). This stanza ending tomorrow (Thurs.) looks to reach nice \$60,000 for 8 days, final week being stretched to bring in "Demetrius and Gladiators" (20th) on Friday (18). The third week was \$67,000 for very big run here.

State (Loew's) (3,450; 50-\$1.65)—"Gone With Wind" (M-G) (reissue) (3d wk). Still sockeroo with \$59,000 or near in prospect for current round ending Friday (18). Second week was \$63,000, about as expected. Stays on indef. with long lines many times a week.

Sutton (R&B) (561; 90-\$1.50)—"Genevieve" (U) (18th wk). The 17th frame ended Monday (14) continued very big with \$6,500 after \$7,000 in 16th week. Stays on.

Trans-Lux 60th St. (T-L) (453; \$1-\$1.50)—"Scotch on Rocks" (Indie). First frame ending next Friday (18) is heading for big \$10,000. Holding. In ahead, "Pickwick Papers" (Indie) (10th wk), \$2,400, but for very nice longrun.

Trans-Lux 52nd St. (T-L) (540; \$1-\$1.50)—"Lili" (M-G) (67th wk). The 66th session ended Monday (14) was fine \$5,500 after \$5,200 for 65th week.

Victoria (City Inv.) (1,060; 75-\$1.65)—"Secret of Inca" (Par) (3d wk). Third round ending tomorrow (Thurs.) looks to hold around fair \$8,000 after \$10,000 in second. Stays until "About Mrs. Leslie" (Par) opens June 27.

Warner (Cinerama Prod.) (1,600; \$1.20-\$3.30)—"Cinerama" (Indie) (54th wk). Present frame ending tomorrow (Thurs.) looks to hit fancy \$38,000 after \$37,000 in 53d week. Stays on indef.

L'ville Oke in Face Of

Heat; 'Coins' Sockeroo

17G, 'Passage' Good 7G

Louisville, June 15.

"Three Coins in Fountain" is making a big boxoffice splash at the Rialto this week. Other first-runs are doing okay taking torrid temperatures in stride. "Southwest Passage" and "Golden Mask" at the Mary Anderson are good. Dual bill of "Men of Fighting Lady" and "Gypsy Colt" started oke at the State. Second round of "Elephant Walk" and "Paris Playboys" at the Kentucky is okay.

Estimates for This Week

Kentucky (Switow) (1,000; 50-75)—"Elephant Walk" (Par) and "Paris Playboys" (AA) (2d wk). Oke \$5,000 after last week's \$8,500.

Mary Anderson (People's) (1,200; 50-75)—"Southwest Passage" (UA) and "Golden Mask" (UA). Good \$7,000. Last week, "Dial M For Murder" (WB) (2d wk), same.

Rialto (Fourth Avenue) (3,000; 75-99)—"Three Coins in Fountain" (20th). With some top names and 99c top scale, looks set for a bumper stanza. Smash \$17,000. Last week, "Johnny Guitar" (Rep), \$13,500.

State (Loew's) (3,000; 50-75)—"Men of Fighting Lady" (M-G) and "Gypsy Colt" (M-G). Opened Friday (11) and good session looms. Last week, "Student Prince" (M-G) (2d wk), modest \$5,000 in 6 days.

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CITY	THEATRE	DATE
NEW YORK	ROXY	June 22, 9 A.M.
LOS ANGELES	BOULEVARD	June 22, 2 P.M.
NEW HAVEN	POLI	June 23, 10 A.M.
ALBANY	PALACE	June 24, 10 A.M.
BOSTON	METROPOLITAN	June 25, 9:30 A.M.
PHILADELPHIA	FOX	June 28, 9 A.M.
ATLANTA	FOX	June 29, 10 A.M.
CHICAGO	STATE LAKE	June 29, 9 A.M.
PITTSBURGH	J. P. HARRIS	June 29, 10 A.M.
SAN FRANCISCO	FOX	June 29, 10 A.M.
MILWAUKEE	WISCONSIN	June 30, 10 A.M.
WASHINGTON	CAPITOL	June 30, 9:15 A.M.
INDIANAPOLIS	INDIANA	July 1, 10 A.M.
JACKSONVILLE	FLORIDA	July 1, 10 A.M.
PORTLAND, ORE.	ORIENTAL	July 1, 10 A.M.
CHARLOTTE	CAROLINA	July 2, 10:30 A.M.

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CINCINNATI	ALBEE	July 2, 9:15 A.M.
MINNEAPOLIS	RADIO CITY	July 2, 9:30 A.M.
SEATTLE	FIFTH AVENUE	July 2, 10 A.M.
DETROIT	FOX	July 6, 10 A.M.
MEMPHIS	MALCO	July 6, 9:45 A.M.
NEW ORLEANS	SAENGER	July 6, 9:15 A.M.
OMAHA	ORPHEUM	July 6, 10 A.M.
SALT LAKE CITY	VILLA	July 6, 2 P.M.
CLEVELAND	HIPPODROME	July 7, 10 A.M.
DES MOINES	DES MOINES	July 7, 10 A.M.
DALLAS	PALACE	July 8, 10 A.M.
DENVER	CENTRE	July 8, 10 A.M.
OKLAHOMA CITY	CRITERION	July 8, 10 A.M.
BUFFALO	BUFFALO	July 9, 9:30 A.M.
KANSAS CITY	ORPHEUM	July 9, 2 P.M.
ST. LOUIS	ST. LOUIS	July 9, 1:30 P.M.

... and watch for the dates in Canada!

Paris Drama Fest Bows With 'Cyrano'; Legiters of 11 Lands Participating

Paris, June 15.

First International Drama Festival of City of Paris which will bring representative legit companies from 11 different lands here between now and July 25 got off to a fine start June 10 when an Italian troupe opened festivities with lavish, lively mounting of Edmond Rostand's perennial favorite, "Cyrano de Bergerac." It stars Italo legit-pix actor, Gino Cervi, in role of dauntless Gascon knight whose romance is blighted by his grotesque schnozzola.

Production is by way of being a Franco-Italian work, as French director Raymond Rouleau staged it and Franco-Italian artist, Lila de Nobili, did costumes, decor and atmospheric curtains. Show has cast of 50 and emoting of Cervi, Sergio Fantoni as his handsome rival, and Paolo Carlini as heavy De Guiche won crux raves, though performance of Edda Albertini as Roxane was not up to quality of others. Present Italian "Cyrano" clicked in Rome six months ago and has been touring Italy since. It plays Sarah Bernhard only until June 15 when next items of festival program, Ibsen's "Ghosts" offered in Norwegian by Det Nye Teater from Oslo, replaces it.

Festival productions at Sarah Bernhard will include Danish staging of Corneille's "Cid" (June 19-21), Yugoslav company in Yugoslav play, "Dunde Maroje," (June 22-24), Cyril Cusack and his Irish players in Synge's "Playboy of Western World" (June 25-28), East-Zone German troupe in Bert Brecht's "Mother Courage" and Kleist's "Broken Jug" (June 29-July 3), "La Vida es Sueno" (Life's a Dream); Calderon classic by Spanish visitors (July 4-July 7), Belgians in Andre Dautel's "Bati sur le Sable" (July 8-July 11), Polish group in Stephen Zeromski's "The Sin" (July 12-14), West-Zone German actors in Kafka's "Castle" (July 15-18), British production of T. S. Eliot's "Confidential Clerk" with Joan Greenwood and Claude Rains (July 19-23) and Israeli actors in Lievik's "Golem" (July 24-25).

Quakes in Mid-Greece Damage Many Cinemas; Some Houses Destroyed

Athens, June 8.

Many theatres were ruined last summer because of the earthquakes in the Ionean Islands. But new problems have been added to the picture trade by the recent quakes in the middle of Greece.

But in Sofades, the Cinema Orpheus was completely wrecked, with its projection machine lying still under the ruins. In Karditsa, the front of the Palace was destroyed as well as its projection booth and all booth equipment. Another film-house in the same town, the Titania, also was destroyed.

In Tricacle, three cinemas, the Orpheus, Rex and Star, suffered much damage and will need lots of money for repairs.

Two pix houses in Volos, the Titania and Rex, were partly ruined while the other two theatres of this city were repaired and have started operating again. The two cinemas of Pharsala were wiped out since this town is a mass of debris.

In Peloponnese, another stricken area, none of the theatres was ruined but the boxoffice is lagging because the people there are still living in fear, and show little interest in entertainment.

Olivier to Star in New British-Made 'Richard'

London, June 8.

In conjunction with London Film Productions and Lopert Films, Laurence Olivier Productions announce that it is to lens Shakespeare's "Richard III" in color. Olivier will star, produce and direct. Sir John Gielgud has already been inked for the role of Clarence. Anthony Bushell has been named as associate director and Roger Furse will design the settings.

Kid Hula Dancers Find New Honolulu Showcase

Honolulu, June 8.

Banned some months ago from entertaining in hotels and restaurants serving liquor, Hawaii's pint-sized kid hula dancers have a new showcase for their talent. They are dancing weekly at the new Breakers Hotel on a voluntary offerings basis. Breakers is the only major beach hotel not housing a cocktail lounge, making it possible to escape the liquor commission's ban.

Hula dancers here start young—usually when 5 or 6 years old—and graduate into part-time pro status in their early teens.

100-Year-Old Labiche Farce Looms Surprise Season-End Paris Hit

Paris, June 8.

It looks like a real mothball legit hit is shaping here at the La Bruyere-Georges Vitale Theatre in their last show of the season. The unearthing of the 100-year-old Eugene Labiche farce, "Si J'aimais Je Te Pince . . ." (If I Ever Catch You At It . . .) is the cause of it all. At this time, most theatres put on stopgap, last-minute shows that usually just manage to finish the season, but this oldie has made a big dent on the crux, and has the public word-of-mouth jabbering. It looks in for a hot finish of a lean season for this theatre and may well flow over into the next.

Slim Gallic farce gets a feverish pace from director Georges Vitale. The usual gimmick of the cheating husband found out by his wife, and then made to suffer her tirades and jealousy-provoking conduct until he wins her back, gets spirited thesping from a young troupe, and an added fillip from a wailing musical score by Michel Mery. Simple sets and costuming and whirlwind pace make this nice slight farce. Jean Le Poullain has a tour-de-force as the philandering husband who has to disguise himself as a femme, waiter, etc., before he gets back into the good graces of his frau. He is ably helped by the pert Magali Noel as his wife, and the fey, deadpan antics of Dary Cowl.

Labiche may now suddenly find new favor among the legit companies here, and take his place alongside Georges Feydeau as the most reincarnated legit author here. This is strictly Gallic fare, but may be worth a looksee by visitors wanting to see a typical oldie type French farce. Mosk.

'French' No Problem In Japan; It's French Pix

Tokyo, June 8.

While "The French Line" (RKO) is playing in local houses in its uncut edition and arousing no excitement, Japanese film circles are having their own censorship headache with a French import, "Lucrece Borgia," which is playing to full houses in defiance of a warning from the Motion Picture Code of Ethics Board to delete "salacious" scenes before exhibition.

Eihai, importers of this Gallic pic, ignored the Ethics Board suggestion to scissor some of Martine Carol's bathroom scenes plus the bacchanal sequence, stating that the film had passed customs clearance and that was all they were interested in. Manager of the Piccadilly here, where "Lucrece" has been running since May 25, says he has nothing to do with the Ethics Board's recommendations—that the problem is one for the importer.

Because all film importers, with the exception of the major U.S. companies, have agreed to "cooperate" with the Ethics Board, situation may prove a test of the actual power of the board's "recommendations" and may lead to a clearer definition of what weight such carries.

Royal Theatres Enters Honolulu 1st-Run Field

Honolulu, June 8.

Royal Theatres first major move to dent Consolidated Amusement's virtual monopoly on Honolulu first-run pix has been disclosed. Herm Rosen, general manager of Royal, said that the downtown King Theatre will become home of first-run Paramount releases.

Not specified if Paramount-Royal pact will also apply to the chain's four nabe houses. For several years, Royal has been the sole outlet for Republic pix. Consolidated has five first-runners.

B-L Fold Likely Commons Hassle

London, June 15.

The collapse of British Lion in spite of the heavy financial injection provided by government funds, is expected to lead to an outburst of backbench activity when the House of Commons resumes this week after the short Whitsuntide recess. Stephen Swinger, a Labor M.P. who has been prominent in film industry affairs in the House, is to demand a full inquiry by the Board of Trade into the British picture industry. He anticipates receiving support from other Labor members.

In stating its case to the Board of Trade, the Swinger group of M.P.s will advocate an immediate change in government policy to protect British film-makers. It will urge, as an immediate concession, the introduction of a discriminatory tax in favor of British pix along the lines of the Italian system, and will also request that producers get a share out of the lower rate of admission tax.

Arising out of the heavy coin losses sustained by the National Film Finance Corp., Sir Waldron Smithers, a well-known Conservative backbencher, will ask in the House of Commons for an assurance that the government will refrain from entering into business activities.

BFPA Leery of Eady Coin Demands for Royal Pix

London, June 8.

Fearing that there may be a rash of British-made pix on royal activities, the British Film Producers Assn. is asking the other major trade associations whether such features should be qualified to collect a share of the Eady coin, irrespective of the fact that they may be registered by the Board of Trade as quota. It recognizes that something of a precedent was established when the Coronation films were allowed to participate in the production fund.

Although BFPA supported the case of the Coronation films, it takes the view that they were of an exceptional character, and they also recorded an event which could only happen once in the lifetime of a monarch. They are not so sure that similar facilities should be accorded the recent films made on the Commonwealth tour, and on other films that may follow during the present reign.

London Film Notes

London, June 8.

Current Garrick hit, "So Long As They're Happy," the Vernon Sylvaine farce starring Jack Buchanan, has been acquired for a film by Raymond Stross who, besides having signed Buchanan in his original role, and Jean Carson, also has signed Kay Kendall. Also he is dickering for Kenneth Moore and Margaret Rutherford. Pic goes into production in August and will be released by the J. Arthur Rank organization. Stross is also going into the telefilm production in a big way. Starts a series of 13 films in October with each to have two American stars for US market.

"Fifty-Fifty" play adapted from Aaron Hoffman's 20-year-old New York and London hit, "Give and Take," in which Harry Green appeared in London and on Broadway, is to be filmed. Play is now being brought up to date by Ted Willis, and is backed by friends of Frank Godwin, assistant to Earl St. John, head of Rank productions.

After 3 Weeks, Arg. Audiences Still React Unfavorably to Vaudfilm Law

Buenos Aires, June 8.

More Foreign Pix Set For Dates in Aussie

Sydney, June 8.

Hoys' circuit, major opposition to Greater Union Theatres here, will switch the 920-seater Park from action fare to foreign pix on a bid to cop some of the lush coin now going to foreign lingo films. Switchover will give this key city three arty houses—the Savoy, 560-seater, the Variety, 300-seat house and the Park.

Upbeat in the Aussie foreign population over the last two years has seen better boxoffice for foreign product. Toppers recently have included "One Summer of Happiness," "Seven Deadly Sins," "Three Forbidden Stories," "Rigoletto," "Four in a Jeep," "Man of Music," "Dr. Knock," "Les Belles de Nuit," "Vienna Waltzes" and "Wolf of Silva."

Mex City Theatre Mgrs. Sing Blues Over 44% Hike in Troupers' Pay

Mexico City, June 8.

Theatre impresarios here have a new headache. The National Actors Union (ANDA) has induced them to hike troupers' pay 44%, which allows chorines the new high for Mexico minimum daily stipend of \$4. But the city government amusement supervision department steadfastly refuses them a tilt in admission prices which average 60c for orch seats although considerably more is paid to specs who are still tolerated. The boost benefits nearly 500 in show biz.

This boost has inspired the Picture Production Workers Union (STPC) to move for wage lifts of more than 10% for all members, whether employed by producers or studio operators. ANDA is backing STPC in this move. Both assert that living costs have already been upped far more than the 10%-15% the government estimated when the peso was whittled down to the new peacetime low of 8c from the 11½c level it had held for nearly six years.

Although they expected this more-pay move, pic impresarios are gloomy over it. Some say even 10% more pay would make their business unprofitable. They point to the amusement supervision department's steadfast nixing of local exhibs' demands to be allowed to hike admission prices which now run 24c to 32c though their operating costs have come up sharply of late.

Martha Graham Clicks On First Swiss Tour

Zurich, June 8.

Martha Graham's initial Swiss stint at the Stadttheater here, May 31 and June 2, inaugurating the Zurich June Festival, not only proved to be an artistic event of the highest order, resulting in extensive press coverage, but also served as a powerful message in favor of contemporary U.S. art in general and U.S. dance in particular.

Typical of local reaction to Miss Graham and her troupe of 14 dancers, whose first European tour is sponsored by the B. de Rothschild Foundation for the Arts and Sciences, is the following comment in an influential local paper after the two performances: "If this art, as we are assured, is typical American, then we should revise our narrowminded and arrogant opinions about the 'American' in this field just as thoroughly as we have already revised them in the field of music."

The two performances, though not SRO due to Miss Graham having been practically an unknown here so far, nevertheless were not far from capacity; the second one even more so as a result of excellent word-of-mouth. Applause at the end of each evening swelled into ovations, a fact rarely observed here. It strangely reminded of the phenomenal success obtained at the Stadttheater also, by the New York City Ballet a couple of years back.

After three weeks of enforcement of Law 14,226, which makes vaudeville turns compulsory in Argentine film theatres, audience reaction continues unfavorable. In some cases, it has been extremely unpleasant to the talent presented on the stage. Disapproval has been vocal and particularly pronounced in the case of some warblers who were not too selective in choice of lyrics, arousing protests because of blue lines. Last week, another 20 of the city's central and nabe theatres were brought under the state-imposed innovation. In some cases film patrons trek from house to house in the uptown film row along Calle Lavalle, seeking out the houses which have not yet had to include vaude because of lack of stage and dressing-room facilities.

Economically the vaudeville law is putting coin in the coffers of the bigger circuits, but is driving the small nabe exhibitors to the wall. The latter complain they will either have to sell their houses, convert them to other uses or go into bankruptcy. For the larger theatres, the 16c surcharge for vaudeville turns means an increase of nearly \$2,000 a day. Of this total, the acts may get at most \$200. Nevertheless, the exhibs would forego the increase rather than have to cope with a new field of entertainment, with which most of them are unfamiliar.

American distributors have yet to reach definite conclusions as to how the vaudeville affects their uptown grosses, but data is being compiled to judge whether attendance has been affected. In general, the opinion is that if a picture has appeal it will be patronized whether or not the vaude has to be endured and paid for.

Curiously enough, the biggest complaint against the vaude law has come from ushers of the biggest first-runs. They are beefing that patrons get revenge for the upped price for an "unwanted attraction" by cutting down on their tips which must be paid all ushers here in return for seating and a program.

U. S. Distribs Ask Cut

U. S. distribs claim from the Entertainment Board a share in the 18c for first-run and 12c for nabe surcharge on admission scales, arguing that the public goes to film theatres mainly to see the pictures. Some of the talent is prepared to face hostile audiences attracted by the fees of \$30 upward. They argue that they are being brought into contact with the marquee trade and getting their names coupled with pictures like "Shane" or "People Will Talk," and that this raises their standing when eventually they go on tour in Chile, Uruguay or Brazil.

The general quality of talent presented so far is deplorable. Not even the major circuits make any effort at showmanship while the talent has scant ideas on the subject. One exhibitor has pointed out that even if he wished to put on talent with better accompaniment than a pianist or couple of guitarists, he is afraid to do so because the hiring of even a handful of musicians for more than a couple of days might involve him in eventual claims for severance pay, obligatory annual bonuses and other costly Social Security overhead.

So far, exhibitors are observing the strict letter of the Vaudeville law, and are not attempting to sign up outstanding attractions to make it more palatable. In any case, they are not allowed to employ more than 30% of foreign talent.

Jap Film Prexy to U.S.

Tokyo, June 8.

Fresh from his victory at the recent Southeast Asia Film Festival, at which his film, "Golden Demon," won the top award, Dael Motion Picture Co. prexy Masachika Nagata planes for the U.S. June 16. Main purpose of visit is to press screen "Gates of Hell," Dael pic which won the Grand Prix at the recent Cannes Film Fete.

He will be accompanied by director Kenji Mizoguchi and cameraman Kazuo Miyagawa of his studio.

37-Day Strikes in Major Industries Hit Arg. Pix Biz, Stall U. S. Permits

Buenos Aires, June 8. With several major industries on strike now for 37 days, film grosses here are slipping. And they are likely to drop still further this month if the labor situation continues as is and release permits for American pictures are continuing to be held up again. The native productions just don't lure the patrons; hence the new stalling on permits is preventing the showing of U. S. product.

Grossing honors have gone to "The Robe," which racked up \$333,695, in six weeks. "House of Wax," exhibited at a smaller theatre did \$176,893 in the same time. Both are playing at upped scale of \$2 against normal 35c admission. "Robe" topped the previous record set up in 1952 by the native "Deshonra," which did \$188,203 in eight weeks.

Third place for the first five months this year was taken by "King Solomon's Mines" (M-G), with \$124,970 in 16 weeks. This pic was on during the summer when biz is always weaker. Fourth place was taken by "Quiet Man" (Rep.), which grossed \$105,478 in 12 weeks of a 13-week run, and has been talked about here almost as much as the new-dimension pic.

The Spanish picture which had an excellent first-run last year, "Violeta Imperials" (Suevia) was reissued at the 541-seat Radar this summer and ran another 17-weeks.

American distributors released a flock of supporting films in the first five months of the year, of which "Tea For Two" made the best gross, \$63,968 in five weeks. It was followed by "The Blue Veil" (RKO) with five weeks and \$53,652. "Singin' in the Rain" (M-G) ran eight weeks, and did \$54,625. "Come Back Little Sheba" (Par) grossed \$41,112 in five-week first-run, date. Top native grosser was "The Age for Love," Argentina Sono Film, which ran five weeks and grossed \$43,140.

U.S. Again Has Biggest Entry List at Berlin Fete Opening June 18

Berlin, June 8. As in former years, the U. S. will have the biggest lineup of entries at the Fourth Berlin International Film Festival, which opens June 18. Last reports indicate six American pix will be entered in the fete, including the CinemaScopers, "Garden of Evil" (20th) and "Knights of Round Table" (M-G); "Magnificent Obsession" (U), "Elephant Walk" (Par), "Decameron Nights" (UA) and Disney's "Living Desert." With Argentina's "Tren Internacional" as the last entry there will be at least nine world picture preems at the festival, it was announced.

Germany's entries include "Weg Ohne Umkehr," "Rummelplatz der Liebe" (German version of RKO's "Carnival Story," which was made in Munich) and probably Curt Oertel's full-length documentary, "Neue Welt." It is likely that Berolina's just-completed "The Gypsy Baron" also will be an entrant.

France named "Le Defroque," "Les Femmes s'en Balancent," "Julietta," "Les Fruits Sauvages" and "Mauritius." Italy has entered "Panc, Amore e Fantasia," "Carosello Napoletano," "La Grande Speranza" and the French-Italian coproduction, "Maddalena."

The incomplete list also includes England's "What Every Woman Wants" and "Hobson's Choice"; Sweden's "The Great Adventure," and Japan's Cannes winner, "Jigokumon," "Kuba Wo Karu Musume" and "Ikuri." In all, there will be entries from 29 different nations.

Films will run at the Filmtheater Wien and Gloria Palast, both located on Kurfurstendamm. In addition, the BTL cinema, located near the East Sector border, will show the best festival pix to patrons from Soviet Zone territories. A variety of shows and entertainments will be held. The Waldtheater, open-air theatre near Olympic Stadium, will be used to screen two or three festival pix, the traditional film ball will be held at Praelat, while on June 20 at Gloria Palast, there will be an open discussion between filmlets and politicians.

British Optical Co. Shows \$429,000 Net

London, June 8. British Optical and Precision Engineers, one of the companies within the Rank empire, has chalked up a trading profit of \$1,997,000 for the year ended last Dec. 26. After provision for taxes, earnings were sliced to \$429,000. A dividend of 5% is being distributed on the ordinary stock.

In his chairman's report to stockholders, J. Arthur Rank states that the company is continuing to obtain a reasonable share of the export business, but conditions abroad demand the greatest possible effort, both as regards delivery and competitive prices. He regards the future with cautious optimism.

Yugoslavia Lures German Pix Prods.

Munich, June 8. Tito's Yugoslavia is this year's major foreign lure for German film producers, currently searching out locales for their pix other than the already well-known sites of Naples, Capri and French Riviera. Half a dozen Teutonic outfits are "invading" the rough Balkan country currently or preparing to go in. Movement was spurred by the high international praise won by German director Helmut Kautner's war picture, "The Last Bridge."

Though the picture was financed by an Austrian-Yugoslav group, its success has brought German producers down Tito-way. Last fall, a German firm, Hansa-Film, spearheaded the Yugoslav invasion by co-producing a picture with a state-owned Belgrade partner. Film was titled "Dalmatian Wedding," but a poor story resulted in only a medium success.

Two of the big tinders for next fall, Berolina's "Gypsy Baron" and CCC's "Zarewitch," are both making use of the Balkan locations. Apart from them, there's at least four German-Yugoslav co-productions in the works. Reports indicate that working conditions in Tito-land are not too favorable and that cheaper labor is being equalized by many slowdowns.

LUCERNE MUSIC-LEGIT FETE PREEMS IN AUG.

Zurich, June 8. This year's Lucerne Festival, which has been set for Aug. 8-28, will include eight symphony concerts. Maestros Herbert von Karajan, Rafael Kubelik, Ferenc Fricsay, Edwin Fischer, Wilhelm Furtwaengler and Andre Cluytens will participate. Also scheduled are several concerts of chamber music, including two all-Beethoven programs.

Traditional part of the festival by now will include four legit performances at the Lucerne Stadttheater. Play chosen this year is Heinrich von Kleist's classical German comedy, "Amphitryon." It will be directed by Dr. Oskar Waelterlin, managing director of the Zurich Schauspielhaus. Straight plays staged for the festival in recent years included Tennessee Williams' "Glass Menagerie," Jean Cocteau's "La Machine Infernale" and Paul Claudel's "Partage de Midi."

Commies Ban Austrian Newsreel in Austria

Vienna, June 8. Latest Austrian newsreel was not-permitted to be shown in Russian-occupied sections of Austria because it did not contain "one-minute news item" from the Soviet Union.

Mixup stems from an odd circumstance. Austrian newsreel asked film office for its weekly contribution. Answer was that there were no news items available so the newsreel ran without it. But when it came before censor board, the newsreel was ruled out.

To Link Channel Isles With Britain for Tele

London, June 8. The Channel Islands, a group of islands between England and France, are to be linked with BBC-TV next year. A station is to be established in Guernsey which will pick up the transmissions from Cardiff, with an alternative system directly linked to Alexandra Palace.

From Guernsey the picture will be relayed to the other Channel Isles, including Jersey, Sark and Alderney.

Aussie Equity Girds to Fight Yank Telepix

Sydney, June 8. Although the introduction of television into the Aussie zone is figured as two years in the future the powerful Actors Equity under Hal Alexander is already bringing up its big guns to offset any big influx of U.S. and British tv celluloid product for the protection of local talent.

Check in this zone discloses that major commercial radio stations already have set plans covering the importation of celluloid tele material for Down Under operations plus a percentage of locally-produced shows.

Associated TV, Ltd., headed by C. M. Scrimgeour and A. Ben Fuller, has set up a production unit at Pagewood, formerly the old Ealing studios, and will experiment with tele production with both imported and homebrew talent. Robert Newton is currently working at Pagewood on the color pic, "Long John Silver," for the American Kaufman unit. Newton is listed to also make a series of tv pix for overseas and local use.

Actors Equity is said determined to nix any overlap of imported fare or talent here in tv. A. E. today controls legit, vaude, revue and nightclub talent fields, plus radio and other show biz fields.

U-I European Conclave In Spain First There For Major U.S. Distrib

Barcelona, June 8. For the first time since American distributing companies established in Spain over 30 years ago, a European convention of a major company was held in Spain. Up to now local conventions have been held by all the companies. But this year U-I is breaking all precedent by bringing the delegates of 15 different European countries here, the U headquarters for Spain. Last year it was held in Rome, and in Paris in 1952.

First to arrive here from N. Y. were David A. Lipton, veepee in charge of ad-publicity, and Fortunat Boronat, foreign publicity chief, who originally went to N. Y. from Spain, his native land. They prepared the convention setup at the Ritz, oldest deluxe hotel. Milton R. Rackmil, Universal rep, and Americo Aboaf, veepee, also came direct from N. Y. for the conclave. Host was Enrique Aguilar, head of U-I in Spain for about 20 years. All managers of the different branches of U-I in Spain attended, besides European execs. Harry Novak, European manager, represented France and North Africa, while Great Britain, Greece, Israel, Italy, Holland, Norway, Portugal, Sweden, Switzerland, Germany, Denmark and Belgium sent one or more delegates.

The convention opened June 5 with a press conference attended by reps of all dailies and magazines here as well as correspondents of the American press in town. This was followed by a cocktail party with Rackmil present to answer questions.

U-I is bringing out 30 pix for the 1954-55 season. Screening of some of the new pix were held for the convention delegates. A swank cocktail party had 400 invited, including directors, foreign delegates, exhibitors, and also managers of the other U. S. distributing companies.

Wet Whitsuntide Ups London Film Biz; 'Heron' Lofty 17G, 'Guitar' Hep \$8,500; 'Phantom' 10G, 'Lucky' 11G, 2d

Rank to Finish Brit.

Houses Halted by War

London, June 8. A number of new picture theatres, which were left uncompleted on the outbreak of war in September, 1939, are to be finished by the J. Arthur Rank Organization during the coming year. Some of the houses are in London and others in the provinces. This represents the first post-war construction work undertaken by the Rank group other than a new theatre which was opened in Jersey (Channel Islands) two years ago.

The government embargo on building new cinemas remains in force, but permission has been received to complete the theatres which were under way at the time construction work was postponed.

Big Cinema Strike In Mex Threatens

Mexico City, June 15.

First major cinema strike in years threatens all of Mexico July 12 (Orangeman's Day) with the ultimatum upon operators of 1,200 houses throughout the country by the National Cinematographic Industry Workers Union (STIC), in behalf of 12,000 members of its Local No. 1 (cinema workers). STIC says that the red-black strike banner of Mexican labor will be draped across doors of all film theatres unless there's a 35% pay hike.

The union's demands surprised exhibitors, although they were prepared for higher-pay moves because of inflation, which followed slashing the peso down to the new peacetime in Mexico low of 8¢ last April. But the 35% mandate has them worried. Exhibitor reps are asking STIC why such great demands when the Confederation of Mexican Labor (CTM), to which STIC belongs, only intends to seek a 24% pay tilt.

They were told that picture workers must have more money because their needs are greater. But STIC didn't break that down.

The Labor Ministry has called a confab for June 25 of exhibitor-STIC reps which it hopes will head off the strike. Exhib opinion is that the 35% tilt will shatter all except the biggest and most prosperous cinemas because of already high operating costs, mostly taxes and wages.

MEXICO, SOVIETS IN FILM SWAPPING PACT

Mexico City, June 8.

Mexico and Russia are getting together, but strictly in a film way. Russian pix have been exhibited here for nearly a year now, one at a time, each playing four to six weeks at the Teatro Iris here. House is operated by Mario Calvet, ex-20th-Fox public relations officer here, with Mexican vaude as support.

Mexican films are now to get beyond the Iron Curtain, albeit limited, as a result of pacts made by the Mexican embassy in Moscow and Peliculas Mexicanas, private company distributing Mexican films abroad. Peliculas deal was consummated in Paris. Agreement allows only one Mexican pic to be exhibited in Russia but three to be screened in Czechoslovakia and two in Hungary.

Russia rejected three Mexican pix, among them "Wild Flower," the super candid bucolic hunk of life of yesterday, starring Dolores del Rio and Pedro Armendariz, with the curt explanation "unfit for the Russian people." Another of the pix which Moscow banned for Russia was directed by Adolfo Fernandez Bustamante, who now heads the City Amusements Supervision Department here.

A cold, wet Whitsuntide holiday gave West End first-runs a prosperous weekend and way above expectations. With no sign of a substantial rise in the mercury, prospects remain healthy for the box-office.

The top grosses in the last stanza have been three C'Scopers and one 3-Der. The 20th-Fox anamorphic version of the Royal Commonwealth tour, "Flight of White Heron," opened day-date at the Carlton and the Odeon, Marble Arch. It made a disappointing start at the Carlton where its first session is likely to be \$7,000 or near but at the other situation, pic looks sturdy \$10,000.

"Lucky Me" at the Warner, is heading for smash \$11,000 in its second round ahead of in its initial frame's \$10,000. "Knights of Round Table" at the Empire is heading for a solid \$12,500 in fourth frame, topping previous week.

"Johnny Guitar" has made a promising start at Leicester Square Theatre where a hefty \$8,500 is probable in first week. Second frame of "Miss Sadie Thompson" at the Gaumont will finish at over \$7,000 or slightly up on first round.

Estimates for Last Week
Carlton (20th) (1,128; 55-\$170)—"Flight of White Heron" (20th). Below expectations with prospects of \$7,000 or near on first frame. Continues.

Empire (M-G) (3,099; 55-\$170)—"Knights of Round Table" (M-G) (4th wk). Heading for stout \$12,500 in final (4th) frame after \$11,700 for previous week. "Executive Suite" (M-G) preems June 17.

Gaumont (CMA) (1,500; 50-\$170)—"Miss Sadie Thompson" (Col) (2d wk). Current session likely to wind up at good \$7,200 or near after opening round at \$7,000. Stays a third, with "Trouble in Glen" (Rep) preeming June 17.

Leicester Square Theatre (CMA) (1,753; 50-\$170)—"Johnny Guitar" (Rep). Helped by holiday weather to nice opening weekend with every prospect of topping fine \$8,500 on week. Stays another two weeks.

London Pavilion (UA) (1,217; 50-\$170)—"Phantom of Rue Morgue" (WB) (2d wk). Doing terrific here with likely \$10,000 in current frame after \$11,000 opening week. Stays, naturally.

Odeon, Leicester Square (CMA) (2,200; 50-\$170)—"Rainbow Jacket" (GFD) and "Three Steps to Gallows" (Eros) (2d wk). Below hopes, with moderate \$5,000 likely this round after \$5,200 opening week. "Below Sahara" (RKO) and "Dangerous Mission" (RKO) open June 10.

Odeon, Marble Arch (20th) (2,200; 50-\$170)—"Flight of White Heron" (20th). Playing day-date with Carlton but with better results and likely to hit \$10,000, solid in first frame after \$6,500. Holds.

Plaza (Par) (1,092; 70-\$170)—"Naked Jungle" (Par) (2d wk). Estimated to wind current run with average \$6,700. "Father Brown" (Col) opens June 10.

Ritz (M-G) (432; 30-\$215)—"Knave of Hearts" (ABPathe) (4th wk). This week looks oke \$3,000 after \$3,300 for third.

Studio 1 (APT) (600; 30-\$120)—"Living Desert" (Disney) (4th wk). Firm at \$4,700 this frame, same as previous round. Looks to stay until September since fine for this small house.

Warner (WB) (1,735; 50-\$170)—"Lucky Me" (WB) (2d wk). Heading for smash \$11,000 in this frame after \$10,000 on first week. Stays on.

Honolulu C'Scope Cut 50c When Patrons Balk

Honolulu, June 8. Balk of the patrons at \$1.50 CinemaScope tariff is believed the key to Kuhio Theatre's price cut to \$1 for night and Sunday matinee performances. Slash is significant, because house is only C-Scoper on this island of 300,000.

The fact that competing Civic Auditorium stage show, with Patti Page, Delta Rhythm Boys, Jimmy Boyd and Gil Lamb, was sealed at \$1.20 general admission didn't go unnoticed by the customers either.



OH BROTHER! WHAT REVIEWS!

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"Delightful entertainment. It stands apart!" —FILM DAILY

"Happy, entertaining musical with all the slickness of a Broadway show. A delightful package that word-of-mouth could talk into solid business at the boxoffice." —VARIETY

"Lavish musical treat! Outstanding entertainment!" —MOTION PICTURE DAILY

"Top musical bound to slide into top place among the season's money-makers. It will bring raves and enthusiastic word-of-mouth." —SHOWMEN'S-TRADE REVIEW

"Melody, mirth and magnitude head the long list of assets of this delightfully different filmusical." —BOXOFFICE

"An M-G-M honey which will sweep the boards at the boxoffice. This socko film is proof indeed that M-G-M figures to stay right on top when it comes to big money-making film musicals. Nominated for Laurel Award." —MOTION PICTURE EXHIBITOR

"A smash musical show. Three sequences in a row bring forth house-rocking applause. If you see this picture once, you're bound to want to see it again." —HOLLYWOOD REPORTER

"On merit alone, it rates sturdy returns and can be sold almost without qualifications." —DAILY VARIETY

"Hearty, happy, bountiful chunk of pure entertainment. Will have audiences permeated with good feeling. Sends them out with a smile." —FILM BULLETIN

"Ticket sales should be gloriously high at all situations, for this feature literally abounds in entertainment value." —INDEPENDENT FILM JOURNAL

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Music by **GENE DE PAUL**

Choreography by **MICHAEL KIDD**

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Directed by **STANLEY DONEN**

Produced by **JACK CUMMINGS**

Watch for widely promoted M-G-M Records Album of tunes from the Sound Track. Variety calls it "a trailer for the picture 2 months ahead!"

Screen Publicists Guild's Parent Body Merges Into New CIO Retail Union

Bargaining power of the Screen Publicists Guild, representing homeoffice pub-ad staffers of five film companies, took on added weight this week as a result of a merger involving its parent union, Distributive, Processing and Office Workers of America. The DPOWA combined forces with the Retail, Wholesale and Department Store Union and the Playthings, Novelty and Jewelry Workers Union. The new labor outfit will take on the name of Retail Union.

Merger served as a means for DPOWA's reentry into the CIO from which it was expelled several years ago because of the alleged Communist views of its leaders. The DPOWA has since shelved these leaders and has installed anti-Communist execs.

Combination of the three unions makes the new outfit the sixth largest union in the CIO, with a membership of 150,000 including unionites in Canada. As a result, the SPG, in any labor dispute with the film companies, can expect support in the United States and Canada. District 65, the New York area unit of the new Retail union, held its biennial convention in Atlantic City over the weekend. The SPG was represented by a delegation headed by prexy Harry Hochfeld.

The SPG, incidentally, has signed the AFL-CIO non-raiding pact, a move that has not yet been undertaken by the International Alliance of Theatrical Stage Employees. One IA unit, the Motion Picture Homeoffice Employees Union, Local H-63, which reps Paramount pub-ad staffers, indicated prior to the non-raiding agreement between the two big labor orgs that it had its eye on the membership of the SPG. However, the IA is expected to ink the agreement, thereby calling off any contemplated raiding moves in the film industry. The SPG represents staffers at United Artists, Universal, Warner Bros., Columbia and 20th-Fox.

BERGER PLAYS 'ROBE' AT UNRAISED 50c

Minneapolis, June 15. Bennie Berger, North Central Allied president, is disregarding 20th-Fox's "suggestion" to advance admissions for "The Robe." At his Fergus Falls, Minn., first-run "The Robe" played at regular 50c admission and will at St. Peter, Minn., and in other towns of his circuit. Berger declares he'll continue to refuse to boost the scale for other CScope pictures as well.

The reason why Berger is so late playing "The Robe" is because he didn't start installing CScope until after 20th eliminated its stereo sound demand.

Paul Swater Cinerama's Man in Dallas (No. 13)

Paul Swater has been named managing director of the Melba Theatre, Dallas, where Cinerama will be introduced on July 1. It will be the 13th playdate for "This Is Cinerama," first picture in the widescreen medium.

Swater was formerly manager of Loew's theatres in New York for more than 12 years. For the past year, he was manager of Moss' Ritz Theatre in Hollywood, Florida.

'Wesley' Into Churches

Kansas City, June 15. Methodist Churches became exhibitors over the week-end with three-day showings of "John Wesley" playing day and date in four churches here. The Grand Avenue Temple, downtown, was combined with Linwood Methodist, Trinity Methodist and Paseo Methodist (all residential areas) for the showing. A fifth church is added to the impromptu circuit when the film is shown at the Quindaro Methodist Church, Kansas City, Kansas, June 20.

"Martin Luther" played a run of several weeks at advanced prices in the Esquire Theatre, Fox Midwest's downtown, last fall. And there was some conjecture as to "John Wesley" playing a similar run here before it became known that this was a pastor's exclusive.

Not His Dames

Rough-tough Mickey Spillane is sensitive. Four starlets on a promotional tour for "The Long Wait," indie pic adapted from a Spillane story, have been billed as "Spillane's Dames." Line also has been used in ad campaigns by United Artists.

The author has now changed all this, insisting there was a suggestion that the four femmes were his personal property. Spillane would not stand for such misrepresentation, he told UA.

Final Plea To Mayor Wagner This Friday

Motion Picture Assn. of America has agreed to share with N. Y. exhibitors the hefty expense involved in the continuing fight against Gotham's impending 5% tax on admissions. Council of Motion Picture Organizations, on the other hand, will not participate financially, in line with its policy of staying out of local matters of the type.

COMPO is supplying the New Yorkers with research material purporting to show how the levy would do the city more harm than good. Further, Robert W. Coyne, COMPO's special counsel, is taking an active part in the fight, largely as spokesman for industry delegations calling on City Hall to make representations against the 5% bite.

Next such session is Friday (18), when a private hearing with Mayor Robert F. Wagner is slated. Industry strategy for this will be mapped by exhib leaders at a meeting among themselves today. The conclave with Wagner is shaping as probably the last opportunity to win any sympathy from Hizzoner before he takes final action on the tax bill. Having passed the City Council and the Board of Estimate, the measure requires only his signature.

That the campaign is representing some substantial cash outlay was reflected in another series of ads in N. Y. dailies yesterday. Half-page insertions, all text, were in the form of an open letter to Gov. Thomas E. Dewey: "These asked Dewey to step into the city's tax situation and somehow protect the industry from the tax. 'We believe the passage of this law is tantamount to confiscation,' said the message. 'The livelihood of thousands of industry employees is in jeopardy, and a serious problem is posed for the State and City welfare agencies.'"

Appeal is signed by MPA, the Independent Theatre Owners Assn., the Metropolitan Pictures Assn. and a total of 28 organized labor groups all immediately concerned with theatre operation.

TIBET PIC TO CARROLL FOR U. S. DISTRIBUTION

Deal has been set for Carroll Pictures to handle the distribution of "Out of This World," the Lowell Thomas Sr. and Jr. film documentary of their trip to forbidden Tibet.

Arrangements were completed with Carroll by Theodore Kupferman, attorney for the Thomases. Deal involves a percentage agreement. Carroll will distribute the film via its states rights franchise holders.

Shirley's 2d Drive-In

Walter Shirley, Long Island real estate operator, has opened his second drive-in theatre. It is located in Coram, L. I., and will be operated for the owner by Prudential Theatres.

Prudential also runs Shirley's other ozoner, which is in the L. I. town bearing Shirley's name.

Exhibitor Winner In Salt Lake Bidding Case

Salt Lake City, June 15.

What is said to be the first successful attempt by a suburban house to have bidding opened on first run films was wound up here last Monday (24), when the Villa Theatre, located about five miles from the downtown Salt Lake City area, was awarded a \$20,000 verdict by Federal District Court Jury against United Paramount Theatres, Inc., Paramount Film Distributing Corp. and Intermountain Theatres, Inc. (Paramount subsidiary), on a conspiracy charge.

Joseph L. Alfato, Villa counsel, claimed defendants had conspired to use their buying power to exclude the nabe from bidding and to protect the downtown Intermountain houses. Villa is a plush \$400,000 house built by the Joseph L. Lawrence Theatres chain a few years ago in the center of the rapidly growing suburban area of town.

Two further steps lie ahead for the plaintiffs: request for treble damages, which is usual in conspiracy cases, and request for injunctive relief to enable Villa to compete against downtown houses. Defendants plan to appeal the decision which followed an eight day trial and three days of jury deliberation.

Importance of the case was emphasized by the presence of Paramount brass including E. K. O'Shea, assistant national sales manager, Paramount Distributing; Eddie Hyman, United Paramount v.p. and gen. mgr. of operations; George A. Smith, western division mgr., Paramount Distributing.

Suit was started in 1952 and originally included RKO, but an out of court settlement eliminated it from the trial.

Defendants denied plaintiff's claim of faked bidding practices alleged to have been stacked for U. P. Theatres. Paramount also contended they preferred a downtown showcase for first runners since it was more profitable.

Case was tried before Judge Willis W. Ritter.

Pathe Reactivates Suit Charging Loew's, RKO Boxed in Old Eagle Lion

Pathe Industries on Monday (14) reactivated its \$15,000,000 antitrust suit against the RKO and Loew's chains in N. Y. with presentation of an appeal from N. Y. Federal Court's dismissal of the complaint last month. Suit contends that Eagle Lion Classics, when it existed, was denied market outlets by Loew's and RKO. The various distributors are named as alleged co-conspirators.

Pathe, as corporate parent of ELC is pushing the case and insists that Fed Court Judge Augustus N. Hand erred on several technical counts when he dismissed the action.

TECHNICAL QUESTION PHASE OF SUPERSCOPE

Exhibitors, who were quick to hail Superscope at its initial demonstration, now admit to a degree of confusion. Installations of the special variable lens are starting and some technical questions are beginning to arise. National Screen Service, which is distributing the lens, is receiving a number of inquiries relating to the proper method of installation.

Superscope, developed by the Tushinsky brothers, is a system by which pictures filmed through normal cameras and normal photography can be converted into anamorphic (squeezed) positive prints. Superscope lenses are capable of projecting CinemaScope pictures in the 2:66 ratio. The Superscope device devised by the Tushinskys also allows for variable aspect ratios in the anamorphic process.

Another question posed by exhibitors is what product will be available in various anamorphic ratios. Originally it was announced that RKO had already completed five pictures in Superscope and that negotiations were under way with other major companies anent converting their important productions to Superscope anamorphic prints. The progress that has been made in this direction remains undisclosed.

Turnover Tax Threat In France; Gross Profits Impost Followed By Bite of Final Remittance

Bring the Kiddies

Chicago, June 15.

While much is add in trade and religious circles about spiced up pic advertisements and their effect on the youth, the Starlite Drive-In here came up with this juicy copy for the weekend:

"Barbaric!!! Unbelievable!!! 3 Sensationally Savage Shockers All In One Big Combination show! Wild Men of Kalarhari! Naked Man and Beast. Native Women! Savage Men! Human Eating Beasts! plus... 'Atrocities of Fort Santiago'... Plus 'Beasts of the East' Brutal!"

Bottom of ad reads: "Open 6:00. Bring the Kids to Kiddieland! Pony Rides!"

Dewey Deplores But Says Can't Stop 5% Tax

Gov. Thomas E. Dewey yesterday (Tues.) instructed his Commission on Fiscal Affairs of the State Government to investigate the 5% tax situation in N.Y. City. Purpose of the probe is to determine whether the State legislature in 1955 session should be asked to repeal the enabling act which permits Gotham lawmakers to impose the levy.

In replying to an appeal by N.Y. theatres, Dewey denounced the impending 5% bite but said he could do nothing to stop it at this time. State Fiscal Commission will study the tax from the standpoint of yield to the city and its economic effects on exhibs.

Dewey has been critical of Mayor Wagner's tax position from the start.

LEVY IN PORTLAND CHIDES DISTRIBUTORS

Portland, Ore., June 15.

Now that the battle has been won against compulsory stereophonic sound, the film companies "must go one step further and make more pictures available for all types of equipment including the small screen." Herman M. Levy, Theatre Owners of America general counsel, told exhibitors here this week.

Speaking before the convention of the Theatre Owners of Oregon, Levy said there are still thousands of theatres in the United States without large screens. "These owners," he said, "either feel that their theatres do not need a large screen or that the expenditure involved is not warranted in this particular situation. Those people must not become the forgotten men of the industry."

Lamenting the fact that exhibitors are faced with a sellers' market, Levy said that it's obvious that distributors feel that a scarcity of product makes for greater profit. "That is a fallacious premise," he declared. "It is incumbent upon distribution to recognize the error of their ways, and to go back to a steady flow of good product and an inventory on the shelf. The time for that is now, and not a later date, when, again, assistance may come too little and too late."

Levy, discussing TOA's attempt to encourage indie producers, said it's a ridiculous situation "that customers who are willing and able to license pictures cannot get their regular producers and distributors to market those pictures in sufficient number to meet their needs, but are compelled to seek frantically for other people to help them and to keep them in business."

American film companies, faced with threatened loss of substantial money through municipal taxation on U. S. admissions, which they share in percentage deals with exhibitors, may be nicked for \$8,000,000 in the form of a turnover tax in France. Prospect of this was spotlighted by Eric A. Johnston, president of the Motion Picture Assn. of America, prior to his hop to Cairo late last night.

Unless the pending levy is thwarted, the French government will declare itself in doubly on earnings of American pix. First, the bite will be on gross profits; second, that part of the gross profits which are remitted to the companies in N. Y. will be subject to the 8% governmental "participation."

Johnston, in discussing the matter following an MPA board meeting in N. Y., said that official imposition of the projected assessment is being fought both in the form of industry representations to French officials and the mapping of legalistic maneuvers in French courts.

Exec, on diplomatic assignment from President Eisenhower, will further seek what he termed betterment of Israeli-Arab States economics on his trip abroad and will follow this with an on-the-spot inspection of film trade matters in Paris and Rome, including the prospect of "double taxation" in France. Sidney Schreiber, MPA's counsel, and Adolph Schimel, Universal v.p. and general counsel, went to Paris recently to represent the Yank outfits in the tax battle. Levy as now proposed would be on a four-year retroactive basis in addition to its application to present and future income in France.

Tax would have no bearing on a new trading agreement with France, said Johnston, which expectedly will be formally decided one way or another in a few days. Under a deal negotiated last fall, which apparently is unchanged but still unsigned, 110 American films will be given import visas in France annually and \$200,000 in remittances will be permitted the Yank companies at the official dollar exchange rate monthly.

MPAA chief exec related there's little area of agreement between the Italian government and MPA on a new dollar-film exchange contract. He reported further that a British delegation will come to the states the latter part of September to open negotiations of a new pact covering pix to England. Current deal terminates Oct. 1.

Speaking of the foreign market generally, Johnston repeated previous warnings of growing nationalism abroad. This takes the form of quotas and other curbs on American pix which are designed to protect local pic industries, he explained, adding that virtually all countries have their own filmmaking elements. Despite the opposition, U. S. film boxoffice receipts in overseas areas continue on a "rising trend," he commented.

JOHNSTON'S FAR EAST TOUR THIS AUTUMN

Eric Johnston, president of the Motion Picture Assn. of America, will explore the possibilities of expanding the world market for U.S. pictures via a tour of the Far East and Asia beginning in October. In addition to investigating the expansion potential, the exec wants to acquaint himself with problems in each area through talks with film officials and government leaders.

Johnston, on his trek, will cover the Philippines, Japan, Malay States, Indonesia, Pakistan and Burma. He plans to return to the U.S. before Christmas.

John Nathan To Paris

John B. Nathan, Paramount's general manager for Continental Europe, North Africa and the Near East, winged back to his Paris headquarters from N.Y. Monday (14).

Exec had been in the states two weeks on his annual visit.

No Chicago Daily Reports 'Salt' Case

Local IATSE Boycott Effectively Keeps 'Leftist' Feature Out of Exhibition

Chicago, June 15.

For the third consecutive week, controversial indie production, "Salt of the Earth," is stalemated by a projectionists' union, albeit the pic has a permit to play and a theatre to play in. Cinema Annex, which in protest to the operators union has elected to remain dark until "Salt" is permitted to play, last week dispatched form letters to all Chi exhibs and boothmen seeking allies in the cause of "Salt."

To exhibs, the theatre management wrote: "With this film as a precedent, no exhibitor could feel safe in booking any film if it has been passed by the Censor Board, for fear that some operator might object to something in the film for political, racial, religious or other personal reason." The letter attempts to demonstrate that the fight for the film's right to play belongs to each exhib and thereby it seeks to enlist support.

Missive to the boothmen states: "Your international union has issued a statement of policy declaring that the IATSE will not refuse to run this film. It was precisely on the strength of this declaration by your international union that we agreed to book this film into our theatre."

The letter concludes: "The present and indefensible attitude of Mr. Jalas (Clarence Jalas, business manager of IATSE Local 110) can do great and irreparable harm to your union. The censorship of 'Salt of the Earth' is a disservice to every operator, to this union and to the cause of trade unionism in our country."

Meanwhile, all daily newspapers here decline to make an issue of the problem. Not one of them has ventured even an opinion or given summary coverage to the status of "Salt." It remained, therefore, for Herbert Biberman, prez of Independent Productions Corp. and director of the film, to obtain newspaper space via a letter to the editor, which he did last week in the Daily News. His note describes the problem briefly, then deplores the union's action against it as an "act of private censorship," and winds up by calling it "McCarthyism in the field of mass communication."

Legion's Opposition

Hollywood, June 15.

The Los Angeles City Council has filed, without comment, a suggestion that it take "prompt action" against the film "Salt of the Earth." The suggestion, from adjutant Jesse H. Allan of Hollywood Post 43 American Legion, did not outline what form the "prompt action" should take.

However, Allen contended that the showing of the film interfered with "funds which would normally go into the coffers" of the legitimate motion picture industry which, he added, is "comparatively sound" today insofar as subversive infiltration is concerned.

IA's 'Passive Resistance' Stops 'Salt' 100% in Chi

Chicago, June 15.

Status of "Salt of the Earth" in Chicago is still between the operators union and the deep blue sea, and the Cinema Annex, which has a permit to show the pic, remains dark in protest to the projectionists' ban.

Herbert Biberman, prez of Independent Productions Corp., of which "Salt" is the sole property to date, says all negotiations with IATSE Local 110 have failed and that he's stalemated as to how to resolve the problem. None of four Chicago newspapers have committed themselves to one stand or another where the pic is concerned, apparently preferring to make no issue of it.

Legal action against the union by IPC is being planned, but the distrib is holding off unless legalists become absolutely necessary. In that case, IPC will be looking for injunctive relief and damages. Earlier case against the Hyde Park Theatre, for breach of its booking contract, was dropped in Circuit Court by Biberman pending the resolution of the pic's difficulties here.

Trials of Management

San Antonio, June 15.

A 15-year-old local youngster made a one-man stand against invading men from Mars. Excited to a fever pitch, he let fly with the nearest thing at hand, a one-inch square metal bolt which went right through the \$500 screen of the Guadalupe Theatre.

Carlos Y. Camacho, manager, said the lad was viewing "War of the Worlds" and the incident occurred as the Martian invaders landed their plane on the earth.

He said an attempt would be made to patch the screen. Meanwhile the lad was being held for questioning by juvenile authorities.

Upswing in Volume Of British Prod., Dip In Imports Shown by BOT

London, June 15.

An upswing in the volume of British production and a decline in foreign imports is shown in the annual statistical review compiled by the Board of Trade for the year ended last March 31. In the feature-length class, 90 British pix were registered against 82 in the previous year. There were, in addition, 48 films varying in length between 3,000 and 6,500 ft., compared with 35 in the previous period.

Number of foreign imports declined from 328 to 278 plus 117 features running below 6,500 ft. The total foreign footage imported in the year showed a drop from 3,337,787 to 2,881,806. Of the 278 foreign features registered in Britain, 224 came from America.

France was runnerup with 24 while Italy was in third place with a total of 10. None of the 13 other countries concerned reached double figures. In the 3,000-6,500 foot class, America sent 105 out of the foreign total of 117. No other country reached double figures in this category. The U. S. also dominated the shorts importations with 349 out of total of 378.

UNITED ARTISTS' WORLD RIGHTS FOR MARCIANO

Distribution rights on a worldwide basis to the film of the forthcoming heavyweight championship fight between Rocky Marciano and Ezzard Charles have been acquired by United Artists. Deal was set this week between James D. Norris, prez of the International Boxing Club, and William J. Heinemann, UA sales chief.

The bout will be filmed by Sports Films, Inc., a subsidiary of the IBC. Joe Roberts, exec v.p. of Sports Films, will supervise the production.

'LA RONDE' PINK SLIPPED

Chicago Still Holding Up 'Miracle' Despite Court

Chicago, June 15.

After a hassle of almost two years, "La Ronde" has finally received the green light in Chicago—and a pink slip from the Censor Board designating it for adults only. Pic was brought in by Clark Film Delivery Service last week and was promptly okayed by the blue-pencillers, who now are limited to rule on obscenity alone following a recent decision by the Illinois Supreme Court.

American Civil Liberties Union, which has been plugging away steadily here for censorial relief, asserts that the Illinois Supreme Court has gone farther than any other court in the country in easing film censorship. Its recent ruling was that the censor boards could ban only on the basis of outright obscenity, like sexual promiscuity.

While "La Ronde" was passed, "The Miracle" now rests in Federal District Court with Judge Harry Fisher, who must determine whether or not the pic is obscene.

Rank's 'Seekers' Set For Five-City Preem

London, June 8.

The new J. Arthur Rank production, "The Seekers," filmed entirely on location in New Zealand, is to have simultaneous preems in London and four of the Commonwealth cities June 24. It will preem day-date at the Odeon, Leicester Square; the Regent, Auckland; the Majestic, Wellington; the Regent, Christchurch and St. James, Dunedin. It will subsequently play the Odeon circuit in Britain and the Kerridge Odeon circuit in New Zealand, in which the J. Arthur Rank Organization is partnered.

Based on a novel by John Guthrie and lensed in Eastmancolor, "The Seekers" stars Jack Hawkins and Glynis Johns, with Laya Raki and Inia Te Wiata featured.

Fresh Deals Pend For Allied Artists' Buildup, Sez Prexy Steve Broidy

Steve Broidy, prez of Allied Artists, leaves for the Coast tomorrow (Thurs.) following a week of home-office confabs and huddles with Robert Clark, production chief of Associated British Picture Corp. AA has a long-standing co-production arrangement with ABPC and the latter's distribution wing, Associated British-Pathe, handles AA product in the United Kingdom.

Buildup of his company into the bigtime bracket, Broidy said prior to his departure, will continue for further deals are pending with a view to getting people with creative talent into the AA fold. John Huston, of course, has already been inked, while Billy Wilder and William Wyler are "expected to sign shortly" under similar deals.

Emphasizing that today's market requirements call for a greater number of big films, Broidy declared that "we will make a sincere effort to provide our share of these pictures." He noted that in line with the company's goal of quality product negotiations are under way not only for package deals but with individual stars either on loanout arrangements or otherwise.

Already inked, Broidy noted, are two top players for the studio's upcoming "Annapolis Story." John Derek was borrowed from Paramount, while Debra Paget is on loanout from 20th-Fox. Such deals, he added, "will improve the overall quality of company production and create a further source of supply of the better pictures that now seem to be in great demand."

Broidy, who originally planned to leave for Europe early in June, has postponed the trip until September. Purpose of the June junket, he said, was to confer with Clark, but since the latter came to New York last week his own departure for London became unnecessary. Moreover, AA veepee Harold Mirisch, who was to have accompanied Broidy abroad, is ill on the Coast with a virus attack.

However, Broidy will head for the Continent in September to attend an Associated British sales meet in Monte Carlo and also to huddle with Huston, now abroad making "Moby Dick" for Warner release. Following completion of the Herman Melville classic, he'll roll "The Man Who Would Be King," his first under the AA deal.

St. Louis Ozoners Pay 5% Pension to IATSE

St. Louis, June 15.

Operators of eight ozoners in adjacent St. Louis County have signed a two-year wage and fringe pact with execs of IATSE, Local No. 143 and the document, retroactive to last March 15 contains a pension plan to be paid by the employers.

Under the deal, the same wage scale of \$2.70 per hour that applied during last season's optinities but is hiked next season. In addition the men, who work 35 hours per week will be paid for 45 hours, the additional 10 hours to cover maintenance of machines, etc. The pension plans calls for the employer to pay 5% of the gross pay of the union members into the fund.

A three year contract with owners and operators of permanent theatres in St. Louis and St. Louis County expires next Aug. 31 and preliminary huddles have been held between execs on both sides.

Biz as Usual Despite New British Lion Setup

London, June 15.

It's business as usual at British Lion, and the recent appointment of a receiver and manager has made no apparent difference to the operation of the company. Distribution is being continued on a regular basis, all past contracts are being honored and new commitments are being freely entered into with the authority of the receiver.

The corporation will continue to operate in this way until the new company is founded under the auspices of the National Film Finance Corp., which was responsible for the appointment of the receiver and manager with the approval of the government. This action, it will be recalled, followed the NFFC decision to call in the loan of \$8,400,000 made to British Lion some years back. Two-thirds of the investment already has been written off.

British Lion is also continuing to trade freely in American product and has just acquired distribution rights of "Invaders From Mars." It is also continuing the arrangement whereby most of its British product finds a U. S. outlet through the Lopert organization. Sir Arthur W. Jarratt, managing director of the existing company, will be in charge of the new distributing setup, it has been confirmed.

Marciano-Charles

Continued from page 1

closed-circuit installations are carrying the attraction. Loew's was the last to enter the fold, holding out to the last moment because of fear that the radio broadcast will hurt the b.o. This is the first time that radio has competed with a closed-circuit fight telecast. In previous years, TNT bought the radio rights but did not exercise them, holding the rights as b.o. protection.

Early demands for tickets, however, convinced most exhibitors that the radio broadcast would not adversely affect the ticket take. In Pittsburgh, for example, the Stanley and Harris theatres sold out two weeks in advance. This convinced Loew's to add its Pennsylvania Theatre in Pitt to the network. The RKO Albee in Cincinnati also reported a sellout. In Detroit, Indianapolis, and Louisville the ticket demand is running ahead of that for any previous title encounter.

Prices in conventional theatres will run from \$2.75 to \$3.30 with some charging \$4.80 for loge seats. At drive-ins, the tickets will be priced at \$3.30 per person, with a minimum of four persons to a car. Some ozoners are erecting bleachers to accommodate pedestrian patrons at the same \$3.30 price.

Actually Halpern's TNT had 73 signed contracts for the attraction, but was unable to finalize 12 of these because of unavailability of lines or because of the excessive cost for the construction of special lines to certain theatres. On the basis of the 73 contracts, the number signed represents close to 90% of theatres having line clearances. For a major film, 40% theatre distribution is considered outstanding.

The previous high for a closed-circuit fight telecast was in September, 1952, when 50 theatres in 39 cities grossed an estimated \$400,000 for the Marciano-Joe Walcott fight. The Marciano-LaStarza fight in September, 1953, drew \$325,000 in 45 theatres in 34 cities.

Jimmy Powers, N. Y. Daily News sports columnist and NBC fight commentator, will be at the mike for TNT. ABC will carry the radio broadcast with Gillette sponsoring. The bout is expected to draw 30,000 spectators at the Yankee Stadium, with a \$500,000 gate anticipated.

A specially-invited group will see the fight on large-screen tv at the Sert Room of the Waldorf-Astoria, N. Y. General Precision Equipment Co., manufacturers of theatre tv units, and TNT are jointly sponsoring the showing. It will come direct from ringside by leased wire and will be seen on a GFE large-screen projection unit.

In case of rain, the fight will be postponed for one week until Thursday (24).

\$11 Per Carload To See Marciano

West Memphis, Ark., June 14. Sunset Drive-In theatre, haven for all-Lloyd T. Binford banned pics in this sector, will join Theatre Network Television for Rocky Marciano-Ezzard Charles fight. This is second time for ozoner, which is located 10 miles from downtown Memphis, to join TNT.

Abbott Widdicombe, theatre owner, will charge \$2.75 as compared with a \$3.60 top last year. Also cars will be admitted at \$11 per carload regardless. Fight will be on radio through the ABC web with WMPs, Memphis ABC outlet carrying the battle at the same time as TNT feeds the Sunset screen here.

Interest High in Philly

Philadelphia, June 15.

Sale of tickets for the Rocky Marciano-Ezzard Charles championship fight telecast at the Stanley Theatre opened at 10:30 a.m. Friday (11) and the boxoffice was clean at 1 p.m., two hours and a half later. Fight telecast fans began lining up outside the Stanley as early as 8 a.m. and the house's 2,932 seats were priced at \$3.95 per.

Stanley-Warner circuit management kept boxoffice in action, by continuing sale for its other houses carrying telecast—the 2,265-seat Stanley, Chester, Pa., and the 2,200-seat Stanley, Camden, N. J. Three theatres in area gives S-W Circuit a total of 7,400 seats available for bout telecast. Chester and Camden Theatres have priced tickets at \$3.50.

Albany-Troy Bookings

Albany, June 15.

Two Fabian theatres, six miles apart, are in the closed circuit hookup for the telecast of the Marciano-Charles heavyweight championship fight Thursday (17). They are the Grand, Albany, and Proctor's, Troy.

Grand, oldtime vaudeville house, with capacity of 1,500, has been videocasting top bouts for three years. This is the first time, however, that Proctor's, another erstwhile variety stand, accommodating 2,500, has been part of Nathan Halpern's Theatre Television Network.

Admission price at both is \$3.30, on a first-come-first served basis. Paul Wallen manages the Grand, while Larry Cowen directs Proctor's.

Negro House Books Bout

Washington, June 15.

About 5,000 fans are expected to purchase tickets—at \$3.50 per—for the theatre-televized Rocky Marciano-Ezzard Charles fight in the D. C. area.

Only one in-town house and one drive-in have booked the attraction. The 1,500 seat Lincoln Theatre, which caters almost exclusively to Negro clientele, has it exclusively inside the city. In the suburbs, Sidney Lust's Hillside Drive-In, which holds 750 cars, has booked it. Lust figures there will be three or four persons per car at the \$3.50 each bite. In addition, seats are available in the ozoner for those who do not come by car.

Pittsburgh Agog

Pittsburgh, June 15.

Loew's Penn, with nearly 3,500 seats, jumped on the Marciano-Charles theatre telecast fight bandwagon here last week after Stanley and Harris, which previously had announced exclusives for the scrap, went clean almost 10 days before the championship battle. Penn had announced sometime ago that it wouldn't be carrying the scrap but had a change of heart when management saw what was happening around town.

It's the first time theatre telecast of any bout has ever been sold out so long before the event itself. The higher price quats, with mezzanines reserved and selling for \$5 against the \$3.50 top for general admission, were the first to go, so Penn has adopted the same policy, and will also peddle its loges for five bucks. Theatre doesn't figure having much trouble likewise selling out since both Stanley and Harris, with combined total of nearly 6,000 seats, turned down at least another 2,000 before they went clean.

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"STAGECOACH"...

"CIMARRON"...

"RED RIVER"...

"SHANE"...

"HONDO"...

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Advanced Admish Off of C'Scope But May Go Back on Later

Best indication that CinemaScope as a b.o. attraction has lost its initial novelty value and picture and story now are once more the guiding factor, most exhibs have dropped the advanced admissions tag on CinemaScopes.

At the same time, theatremen are generally agreed that, despite the obvious levelling off, the addition of C'Scope still provides a film with something extra that raises it above the level of the same story done in standard version.

Most chains say that, while the run-of-the-mill CinemaScopes no longer merit advanced prices, the outstanding ones due to come along—such as "Demetrius" and "The Student Prince"—will likely be shown at a higher tab. "Today it is as if the public can smell the good films," one exhib commented. "And when they do, they're willing to pay, too."

Another said that he saw no reason to up admissions, just because a picture happens to be better than average. "We don't drop our prices for the stinkers, do we?" he demanded to know.

Best indication that exhibs are still reaping the benefit from CinemaScope is the lack of beefs re rental terms on C'Scope pix. There've been some, of course, but on the whole the impression is gained that distribs aren't putting on the heat and asking terms that would force theatres to keep the advanced admission scales. In addition, 20th-Fox, still the chief supplier of C'Scope films, has adopted what theatres call "quite a reasonable policy" on terms. This would be in line with the pronouncements of 20th execs that they'd be selling C'Scope on an "ability to pay" basis.

Widescreen Treatment For 1941 'How Green'

Twentieth-Fox is contemplating a re-release of "How Green Was My Valley," the Darryl F. Zanuck production first released in 1941. Picture will be given the widescreen treatment and also a stereophonic sound track for theatres with directional sound equipment.

Picture, based on novel by Richard Llewellyn, is something of a classic in the film archives. It featured Walter Pidgeon, Maureen O'Hara, Donald Crisp, Anna Lee, Roddy McDowall, John Loder, Sara Allgood, Barry Fitzgerald and Patricia Knowles.

Screen Directors Again Waive Rules, Keep Sidney

Hollywood, June 25. Membership motion to waive by-laws again for at least one more year put George Sidney back in office as prexy of Screen Directors Guild by unanimous vote "in recognition of his outstanding services in office during past three years." Rouben Mamoulian, first veepee; Leslie Selander, treasurer, were also returned to office under same motion.

SDG by-laws stipulate officer cannot serve more than two consecutive years. Membership voted to waive this last year, voted another waiver at annual election Sunday night.

King Vidor was elected second veepee replacing Fred Zinnemann; Willis Goldbeck was elected secretary succeeding Hank Potter.

Tom Gries Exits Dowling

Hollywood, June 15. Tom Gries has exited Allan Dowling Productions, indie outfit, after an association of two years and is forming a company on his own.

Varied reports on the reason for the disaffiliation are in conflict. A Dowling rep denied Gries' claim that Dowling is suspending production and that he, Gries, is taking over the property, "Sea Is A Woman." Ben Chapman, Dowling's production manager, said Gries will get "Woman," which he originally brought to Dowling, only if he antes up \$50,000. This amount, said Chapman, had been advanced by Dowling for pre-production work.

Lacy Kastner Promoted

Lacy W. Kastner has been upped to exec v.p. of Columbia Pictures International. Appointment was made at a London sales convention Monday (14) by Joseph A. McConville, president of the Col foreign subsid outfit. Move is in line with McConville's plan to relieve himself of part of his exec work load.

Kastner, a v.p. of Col International for the past several years, last January was named general assistant to McConville in N. Y. Previous to this he headquartered in Paris as managing director of the Continent and Far East. Under the new appointment, the exec will take charge of all Col foreign operations under McConville's supervision.

Circuits Duck 'French' But Drive-Ins Accept Feature Sans Seal

With major circuits persisting in their policy of ducking pix without Production Code endorsement, RKO is getting a heavy play for its "French Line," sans seal, in independently-owned drive-ins. The owners in some cases are shaping as substitutes for conventional first-runs where the latter are part of the major chains.

In the Indianapolis area, the pic is current at six houses, three of which are drive-ins.

RKO, incidentally, had to enter a court bout to swing the playdates in four of the spots. Prosecutor Frank Fairchild in Indiana's Marion County had moved to prevent exhibition of the film. Company moved for and received a Superior Court order restraining Fairchild from interfering with "Line."

STAN MEYER'S WARNER DEAL, EXITS JACK WEBB

Stanley Meyer is bowing out as Jack Webb's partner in Mark VII Productions to concentrate on theatrical pix. Split takes place on completion of "Dragnet," feature-length film for Warner Bros. release.

Ending of the three-year association of the pair was described as amicable by Meyer and attributed to the fact that future Mark VII feature film plans are being held in abeyance because Webb was resuming tv production. Meyer revealed he is readying a three-picture production deal, with filming taking place on the Warner lot and WB handling the distribution.

Exercise U Warrants

Warrants for the purchase of 3,611 shares of Universal Pictures common stock were exercised during April and May, the company informed the Securities & Exchange Commission last week. A corresponding number of shares were issued for which U received \$10 per share. All warrants are exercisable on or before April 1, 1956, at \$10 each.

At the same time, the SEC was notified, U picked up 2,500 warrants at a cost of \$23,750. It's believed that this was the first instance of where the company itself had made such an acquisition. There were 77,573 warrants outstanding as of May 31, excluding the 2,500 held in the treasury.

TV Bally of Musicals Hampered

Film companies which are employing tv to plug their pictures via scene clips feel they are handicapped in the proper presentation of musicals. Since their contracts with the American Federation of Musicians do not allow the video airing of the musical score, the filmeries feel they are not obtaining true value for the offerings.

As a result, they are only permitted to show dramatic scenes from the musical productions, a situation that does not always show the pictures off in their true light. It's okay for dramas and straight comedies, but what to do about the tuners is a problem that can't be solved unless, of course, the studios are willing to shell out coin for a stand-by orchestra.

'French' Wow \$25,000, Toronto; 'Coins' 18G

Toronto, June 15. In a five-house combo, first of its kind here, including J. Arthur Rank, Odeon showcase for Canada, "French Line" is off to a sock start. It as well as "Three Coins in Fountain" are pacing the newcomers. Also okay are "Men of Fighting Lady," "Give Girl a Break" and "Wild One."

Estimates for This Week
Colony, Danforth, Fairlawn, Humber, Odeon (Rank) (838; 1,330; 1,165; 1,203, 2,318; 50-90) — "French Line" (RKO). Sock \$25,000. Last week, in different units.

Downtown, Glendale, Scarborough, State (Taylor) (1,059; 955; 694; 698; 40-70) — "Ride Clear Diablo" (U) and "Saint's Girl Friday" (RKO). Big \$13,500. Last week, "Redheads Seattle" (Par) and "El Alamein" (Col), \$13,000.

Eglinton, University (FP) (1,030; 1,556; 50-80) — "Give Girl a Break" (M-G). Okay \$9,000. Last week, "Laughing Anne" (Rep), \$8,000.

Hyland (Rank) (1,334; 60-80) — "Kidnapers" (Rank) (9th wk). Hot \$6,000. Last week, \$7,000.

Imperial (FP) (3,373; 60-81) — "Three Coins in Fountain" (20th). Terrific \$18,000. Last week, "River of No Return" (20th) (3d wk), \$11,000.

Loew's (Loew's) (2,090; 65-80) — "Men of Fighting Lady" (M-G). Nice \$11,000. Last week, "Executive Suite" (M-G) (4th wk), \$10,000.

Shea's (FP) (2,386; 50-85) — "Wild One" (Col). Okay \$10,000. Last week, "Carnival Story" (RKO) (2d wk), \$8,500.

Towne (Taylor) (695; 50-80) — "Marlag O Prison Camp" (IFD) (2d wk). Holding okay at \$4,500. Last week, \$6,000.

Uptown (Loew) (2,745; 65-80) — "Johnny Guitar" (Rep) (2d wk). Tapering to good \$8,000. Last week, \$13,000.

Yen for Alcoholics In France Runs Far Ahead Of the Cinema's Appeal

Paris, June 15. A Gallic Poll (The Office Dourdin) undertook a survey of French filmgoers, at the request of the Centre Du Cinema director Jacques Flauid. Survey was made to learn what the French public really want to see on the screen. The disparity between pic producers' attitude on public tastes and the fact that the film-going slump hints the product does not appeal prompted Flauid to undertake this survey. Attendance is off since the war's end, 36% of the populace not attending. Check may give ideas on why many Frenchmen go to cinemas, and what many of them want to see.

Of the hardcore pix patrons, most are over 50. Reasons for not attending were a lack of time, opinion that most films weren't worth seeing and the high admish prices. Poll showed that most filmgoers are in the 18-to-35 age brackets, and that Frenchman go to the pic much less than their neighbors.

Frenchmen average eight as against 25 English patrons, 12 Germans, and 15 Italians.

The average Frenchman spends 10 times more for alcoholic beverages than for films, and goes to the cinema twice as much in the winter as he does in the summer.

Reasons for film attendance are divided in thirds with crix, display photos and stars and word-of-mouth filling out the enticements. Most Frenchman look for distraction at films, according to this poll, and idea pic or those with a message leave them cold.

Most popular types are detective films and sentimental comedies, followed by historical costumes and musicals. Social problems are not liked and color is a big incentive. This mythical average man prefers French pic first, then Italo films and thirdly American pic. He prefers dubbed films to subtitles.

Picture Grosses

PITTSBURGH

(Continued from page 9)

"Student Prince" (M-G) (2d wk), \$10,500.

"Squirrel Hill" (SW) (900; 65-85) — "Yellow Balloon" (AA). No excitement for this one at this arty naber; comes out after just one week with less than \$2,000. Last week, sneak previews helped "Golden Coach" (Indie) get \$2,200 also slim.

Stanley (SW) (3,800; 65-85) — "Secret of Inca" (Par). Crix jumped all over this. Doesn't look like more than said \$7,000. Last week, "Long Wait" (UA), \$10,400. Warner (SW) (1,200; \$125-\$2.65) — "Cinerama" (Indie) (27th wk). Showing some slight improvement and end of transport tieup should help. Good \$11,500 likely. Last week, \$11,000.

DIAL M' TORRID 13G, PORT.; 'FIGHTING' 12G

Portland, Ore., June 15. Town continues to be overloaded with visitors for the annual Rose Festival, and its booming biz currently, "Men of Fighting Lady" shapes lusty at Broadway, while "Dial M for Murder" is stand-out with a torrid round at Liberty. "Coins" holds for a third inning and is great with more coin than in second stanza at Orpheum. Fact that the personnel of six naval vessels is here for the Rose shalp helps "Lady."

Estimates for This Week
Broadway (Parker) (1,890; 65-90) — "Men of Fighting Lady" (M-G) and "Killers From Space" (RKO). Loud \$12,000. Last week, "Black Horse Canyon" (U) and "Diary of a Playgirl" (U), \$6,900.

Guilf (Indie) (400; 11) — "Promoter" (U) and "Lavender Hill Mob" (reissues) (2d wk). Solid \$2,000. Last week, \$3,200.

Liberty (Hamrick) (1,875; 65-90) — "Dial M for Murder" (WB) and "Duffy San Quentin" (WB). Torrid \$13,000. Last week, "Johnny Guitar" (Rep) and "Sun Shines Bright" (Rep) (2d wk), \$7,000 in 5 days.

Oriental (Evergreen) (2,000; 1-125) — "River of No Return" (20th) (6th wk). Neat \$3,000. Last week, \$3,100.

Orpheum (Evergreen) (1,600; 1-125) — "Three Coins in Fountain" (20th) (3d wk). Socko \$12,000. Last week, \$11,500.

Paramount (Port-Par) (3,400; 65-90) — "Hans Christian Andersen" (RKO) (reissue) and "Spaceways" (Indie). Okay \$6,500. Last week, "Elephant Walk" (Par) and "Scotland Yard Calling" (Par) (2d wk), \$7,000.

United Artists (Parker) (890; 65-90) — "Heidi" (UA) and "White Mane" (UA). Fine \$6,000. Last week, "Indiscretion of American Wife" (Col), \$3,300.

'Saracen' Sharp \$9,000, Seattle; 'Coins' 15G, 2d

Seattle, June 15. Surprising upswing last week encouraged holdovers in a number of spots. "Three Coins in Fountain" still leads field with smash second week at Fifth Avenue. "Saracen Blade" looks good at Coliseum. "Dial M for Murder" shapes sturdy at Music Hall in second round.

Estimates for This Week
Blue Mouse (Hamrick) (800; 65-90) — "Monster From Ocean Floor" (Lip) and "Queen of Sheba" (Lip). Good 4,000. Last week, "Johnny Guitar" (Rep) (4th wk), \$3,300 at \$1 top for 8 days.

Coliseum (Evergreen) (1,829; 65-90) — "Saracen Blade" (Col) and "Jungle Man-Eaters" (Col). Good \$9,000. Last week, "Secret of Inca" (Par) and "Bitter Creek" (UA), (2d wk-8 days), \$6,300.

Fifth Avenue (Evergreen) (2,500; 1-125) — "Three Coins in Fountain" (20th) (2d wk). Smash \$15,000 or near. Last week, \$18,800.

Liberty (Hamrick) (1,650; 53-65-90) — "Men of Fighting Lady" (M-G). Fair \$6,000. Last week, "Black Horse Canyon" (U) and "Turn Key Softly" (Lip), \$3,700.

Music Box (Hamrick) (850; 1-125) — "Intimate Relations" (Indie) (2d wk). Mild \$2,000 in 4 days after \$3,900 last week.

Music Hall (Hamrick) (2,300; 75-11) — "Dial M for Murder" (WB) and "Laughing Anne" (Rep) (2d wk). Sturdy \$7,000. Last week, \$10,700.

Paramount (Evergreen) (3,039; 65-90) — "Long Wait" (UA) and "Iron Glove" (Col) (2d wk). Fair \$5,500. Last week, \$8,800.

'MIAMI' MODEST 6C, MPLS.; 'COINS' 10G, 2D

Minneapolis, June 15. Four holdovers, the most in recent months, equal in number the arrivals and leave a slim choice for seekers of new fare. Fact that only two fresh entries, "Arrow in Dust" and "Miami Story" are capable of winning any degree of attention and that continued hot weather is more conducive to outdoor pursuits spells general box-office blues. It's the ninth fat week for "Cinerama" and the second for high-stepping "Three Coins in Fountain." Latter looms sock, at Radio City. "Men of Fighting Lady" shapes fair at Gopher in second round.

Estimates for This Week
Century (S-W) (1,140; \$1.20-\$2.65) — "Cinerama" (Indie) (9th wk). Consistently fast pace is still in evidence. Herty \$18,000. Last week, \$20,000.

Gopher (Berger) (1,000; 65-85) — "Men of Fighting Lady" (M-G) (2d wk). Better than most recent pictures here. Fair \$3,000. Last week, \$4,000.

Radio City (Par) (4,000; 85-11) — "Three Coins in Fountain" (20th) (2d wk). They like this one here. Has Charles-Marciano fight tele. at \$2.50 for entire house as added attraction Thursday night. Not including that, it's sock \$10,000. Last week, \$16,000.

RKO-Orpheum (RKO) (2,890; 65-85) — "Miami Story" (Col). Slight \$6,000. Last week, "Indiscretion of American Wife" (Col), \$5,000.

RKO-Par (RKO) (1,600; 50-75) — "Girl for Joe" (WB) and "Guy With a Grin" (WB) (reissues). Oldies have benefit of William Holden and James Stewart's presence, but not getting up steam. Slim \$4,000. Last week, "Battle of Rogue River" (Col) and "Project M-7" (U), \$3,500.

State (Par) (2,300; 65-85) — "Arrow in Dust" (AA). Tepid \$4,500. Last week, "Dial M for Murder" (WB) (2d wk), \$5,000.

World (Mann) (400; 65-120) — "Living Desert" (Disney) (2d wk). Fine \$5,000. Last week, \$7,500.

'Coins' Bright \$6,500, Omaha; 'Incas' Fair 9G

Omaha, June 15. First-run biz continues on the lower level here as the first summer heat wave has hit the city. Only strong new entry is "Three Coins in Fountain" at Ralph Goldberg's State. It shapes stout in this small-seater. Other new bills are light to fair as most of the city's entertainment dollars are scattered among the College World Series Baseball Tournament here, Ak-Sar-Ben horse races and niteries.

Estimates for This Week
Bradpeis (RKO) (1,100; 50-75) — "Saracen Blade" (Col) and "Jungle Man-Eaters" (Col). Slim \$3,500. Last week, "Tall in Saddle" (RKO) and "Enchanted Cottage" (RKO), \$4,000.

Omaha (Tristates) (2,000; 50-75) — "Southwest Passage" (UA) and "I Killed Geronimo" (UA). Moderate \$5,500. Last week, "Johnny Guitar" (Rep) (2d wk), \$6,000 at 60-80c scale.

Orpheum (Tristates) (2,890; 60-80) — "Secret of Inca" (Par) and "Missing Passenger" (Par). Fair \$9,000. Last week, "Dial M for Murder" (WB), \$9,500.

State (Goldberg) (875; 50-80) — "Three Coins in Fountain" (20th). Stout \$6,500, and will go another round. Last week, "Orchestra Wives" (22th) and "Sun Valley Serenade" (20th) (reissues), \$4,500 at 50-75c scale.

BALTIMORE

(Continued from page 9)

46-75) — "Indiscretion of American Wife" (Col). Okay \$7,000 or better. Last week, "Ma, Pa Kettle at Home" (U), \$5,000.

Little (Rappaport) (310; 50-\$1.10) — "Julius Caesar" (M-G) (6th wk). Still okay at \$3,000 after \$3,300 in fifth.

Mayfair (Hicks) (980; 25-44-70) — "Steel Lady" (U). Limp \$3,000. Last week, "Johnny Guitar" (Rep) (2d wk), \$3,500.

New (Mechanic) (1,800; 35-\$1) — "Three Coins Fountain" (20th) (3d wk). Moderate \$6,500 after \$9,000 for second.

Stanley (WB) (3,200; 30-80) — "Dial M for Murder" (WB) (3d wk). Sagging to slight \$6,000 after \$7,000 for second.

Town (Rappaport) (1,600; 35-45-80) — "Long Wait" (UA). Nice \$9,500. Last week, "Rose Marie" (M-G) (4th wk), \$4,500.

GET SET FOR SENSATIONAL BUSINESS!

Paramount presents

DANNY KAYE *in* KNOCK ON WOOD



Co-starring

MAI ZETTERLING

Choreography by Michael Kidd

Words and Music by SYLVIA FINE

Written, Produced and Directed by

NORMAN PANAMA and MELVIN FRANK

Color by **Technicolor**

**THIS SMASH ATTRACTION
HAS THE WHOLE INDUSTRY
TALKING ABOUT ITS HOLDING
POWER AND ITS SMASH
GROSSES IN ALL ITS PRE-
SELLING ENGAGEMENTS!
LATCH ON TO THIS
MIRACLE MONEY-SHOW
THAT HAS ALREADY RUN
UP THIS ASTOUNDING
BOXOFFICE SCORE!**

10th Week

New York City

10th Week

Washington

10 Weeks

Los Angeles

8 Weeks

Philadelphia

8 Weeks

Boston

6 Weeks

San Francisco



Clips From Film Row

NEW YORK

DeLuxe Theatre, an 800-seater in Brooklyn, acquired by a corporation headed by Lawrence Kurtis and M. Schoen. Deal negotiated through brokerage firm of Berk & Krumgold.

Henry L. Nathanson, head of M-G-M Films of Canada, and Hillis Cass, general sales manager for the company, arrived from Toronto yesterday (Tues.) for homeoffice confabs with sales chief Charles M. Reagan.

Ed Aaronoff named to handle public relations for Miss Universe Beauty Pageant, event jointly sponsored by Universal, Catalina swimsuits, and city of Long Beach, Calif.

WASHINGTON

Joseph Gins, recently upped from Washington area branch manager to Universal district manager in Boston, will be feted at a testimonial cocktail party and buffet supper by Local Variety tent June 18. Harold Saltz, formerly of Universal's Connecticut exchange, replaced Gins here.

Stanley Warner management, which hyped interest in "Cine-rama" with special shows for school and club groups and by tub-thumping along tourist circuit, has a new gimmick. Harriet Stem, Cinerama flack, is setting up special Saturday a.m. shows for government agency groups. Experiment tied off with over 800 Government Accounting Agency employees attending special screening at \$1.50 admission tab.

ST. LOUIS

The Prairie, Prairie du Rocher, Ill. house, dark for many months reighted by the new owner, H. McDonald.

Dave Forbes, who formerly operated houses in Freeberg and Vienna, Mo., rushing completion of ozoner near Crocker, Mo.

Michael J. Riordan, auditor of Fanchon & Marco Service Corp., elected prez of St. Louis Chapter of the Institute of Internal Auditors.

Justus Garard reighted his Dallas, Texas City, Ill., the Warsaw in Warsaw, Ill., and the Woodbine, Carthage, Ill., all shuttered during facelifting jobs.

Claud Davis, co-owner of Strand, Ellington, Mo., under treatment in St. Louis hospital.

Clark Smith, who operated picture theatres in Texas, reiding his new 500 ozoner near LaCenter, Ky.

Poor bit shuttered the Esquire, an 880-seater in Springfield, Ill., for an indefinite period. House owned jointly by the Frisina Amus. Co. and Dominic Giachette.

DALLAS

White Rock Terrace Drive-In opened here by Robert Hartgrove and Joan Holt.

Inwood Theatre reopened by Interstate Theatre Circuit after refurbishing and installation of C'Scope equipment.

First national convention of Women of the Motion Picture Industry will be held here Sept. 18-19, according to Maxine Adams, newly installed prez of group.

Three-day meeting held here at the homeoffice of Interstate Theatres for all circuit's city managers and publicists. Raymond Willie and W. E. Mitchell directed the meeting.

New Star Theatre has been opened at Teague by the Harris Bros. It has been given complete facelift.

Audrey Van Hoy, formerly manager of the Cactus Drive-In at Pharr, returned to Eastland to become manager of the Majestic and Lyric, operated by the Texas Consolidate Theatres. Hoy was formerly manager of the two houses prior to being switched to the ozoner by this circuit.

PITTSBURGH

Stanley-Warner circuit promoted Al Goddard, manager of Rowland in Wilkesburg, to the Latonia in Oil City. Regis McCall, Charlie Eagle's assistant downtown at the Stanley, gets the Rowland post while Dewey Moore, assistant at the Hollywood, goes to the Stanley; replacing Moore at the Hollywood.

Variety Club Post No. 589 of the American Legion elected the following officers for 1954-55: William Kelley, commander; Donald W. Chaban, senior vice-commander; Paul Krumenacker, junior vice-commander; James Callagher, finance officer, and C. C. Kellenberg, adjutant.

Lawrence Park Drive-In near

Erie bought by the Blatt Bros. chain for \$25,000. The Blattis also operate the Star and Corry ozoners in that territory.

Ralph Pielow, manager of the Metro exchange, coming along okay at the St. Clair Memorial Hospital after surgery.

John C. Pfiel, who has headed the Johnstown IATSE local for years, re-elected for a two-year term trustee of the Johnstown Central Labor union.

Joy Amusement Company's Blue Moon ozoner in Wellsburg, W. Va., operated until recently by the Clont Bros., bought by Agostino DiGiacinto. B. H. Potts remains as booker-buyer.

M. A. Silver, zone manager for Stanley-Warner, just back from directorate meeting of Will Rogers Memorial Hospital at Saranac, off for Boston to attend the wedding of a niece, and will drive daughter, Barbara, back from Wellesley College.

Clifton T. Hill succeeded F. R. Ewing as manager of the Ritz, Hinton, W. Va.

Worst lack in years here last week, 500 roof of Terrace Theatre in East Pittsburgh. Owner Elmer Hasley estimated the damage at nearly \$10,000. House will be closed several weeks for repairs.

Name of Pfc. Nicholas M. Manos, killed in the ETO in action in September, 1944, added to the Film Row honor memorial at Thomas Park, which was dedicated in memory of Pfc. Francis R. Thomas, Jr., a son of the veteran Film Row projectionist, who was killed in Korea; and awarded the Navy Cross posthumously. Manos was the youngest son of Mike Manos, circuit theatre owner.

New 20th-Fox sales manager in this division is Tom McClester, who was introduced around last week by the local branch chief, Al Levy. McClester replaces Glenn Norris, transferred to homeoffice.

CHICAGO

Hugh Owen here from N. Y. for meeting at local Par exchange.

"John Wesley," J. Arthur Rank production, screened for Chicago Temple last week under sponsorship of Methodist Book Publishing Co.

McVickers, returning to single feature status July 9 with "Adventures of Robinson Crusoe."

B&K showing Marciano-Charles closed circuit telecast at three houses—Tivoli, Marbro, and Up-town. Essaness is showing fight at Crown. All houses asking \$3.60 admission.

John Balaban being feted at testimonial luncheon June 17 by Amusement Division of Combined Jewish Appeal.

"Cinerama" planning celebration of first year of its run at Palace Theatre during week of July 29.

Chuck Teitel has distribution rights in Chi, Milwaukee, and Indianapolis for Japanese-English film, "Ana-Ta-Han."

MINNEAPOLIS

Bennie Berger's Fergus Falls, Minn., theatre, one of his circuit's three houses now C'Scope equipped, using one track magnetic sound, played "The Robe" at regular admission although this was picture's initial run in town. It followed with "Khyber Rifles" at same low scale.

Ralph Branton, former long-time local exhib and now top Allied Artists executive in Hollywood, visited here briefly before going on Canadian fishing trip.

M. A. Levy, 20th-Fox division manager, in Rochester, Minn., to visit daughter undergoing surgery at Mayo clinic.

R. E. public's "Johnny Guitar" booked into United Paramount circuit's flagship house, local Radio City, and its top St. Paul theatre, the Paramount, as well as the UP leading Duluth, Minn., theatre, the Norshore.

Favorable developments for Minnesota and North Dakota exhibitors is considerable rise in states' crop prospects because of additional moisture.

REGINA, SASK.

The theatre at Theodore, Sask., bought by Leon Vasilishin from N. Butenko, of Ituna, who also owns house in that town.

Gordon Kometz is manager of the Green Acres Drive-In at Lethbridge, Alta., this season.

Newest drive-in at Regina, Sask., is the Starlite, which accommodates 750 autos. Three Regina businessmen are behind the venture. I. Berenbaum, Sr., I. Berenbaum, Jr., and Max Lifshitz.

Maitland Frosch's New Stereo Effect System For Outdoor Theatres

Minneapolis, June 15.

Maitland Frosch, local equipment dealer and one of the owners of the 7-Hi drive-in theatre here, says he has developed as a substitute for stereo sound a new type of "effects" speaker to go with C'Scope in ozoners.

An additional single speaker is installed at each post to serve each of the two cars on its side. Instead of being hung in the car like the regular speakers, it's attached to the speaker post. The C'Scope echo and distance effects come through the additional speaker on the outside of the cars, but are audible, of course, to the latter's occupants.

Estimated cost of readying drivings in this fashion is under \$20,000, including the new wide screen, lenses, new ear lamps and generators, etc., according to Frosch.

The 7-Hi is one of only two of the territory's more than 150 drive-ins that have qualified for C'Scope that will be available in one track optical sound June 24. The other is at Minot, N. D. The 7-Hi tests off with "The Robe" June 25. Picture has played a number of Twin Cities' conventional theatre dates, but no ozoner yet.

'FRENCH LINE' BIG IN DRIVE-IN FIRST RUN

Minneapolis, June 15.

Boycott by Twin Cities' conventional theatres hasn't prevented "The French Line" from grabbing off a neat hunk of rental dough for the local RKO exchange.

Compelled to have its Minneapolis-St. Paul initial run in an ozoner, the 100 Twins here, controversial picture chalked up an estimated \$10,000 for the first of its three weeks in the 700-car outdoor stand, the only theatre here that would book it.

It's a 50% deal and Fay Dressell, local RKO branch manager, figures that he's netting as much, or nearly as much, as if the picture had its first showing here in customary fashion at one of the top downtown theatres.

This marks the first time that any important picture has had its local initial run at a drive-in. The exploitation campaign for it has been on a par with that given important attractions downtown. The 100 Twins ordinarily is in the 32-day clearance slot.

Technicolor's Denial

Continued from page 5

stated: "Technicolor is the Trademark of Technicolor Motion Picture Corp. and is registered in the U. S. Patent Office and in 67 countries around the world. The credit phrases 'Color by Technicolor' and 'Print by Technicolor' are used and have long been used to connote that prints of such pictures bearing such phrases are products of Technicolor or its related companies as authorized by trademark laws."

It was further underlined that Techni manufactures color pic prints at the direction of its customers by using its own dye transfer imbibition process (involving three separate strips for each of the three basic colors) or by using the Eastman color positive stock.

Techni's man, wrapping up the reply, said the imbibition method has been used by Techni for many years, was the first "widely successful" tinting process. He acknowledged that widescreen pix have required modifications in the process and "Technicolor is proceeding successfully to adapt the imbibition process to meet these requirements and expects that it will continue to lead the industry as in the past."

Pathe, in light of the Techni rebuttal, was disinclined to let the matter rest. James L. Wolcott, Pathe exec v.p., offered a weekend statement insisting that Techni is "still misleading the public," trademark or not. He makes the point that over the years "Technicolor" has lost its identity as a trademark and has become, in the minds of the public, a particular process. He added: "It is misleading, therefore, to shift from an exclusive, patented process to a competitive process and still apply the original designation."

Inside Stuff—Pictures

Cecil B. DeMille, who has heretofore ignored successive criticism of his unpaid consultancy to the United States Information Agency finally took notice of his critic, Eugene W. Castle. This took the form of a telegram addressed to Senator William B. Knowland of California which was read into the record of the subcommittee before which Castle testified May 14. Castle immediately reacted (1) by pointing out that the telegram was dated May 15 although inserted as part of hearings the day before and (2) by issuing a public statement demanding that the Senate investigate DeMille's deal for the free use of 10,000 Egyptian soldiers on his upcoming remake of "The Ten Commandments." Said Castle: "I should like to know why actors in Hollywood who need work should be deprived." What irked Castle was DeMille's remark in his telegram: "If Mr. Castle is as wrong about the whole Information Agency program as he is about its motion picture service, I believe you can safely ignore his observations."

The administration of Richard F. Walsh, prexy of the International Alliance of Theatrical Stage Employees, suffered a setback last week in the selection of delegates for the August convention in Cincinnati. The fourth district of the special department representing locals in Pennsylvania, Delaware, Maryland, West Virginia and the District of Columbia named delegates to support the ticket headed by Roy M. Brewer, who is challenging the Walsh regime. Slate named by the fourth district is also supporting Russell M. Moss, executive v.p. of the Motion Picture Homeoffice Employees Union, Local H-63, who is running for ninth vice president (representing the special departments) on the Brewer ticket.

Final production number of Warners' "A Star Is Born" is in the form of capsule biography of star Judy Garland. Tagged "Born In a Trunk," the 13-minute production takes Miss Garland starting as a three-year-old in vaudeville and growing to young womanhood and stardom in pix. Number incidentally equals in length the "Mme. Crematante" production routine Miss Garland did in Metro's "Ziegfeld Follies" 14 years ago, which has been the record-holder among lengthy production numbers.

Leonard L. Rosenthal, of Albany, is attorney for Smalley Theatres, Inc., and Smalley Theatre Corporation in the anti-trust action these companies filed last week in U. S. District Court at Utica against Schine Chain Theatres, Inc., three other Schine corporations, J. Myer and Louis W. Schine and the eight major distributors.

'More Showmen Need Religion'

Continued from page 5

Proposal, which led to a conflict, was advanced by Jack Cohn, Col exec v.p. He wanted to enlist syndicated columnist Ed Sullivan (N. Y. Daily News, etc.) in the Rogers Hospital camp for publicity purposes, similarly as Walter Winchell conducts a sustained pitch for the Damon Runyon Memorial Fund. Objection was voiced by Depinet. He opined that any such tieup, even if it could be arranged, would result in Sullivan "taking over the hospital as his own" in short order. A rep of the lay press wondered out loud if the proposed Sullivan teamup wouldn't mean that all other columns would be closed to hospital bally. Matter was sent to a committee for investigation.

Group which left N. Y. Thursday night (10), spent most of Friday at the hospital and then motored to Schron Lake where they were the guests of National Screen Service prez Herman Robius at his elaborate Edgewater Motel. Board meeting occupied the visitors most of Saturday.

Pledge Support

On the money front, George Hoover, Variety Clubs International chief barker, pledged he'd undertake to influence more VC support of the hospital. The international organization contributed \$10,000 last year. Richard F. Walsh, president of International Alliance of Theatrical Stage Employees, which has been a strong supporter, promised continued improvement in IATSE funds.

Among the future commitments is a 1954 pledge of \$25,000 from Hollywood's Permanent Charities Committee.

New monetary source being tapped this year are drive-in theatres usually not open at the time of the annual exhib Christmas Salute for the hospital, it was revealed by Fred J. Schwartz, chairman of the fund raising and finance committee. Schwartz, who's president of Century Theatres, N. Y., said that the ozoners are being asked to run a mid-summer benefit midnight performance.

Coin box collections in theatres (the only pitch made directly to the public), special donations and benefits and sponsorships of hospital rooms at \$2,000 annually each by individuals and companies are the other approaches to building the treasury.

Point was made that the hospital is available to all in show-business although it's mainly only the picture business that pays the freight. In line with this, Leonard Goldenson, American Broadcast-Paramount Theatres chief exec, has been assigned the job of aligning radio-tv interests among the beneficiaries.

Charles Feldman, Universal's distribution v.p., and Moe Silver, Pittsburgh zone manager for Stanley Warner, agreed to continue as chairmen of the distributor and exhibitor committees for the hospital.

Saturday's board session, open to guests and the press, impressed observers with the orderly and constructive manner in which it was conducted, despite the instances of comedy by-play that cropped up. Such as O'Donnell's good-humored efforts to quiet the loquacious Sam Switow, Louisville circuit owner. And Ned Depinet's needling of O'Donnell and Max A. Cohen, head of Cinema Circuit, N. Y.

George Mann of San Francisco, in absentia, was given praiseful mention for his work in organizing drive-ins in his area for hospital benefit work. Striking factor was that Mann and others such as O'Donnell of Dallas, Switow of Louisville and Scott Lett of Charlotte are so active in the hospital's behalf but geographically are so remote from it.

"Let's not call it an institution," George Hoover asked. "That's a term repugnant to many people," he commented. Hoover was among the newly-elected hospital board members.

Arthur Krim, president of United Artists, and RKO distribution v.p. Charles Boasberg were among the execs who participated in a softball game following the board meeting. Capsule criticism: both sporty.

Spyros Skouras' Quickie

Spyros Skouras, 20th-Fox prexy, arrived in New York from the Coast yesterday (Tues.) following studio confabs. This is a quickie trip for the 20th topper since he's scheduled to return to the studio tomorrow (Thurs.).

Homeoffice execs Al Lichtman, distribution chief, and Murray Silverstone, international topper, remained on the Coast awaiting Skouras' return. Veepee Joseph H. Moskowitz returned to N.Y. earlier in the week.

Simonelli's Lansing Spiel

Universal's eastern pub-ad manager Charles Simonelli will be the principal speaker at the Butterfield circuit's annual managers convention in Lansing, Mich., June 23-24. Participating in the meeting will be Butterfield's execs headed by M. F. Cowthorpe, prexy and treasurer; H. E. Stuckey, buying v.p.; Paul W. Seippel, booking v.p., and more than 60 of the circuit's first-run managers.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (15)

1954	High	Low	Am Br-Par Th	Vol.	Weekly	Weekly	Weekly	Tues.	Net
					High	Low	Close		Change
17 1/4	14 1/2	14 1/2	Am Br-Par Th	217	16 1/2	15	16 1/2	+	5/8
59	41 1/2	41 1/2	CBS, "A"	50	57 1/2	53 3/4	56 1/2	+	3 1/4
58 1/2	41 1/2	41 1/2	CBS, "B"	34	57	53 1/4	56 1/2	+	3 3/4
25 1/2	19 3/4	19 3/4	Col. Pic.	24	24	23	24	+	1/2
10 3/4	9 1/4	9 1/4	Decca	166	10 1/4	9 3/4	10 1/4	+	1/4
63 1/4	46 1/4	46 1/4	Eastman Kdk.	142	58 3/4	57 5/8	59 1/4	+	3/4
15 3/4	13 1/2	13 1/2	Loew's	222	15 1/2	14 1/4	14 3/4	+	1/2
7 3/4	6 1/2	6 1/2	Nat. Thea.	375	7 1/4	6 5/8	7 1/4	+	1/2
32 3/4	26 1/2	26 1/2	Paramount	140	32 1/4	30 3/4	32	+	3/4
34 3/4	28	28	Philco	92	33 3/4	31 1/4	32 3/4	+	1/2
23 3/4	22 1/2	22 1/2	RCA	420	27 3/4	25 3/4	27 1/2	+	1 1/4
6 1/2	2 7/8	2 7/8	RKO Picts.	53	6 1/4	6 1/4	6 1/4	+	3/8
7 1/4	4 3/4	4 3/4	RKO Thea.	128	7 1/4	6 1/2	6 1/2	+	3/8
5 1/4	3	3	Republic	502	5 1/4	4 1/2	4 3/4	+	1/8
12 1/2	10 1/4	10 1/4	Rep., ptd.	32	12 1/2	11 1/4	11 3/4	+	3/4
17 1/2	11 1/2	11 1/2	Stanley War.	455	17 1/2	16 3/4	17 1/2	+	3/4
22 1/2	18 3/4	18 3/4	20th-Fox	140	19 3/4	18 1/4	19 1/2	+	5/8
23 1/4	18 1/2	18 1/2	Univ. Pks.	71	22 1/2	22	22 3/4	+	1/4
70 3/4	63 3/4	63 3/4	Univ., ptd.	400	69 1/4	69	69	+	1
16 1/4	13 3/4	13 3/4	Warner Bros.	24	15 3/4	15	15 1/2	+	3/8
73 3/4	63 3/4	63 3/4	Zenith	21	66 1/2	63 1/2	66	+	2

American Stock Exchange

	High	Low	Allied Artists	Vol.	Weekly	Weekly	Weekly	Tues.	Net
					High	Low	Close		Change
11 3/4	9 3/4	9 3/4	Du Mont	99	10 1/4	9 3/4	10	+	1 1/4
14 1/2	11 3/4	11 3/4	Technicolor	123	12 1/4	11 3/4	12 1/4	+	3/4
3 3/4	2 3/4	2 3/4	Trans-Lux	15	3 1/2	3 1/2	3 1/2	+	1/4

Over-the-Counter Securities

	Bid	Ask		Bid	Ask
Allied Artists, ptd.	9	9 3/4	—	1/4	
Capitol Records	9	9 3/4	—	1/4	
Chesapeake Industries	2 1/2	3	—	1/4	
Cinerama Inc.	1 1/2	2	—	1/4	
Cinerama Prod.	2	2 1/2	—	1/4	
Color Corp. of Amer.	3 1/4	4	—	1/4	
King Bros.	1 1/4	1 1/4	—	1/4	
Polaroid	38 3/4	40 3/4	—	1/4	
U. A. Theatres	10 3/4	11 1/2	—	1/4	
Walt Disney	11 1/4	12 1/4	—	1/4	

(Quotations furnished by Dreyfus & Co.)

\$1 Package for Summer Mornings

12 Weeks of Selected Features Sold to Kids Via Public Schools

Kansas City, June 8. Plans have been completed for the annual series of Summer Vacation releases in the Fox Midwest theatres here by Leon Robertson, city district manager. All 15 Fox houses here will participate with the Wednesday morning shows once a week for 12 weeks.

Again this year series has the sponsorship of the Parent-Teachers Association, City Recreation Department and the Catholic P-TA Council, considered the tops in endorsements. By purchasing a season ticket, youngster gets the full series for \$1. Same price applies to parents taking kiddies. Single admission is 25c. Through the sponsorship arrangement tickets are sold in the schools.

Films picked for the series are from the Children's Library or appropriate reissues. Previous showings past several years have about exhausted supply from the Children's Film Library, and other films had to be rounded up. It is necessary to use about 20 features, to cover the 180 playdates, according to Harold Hume, city booker. Films on the schedule include "Pony Soldier," "Kim," "Prisoner of Zenda," "I Love Melvin," "Young Mr. Lincoln" and others. Summer specials each year raise new interest among the young filmgoers, circuit officials point out, although not directly carried on for profit-making reasons. The public relations value is figured the answer in this case.

With some variations the plan is now widespread throughout the Fox Midwest area of five states.

Stanley Prize

Continued from page 5

prizes total \$18,800 in U. S. bonds and gifts. Film companies are co-operating in the awards by offering \$500 U. S. bonds each for a special campaign on one of their pictures. Campaign has been designated "Fabian's Fabulous Forty" in recognition of prexy Si Fabian's connection with the industry from 1914 to 1954.

An elaborate press book, compiled by pub-ad chief Harry Goldberg, has been sent to each manager of the chain. It outlines campaign ideas and lists the various prize awards. Cinerama managers are also eligible for prizes under rules of the contest.

UCLA Film Course

Hollywood, June 15. Students at UCLA will be given a six-week summer course in film directing technique through the collaboration of the Screen Directors Guild.

Course, titled "The Director and the Film," opens June 21 with an enrollment of 130 students. Lectures will be delivered by a different director each week.

INVITATION TO DEBATE GIVEN DICK WALSH

Hollywood, June 15. IATSE prexy Richard Walsh has been invited to debate IA issues with Roy Brewer at July 8 dinner planned here by Southern California Committee supporting Brewer's campaign to get Walsh's job.

Invitation was extended by C. W. Offer, secretary of the committee, who states committee feels it would be helpful for delegates to IA international convention to be given as much information as possible on issues being raised.

Brewer Gathers Delegates The Roy Brewer ticket which is challenging the administration of Richard F. Walsh, prexy of the International Alliance of Theatrical Stage Employees, won a new victory over the weekend in the selection of delegates to the IA convention in August.

The special department locals of the eighth district, covering Ohio, Michigan, and Kentucky, elected delegates on Sunday (13) who are pledged to support the Brewer slate. Previously the special department local of the fourth district, representing units in Pennsylvania, Delaware, Maryland, West Virginia and the District of Columbia, named delegates supporting Brewer.

Ed Morey Elevated

Ed Morey, long an Allied Artists veepee with headquarters in New York, has been upped to chief executive officer in charge of all eastern operation.

Morey will function under management of the AA executive group on the Coast according to prexy Steve Broidy who disclosed the appointment in New York this week.

'Elysia,' We Dare You

Grand Shows Banned Film Under Title 'Valley of The Nudes'

Minneapolis, June 15. Lower loop Grand is defying the police morals' squad head, Jake Sullivan, and, in effect, daring him to take action against it for showing the oldie nudist film, "Elysia." Sullivan halted the picture's showing at the Grand once before and caused the city council to suspend the theatre's license for 10 days.

In the current situation, there hasn't been any police interference. The principal advertising matter in front of the theatre bills the film as "Valley of the Nudes," but there also is "Elysia" paper displayed.

Prior to being stopped before "Elysia" over the years had been shown in a number of theatres here without trouble from the police.

Diversifying

Continued from page 3

mon stock. Just as Anaconda Copper went into aluminum and kindred metals, General Precision has expanded into fields that are far remote from theatre equipment and supply biz. That the move has paid off even now is indicated by the old price of 7 1/4 registered back in 1937 when GPE was organized. Net sales rose from \$9,500,000 that year to more than \$87,000,000 last year.

General Precision, which comprised six more or less moribund corporations before 1937, leaned heavily on the film industry alone for its principal source of revenue until that time. Since then, it has expanded into electronics, opticals, hydraulics, airplanes and the instrument field via such companies as the Kearfoot Co., Ampco Corp., Strong Electric, J. E. McAuley Mfg. Co., Askania Regulator Co., Bludworth Marine, Librascope, International Projector and Link Aviation.

Perhaps the acquisition of Link Aviation about a month ago was the tops in diversification. This company makes the Link trainers used in the vital training not only for jet bomber pilots but for any jet plane and other airplanes. The company, which had a net profit of \$863,951 in 1953, reported a net of \$628,561 alone in the first 13 weeks of this year.

Rebound of General Precision is, of course, traceable to Earle G. Hines, long head of GTE, and Herman G. Place, now GPE prexy. Hines is now consultant to the corporation. Place is known in the film industry for his work as chairman of 20th-Fox executive committee in the 30's.

These two executives found the amount of biz obtainable in the pix theatre field was quite static after supplying needed projection equipment. Hence, the decision to diversify, making GPE known in the Street as one of the outstanding growth companies in business.

Trend continues among show biz companies to expand into other fields on a more modest scale. There is the fairly recent move of Decca to expand from strictly record biz into film producing and distributing via Universal. It now holds stock control of U.

Another important swing into other fields is ABC Paramount Theatres. Previously identified as a theatre exhibition company, it went into both radio and television via the acquisition of the ABC network. Understood in Wall Street that Par-ABC felt this was obviously a growth field despite the fact that so far the tv operation has proved costly.

Republic long has diversified its operations through acquisition of Consolidated Molded Products and Consolidated Film Industries, the laboratory and printing portion of the setup. The former has proved particularly successful.

Paramount Pictures went in tele, theatre tv, and more recently in toll tele for the home. It has expanded, too, through launching of VistaVision and use of the "Lazy 8" camera.

Technicolor, through its skilled staff of technicians, has worked quietly with Par in developing VistaVision and the "Lazy 8" camera. Besides its color printing work, it derives profit from its Techni cameras, its various patents and more recently via the 3-D process developed and projected with Polaroid.

Briefs From the Lots

Hollywood, June 15.

Ray Danton film bows at Universal-International in "Chief Crazy Horse" . . . Diahann Carroll signed by producer-director Otto Preminger for "Carmen Jones" . . . George Cole inked by Warwick Productions for top featured role in "A Prize of Gold" . . . Superior Court okayed second option on Race Gentry's Universal-International thespian . . . Digby, Metro comedy skedded for Scotland lensing in August, postponed until next due to script troubles . . . Dance director Stephen Papich repacted with salary hike at 20th-Fox . . . "The Terrorist," Theodore St. John's cloak-and-dagger yarn, purchased by Tay Garnett to be lensed as an indie . . . "The Americano," which Robert Shillman began last year in Brazil as a Moulin production, resumes as a RKO production.

Johnny Johnston's first pic stint in seven years is a co-star role in the indie, "Unchained." . . . Deborah Kerr in David Rose's production, "The End of the Affair," which tees off in England next month . . . John Agar and Lori Nelson set by Universal in "Return of the Creature from the Black Lagoon" . . . Steve Forrest with Anne Baxter in Metro's "The Paris Story" . . . Elaine Davis, Mickey Rooney's spouse, inked by Republic to play opposite Rooney in "The Atomic Kid" . . . Barbara Hale drew femme lead in Hall Bartlett's indie film, "Unchained" . . . Phil Carey set by Columbia to star in "Wyoming Outlaws" with Wallace Macdonald producing and Fred S. Sears megging . . . Gloria Grahame inked for ADO Annie role in Rodgers-Hammerstein's "Oklahoma!" . . . MPAA advised Panoramic Productions it had priority on "White Feature." New Columbia pic under same title retagged "They Rode West."

Rudy Mate snagged megging chore on Pine-Thomas' "Blue Horizon," Lewis and Clark pic. . . Than Wynn and Phil Arnold into Allied Artists' "Police Story" . . . Xavier Cugat and wife, Abbe Lane, set by Sam Katzman for two pix during 1954. First will be "Chicago Syndicate" . . . Maxie Rosenbloom makes his film appearance in three years in Universal-International's "Abbott and Costello Meet the Keystone Kops" . . . John Bromfield drew featured role with John Agar and Lori Nelson in U-I's "Return of the Creature from the Black Lagoon" . . . Skip Homeier signed by 20th-Fox for featured role in "Black Widow" . . . Keith Larsen pacted by Universal-International to essay role of Victor Mature's brother in "Chief Crazy Horse."

Paul Picerni inked by Pine-Thomas for top spot in "Love Is A Weapon" . . . David Janssen, Universal-International contractee, returns to studio after two years in the Army . . . Ken Miller set for stint in Allied Artists' "The Police Story" . . . Metro's "Flame and the Flesh" and Columbia's "Saracen Blade" handed "B" ratings by the National Legion of Decency . . . Lewis Siller signed to direct Bryan Foy's Columbia pic, "Women's Prison" . . . Lane Chandler and William Fawcett set for "Tall Man Riding" at Warners . . . Paula Raymond checked into Allied Artists for top role in "The Police Story" . . . Joe Baratta and Irwin Kozewski pacted by Metro for roles in "Athena" . . . "Soldier of Fortune," novel by Ernest E. Canan acquired by 20th-Fox as a Clark Gable starer . . . Steve Forrest inked by Metro for role in "The Paris Story."

Jimmy Thompson into Metro's "The Glass Slipper" . . . Gene Evans pacted by Columbia for role in "Wyoming Story" . . . Perry Lopez has been set for Warners' "Battle Cry" . . . Bette Treadville, singer at the Fiddler's Zanzibar in Santa Monica, signed for role in "East of Eden" at Warners . . . Glenn Denning set for Boris Petroff's "Branded Lady" . . . Ted Haworth inked for production design on "Gabriel Horn" and "Marty" . . . Pearl Bailey and Olga James signed for roles in Otto Preminger's "Carmen Jones" for 20th-Fox release . . . Bob Carmichael featured role in Century Film's "Day of Triumph."

Gene Evans and William Bishop snagged top roles in Columbia's "Wyoming Outlaws" . . . Rusty Tamblyn was assigned by Metro for co-star role in "Hit the Deck," which is being produced by Joe Pasternak . . . Gene Nelson became the seventh definite casting for "Oklahoma!" . . . Michael Pate signed by Warner Brothers for role in "The Silver Chalice" . . . John Hoyt pacted by 20th-Fox for featured role

in "Desiree," Marlon Brando starer . . . Superior Court has approved minor pacts with Columbia on Adelle Mauree Slaybough (known professionally as Adelle August) and Gloria Krieger.

Donna Reed joins Fred MacMurray and Charlton Heston in "Blue Horizons," Pine-Thomas film of the Lewis and Clark expedition . . . Robert Strauss set to co-star with Mickey Rooney in "The Atomic Kid" at Republic . . . Ray Rowland will direct Metro's "Hit the Deck," his third assignment since returning to the Culver lot . . . Sean McClory and Yvonne Godfrey will co-star in "Walk the Dark Street," Wyatt Ordung's indie . . . "Night Without End" is the final title on the Allan Dowling production variously known as "People Like Us," "Night Music" and "This Is My Love" . . . Benedict Bogeaus productions switched the title of "Where the Wind Dies" to "Passion" . . . "Don't Go Near the Water," an original by Leonard Spigelgass, purchased by Metro as an Esther Williams starer.

George Sanders with Stewart Granger in "Moonfleet" at Metro . . . Delta Productions, religious film outfit, set Alyce Canfield to author an original story and screenplay tagged "From Hell to Glory" based on the life of Rev. Henry Spraggins, former Texas gambler . . . "Love is a Weapon" is the final title of the Pine-Thomas film "Hell's Island" . . . Jimmy Ferris, maitre D' at the Moulin Rouge, plays just that in "Fresh From Paris," indie being made under the Ohio Films banner . . . NY thespas Hal Conklin and Grant Gordon added to the cast of "Five Bridges to Cross," now locationing in Boston.

Yugoslav

Continued from page 5

Locations and studios in Yugoslavia will be used. The cost of each American package is estimated at about \$400,000.

The stories involved do not specifically require a Yugoslavian background. For example, one of the pictures on the schedule is a whodunit with a ballet background. While this is the first time that Americans are participating in co-production with the Yugoslavs, film men from England, France, Austria and Belgium have had similar arrangements. Currently shooting at the Triglav Studios in Ljubljana, for example, is "The Separated Heart," a British picture being directed by Charles Crichton, the director of "Lavender Hill Mob." The American deals will be along the lines of that with the British company.

In order to bring about a quick recovery of the coin involved, the eastern hemisphere distribution rights will be sold outright to European distributors, as is the practice abroad. Western hemisphere distribution will be handled by recognized American distributors.

In addition to arranging the co-production deals, Miss Duhar will also attempt to find a market in the U. S. for Yugo films. Part of her job will be to show Yugo films, deemed suitable for the U. S. market, to interested distributors in the U. S. and to arrange the release terms. She is currently attempting to sell two pictures—"Vesna," a feature-length film and "Kolo," a short made in the Belgium color process, Gevaertcolor, and processed in Yugoslavia.

New York Theatres

RADIO CITY MUSIC HALL

Rockefeller Center

"THE STUDENT PRINCE"

In CinemaScope starring

ANN BYLIN • EDMUND PURDOM

and the Singing Voice of MARION LANZA

Color by ANSCO • An M-G-M Picture

and SPECTACULAR STAGE PRESENTATION

THEM!

JAMES WHITMORE • EDMUND GWEHN

JOAN WELDON • JAMES ARNESS

PARAMOUNT

Ed Lamb Loses Round 1 in Battle To End Inquiry Into Commie Rap

Washington, June 15.

Edward Lamb, Toledo attorney-broadcaster-publisher, has lost the first round of his court battle to stop the FCC from inquiring into his alleged Communist past. Lamb's qualifications to continue as a broadcast licensee are to be the subject of testimony at Commission hearings scheduled to begin July 28.

Federal Judge Edward Tamm, after listening to arguments Friday (11) by attorneys for Lamb and the Government, refused to grant a preliminary injunction to restrain FCC from going ahead with its proceedings. He also threw out Lamb's complaint against the agency and its commissioners individually and ruled that Lamb must exhaust his administrative remedies before coming to court.

Lamb himself took the stand before Judge Tamm to testify that publicly attending the Commission's proceedings against him have caused him substantial injury. He said advertisers are "naturally most cautious" about dealing with anyone labelled "subversive" and that he has been unable to negotiate contracts.

Under questioning by his counsel, Russell Brown of the law firm of (former Atty. Gen. J. Howard) McGrath & Brown, Lamb said that because of the question of his qualifications he could "not even sell" the station (WICU-TV in Erie, Pa.), whose application for renewal of license is the occasion for the FCC proceedings. He added, however, he had an offer, which he regarded as suspicious, from a media broker and that he rejected it. "I refuse

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\$3,750,000 Buys You 26 WWW's

Anybody with \$3,750,000 and wants a 90-minute Sunday afternoon (2:30 to 4) exposure for 26 weeks, can buy NBC-TV's projected "Wide World" series (tabbed "Project WWW"). That's the asking price for the ambitious series of live remote telecasts described as bringing into the home "the fuller, richer life of leisure," ranging from a Sun Valley ski carnival to an outdoor ballet performance. And despite the fact it'll have to be bought sight unseen, since "WWW" is so ambitious in scope that no audition shows are being attempted, NBC reports that half a dozen clients and agencies already have manifested interest in the working blueprint.

Actually "WWW" has a flexible sales pattern to also permit its sale in half-hour segments at \$1,300,000 per 26-week series. If some clients want to buy 90 minutes every fourth week, that, too, can be arranged, says the network.

Some of the "WWW's" will be done in color and will be sold as "Reality Spectaculars."

Cronyn-Tandy Series To Be Done in Color

"The Marriage," starring Hume Cronyn and Jessica Tandy, much kicked around in the slotting sweepstakes, is now "definite" for Thursday at 10 p. m., starting July 1 on NBC-TV. Program will be done in color as well as b&w. There have been a number of checkerboard moves for berthing the Mr. and Mrs. team in the television of their recently departed NBC radio edition (originally inspired as a series from their click legiter, "The Fourposter"), with the last pitch having been Friday at 8 in the Dave Garraway time. Latter slotting has gone to "The Duke," a Coast-made situation comedy vidpix series with Allen Jenkins and Paul Gilbert, which gets going July 2 as a summer sustainer. Garraway is out, for next season, but Pontiac has retained the time for an unspecified show preemling late in August.

"Marriage" will ride sustaining until late August, when "Lux Video Theatre" moves over from CBS to NBC at 10 to 11, in an ouster of "Martin Kane" for the first 30 minutes.

Chevie Shekels

Chevrolet Dealers has come through with a \$325,000 radio bundle in a pact with CBS that calls for 60 minutes of airing per week. Spread specifies 12 five-minute newscasts at various periods.

It's a 13-week contract via Campbell-Ewald.

Frieda Dissents In VHF Grants

Washington, June 15.

Consistent with her advocacy of a freeze on VHF pending a shift of all stations to ultra high, FCC Comr. Frieda Hennock last week issued strong dissents against finalizing of three authorizations for VHF stations.

Objecting to grants to KEYD in Minneapolis and Arizona Television Co. in Phoenix, Miss Hennock said that the "logic of the recent events" surrounding UHF has convinced her that the Commission should suspend further VHF grants pending a solution of the UHF problem.

Miss Hennock thought it "noteworthy" that since the Senate Interstate Commerce Committee announced its UHF hearings, the Commission has withheld action on all requests for "drop-ins" of VHF channels in areas where they have not been assigned. "Why cannot the same policy," she asked, "be followed with respect to grants of VHF construction permits?"

Comr. Hennock asserted that "a freeze is necessary not only so as not to worsen the existing situation, but also to preserve the status quo while the various proposed solutions of the UHF problems are studied. These solutions include revisions of the table of frequency allocations which, in turn, might involve a reallocation of all existing tv channels. Every authorization of a new VHF construction permit makes any solution by reallocation that much more difficult and complicated."

The Commissioner also objected to an authorization to KTVX for channel 8 in Muskogee, Okla., which was protested by two UHF permit holders and one VHF station in Tulsa. In dissenting to a denial of these protests, Miss Hennock disagreed with her colleagues that the authorization was granted after a hearing and therefore was not subject to protest.

Paul Gregory to TV

Hollywood, June 15.

Paul Gregory, producer of "platform presentations" ("Caine Mutiny," "Don Juan in Hell"), makes his tv bow as a producer in the first NBC telecolor spectacular from the net's Burbank plant next February or March. New tint plant in the valley has a completion date of Dec. 17.

Gregory will be associated in the color show with Leland Hayward, who is still working on the program format.

As Defined By Webster

Washington, June 15. Dissension within the FCC over its decision to have an examiner preside at hearings beginning July 28 on loyalty charges against Edward Lamb, broadcaster-publisher, developed yesterday (Mon.) when Comr. Edward Webster issued a strong protest against the action.

"In all fairness to Mr. Lamb and the public," said Webster, "the Commission should hear this case en banc."

While declaring he is in "complete accord" with the decision to hold hearings on Lamb's broadcast qualifications, Webster asserted that "where a man's most cherished possession, his reputation is under attack... careful attention must be given to intangible but vital considerations such as the demeanor and credibility of the party involved and witnesses appearing in the case."

"Regardless of the integrity and ability of an examiner, it appears to me to be the Commission's duty to examine personally each individual who testifies under circumstances such as exist in this case."

The Commission has designated Herbert Sharfman as examiner at the hearings.

Webster is the only political independent on the Commission.



WM. KEENE

Appearing Sunday, June 20 on "Man Behind The Badge" NBC-TV 9:30-10:00 p.m.

Tarzian Resolves Antenna Problem By Going Into Biz

Bloomington, Ind., June 15.

Sarkas Tarzian, who played a smalltown tv station (WTTV) into one of the nation's most profitable operations (when, as a manufacturer, he's not turning out millions of tuners), probably didn't know what he was inviting when he grabbed off the Indianapolis franchise (as well as Bloomington's) as the NBC-TV affiliate. It's no longer a Bloomington station, but a regional one, encompassing also Indianapolis and Terre Haute.

With its newly-constructed, maximum-powered transmitter, WTTV is now in a position to get the Central Indiana tv play, blanketing every area with the exception of about half of Indianapolis, which has been getting fringe reception. This in turn posed a problem of remedying about 30,000 antenna installations for the half of Indianapolis desiring maximum reception for NBC-TV shows.

For the tv set owners it posed an economic problem—to the tune of about \$50 per installation. Indianapolis tv service men, anticipating a windfall, found that the set owners were reluctant to shell out that kind of coin.

So Tarzian took matters into his own hands—and went into the television antenna business. He negotiated a deal with manufacturers in the east to turn out rods of stainless steel, at the cheapest cost possible. And for the past few weeks they've been going up at the rate of about 300 a day. Tarzian selling them at cost, \$12.95. Service and repair men initially squawked, claiming that Tarzian was depriving them of a livelihood, but he now has them working day and night putting up his antennas. Everybody seems happy—particularly Tarzian, even though his new business doesn't yield a profit. It's getting him reception and goodwill, and that's all he wants.

TA's 'This Happened'

A live half-hour semi-documentary is being whipped up by Talent Associates in New York for next season's slotting. It's titled "This Happened" and will dramatize the top news events.

DuMont Sez New \$5,000,000 Plant Useless Unless UHF Gets a Break

30,083,000 Telesets

U. S. television sets stood at 30,083,000 as of May 1, according to figures compiled by the office of Hugh M. Beville, Jr., NBC's director of research and planning. Added in the last 12 months were 6,000,000 sets.

Latest score shows that 69% of all homes are covered.

'Kukla' Fall Status Is Still In Doubt

Chicago, June 15.

Future status of "Kukla, Fran & Ollie," one of tv's earliest pioneers which wound its current NBC-TV season Sunday (13) is being held in abeyance pending the return in August of its creator Burr Tillstrom, who sailed yesterday (Mon.) for Italy. Although his pact with the web which has carried Kukla and chums for the past seven seasons expired at the end of the spring cycle, it's understood Tillstrom and NBC have a "gentlemen's agreement" pending a formal repacting.

In any event, Tillstrom has let it be known that he's convinced the once-a-week half-hour format such as prevailed under Swift sponsorship this last lap is not right for the show. He's seeking ways and means to revive the cross-the-board exposure that first projected KFO into the bigtime.

Along these lines, it's been pitched to the NBC homeoffice that Kukla & Co. be used as regular inserts on the daytime "Home" show and/or the upcoming Steve Allen-hosted "Tonight." Tillstrom, however, is making no commitments until late summer.

While not unhappy with the experience gained working the Sunday half-hour show the past two seasons, Tillstrom says he's always been aware that KFO "is not a spectacular" and that it's the kind of a show that needs day by day contact with the audience for its low pressure humor and satire to register the best impact.

Tillstrom, incidentally, notched his 16th anni in tv this month, having broken into the medium back in its prewar experimental days.

Fibber & Molly Gets Double Kine (L.A., Chi) In Prepping New Leads

New York, Chicago and the Coast were involved in an unusual "Operation Kinescope" yesterday (Tues.) as NBC went quietly about the business of blossoming forth with a television of "Fibber McGee & Molly." A video edition of the longrunning aural original starring Jim & Marian Jordan had been previously reported as "on the way."

It was known that the Jordans would not double over into the half-hour visualer from their current crossboard nighttime quarter. Thus attention has been focused on the newly tapped pair who would play the roles. It developed that "the most wanted" were Fran Allison (Kukla, Fran & Ollie) and Ransom Sherman. With the latter slightly indisposed in California and unwilling to go Windy City, and Miss Allison based in Chi but committed to a travel chore this week, NBC hurriedly pulled a double kine. Ransom was supported by another Molly in his Coast kine and Miss Allison drew another Fibber as her Chi vis-a-vis for the novel audition, with New York making the wrapup at its end.

Fadiman's 'Word' Set

Peter Arnell's "What's in a Word," with Clifton Fadiman moderating, is the summer pinch-hitter for Ray Milland's "Meet Mr. McNutley" in the Thursday night time over CBS-TV. It starts July 22. Jim Moran and Audrey Meadows will be among the panelists, with Russell Nye and Anna Lee as prospects to make up a quartet.

Timed to coincide with Monday's (14) formal opening of the DuMont network Tele-Centre in New York, a letter from Dr. Allen B. DuMont, a strong protest against the current status of UHF, was delivered over the weekend to all members of the Senate and the House of Representatives. The toppe at the DuMont Labs (parent outfit for the network), referring to the "ill-advised use of the radio spectrum" and the subsequent "monopolies" it's caused among the tele networks, felt that the \$5,000,000 studios and plant might never get to fulfill their purpose.

The Tele-Centre, largest complete tv setup under one roof in the eastern U. S., was formally dedicated by Dr. DuMont Monday. Among the dignitaries present were N. Y.'s Mayor Robert F. Wagner, Hulan Jack, Manhattan borough prexy, and others.

Dr. DuMont, in his letter to the solons, pointed out that the plant may never see full use as a service to the nation. "Whether we shall be able to use the splendid facilities for their dedicated purpose depends on whether Congress shall take the action necessary, this year, to establishment of a fully competitive nationwide television system."

The UHF problem is currently under consideration by a Senate sub-committee on communications, chaired by Sen. Potter, the letter stated. Dr. DuMont declared that the problem was of the greatest urgency.

The Telecentre opening provided another opportunity for DuMont to pitch the problem at Government.

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NBC Skeds Atom 'Telementary'

NBC's first tv documentary (tabbed "telementary") under the new Henry Salomon production unit, will get a full hour (8 to 9) Monday night showcasing on September 13. It will be on the subject of the atom bomb under the title "Fission and Fusion." Richard Hanser has been given the scripting assignment.

Meanwhile the tv web is moving ahead on other public affairs projects. A special half-hour "trouble spot" show has been booked in for Sunday afternoon, June 27, in the 5:30-6 slot to kick around the resurgence of Nazism and to debate: "Where Are the Big Nazis Now?" Reuven Frank will supervise the production.

Web's public affairs division is also working on a film documentary built around the recent discovery of the Egyptian Cheops ship.

STORER'S \$1,000,000 WJBK EXPANSION

Detroit, June 15.

Plans to spend approximately \$1,000,000 for construction of new WJBK radio and television studios have been announced by George B. Storer, Sr., prexy of the Storer Broadcasting Co.

New three-story building will be in the New Center section uptown in the vicinity of the General Motors Building and the Fisher Building. Aside from studios and business offices, the structure will contain a large theatre, dressing rooms a film laboratory and snack bar.

Storer said ground breaking ceremonies would be held soon.

Summer Shakedown For 'Oct on the Farm'

Chicago, June 15.

NBC-TV is giving the Chi-based "Out on the Farm" show a summer shakedown run in the Sunday afternoon 4 to 5 (CDT) period starting July 11. Rural package will be remoted direct from a farmstead west of the city.

Eddy Arnold, who'll host the show, is in Chi this week finalizing his pact with the web,

LIVE 30-MIN. TV SHOWS VANISH

Money in the Bank

Had NBC-TV and CBS-TV decided in favor of a live pickup of the Army vs. McCarthy hearings in Washington, as of this week it would have cost the two networks a total of \$4,000,000—or enough to practically put them in the poorhouse. CBS, which would have taken the major rap (upwards of \$75,000 a day) because of the number of daytime commercial preemptions, decided at the outset to settle for a 45-minute filmed pickup of the day's highlights shown from 11:30 p.m. to 12:15 a.m. NBC, after a couple of days of costly preemptions, dithered on the late night filmed sequence, slotting them post-midnight.

Although national interest in the hearings has increased daily since the start, the webs are far from sorry. They only know that, had they stayed with a live pickup for any length of time, public indignation at any subsequent loopoff would have been such as to render it impossible to square themselves with the nation's audiences.

Meanwhile, ABC-TV has been shelling out in excess of \$50,000 a week (mostly for line charges) for a daily pickup of the hearings, a public service gesture which has brought the network well-deserved kudos.

WFEA's 'Whims & Caprices'

Manchester, N.H., Union Leader Asks Revocation of Station License

Washington, June 15.

A complaint charging that radio station WFEA in Manchester, N.H., which recently came under new ownership, is serving "the private interests, whims and caprices" of the licensee rather than the public interest was filed with the FCC yesterday (Mon.) by Union Leader Corp., publishers of Manchester Union Leader (daily) and New Hampshire Sunday News.

Complaint, filed through the Washington law firm of Miller & Schroeder, demanded that station's license be revoked.

WFEA changed hands three times in the last 10 years and was taken over this year by Farris E. Rahall of Allentown, Pa. Rahall has interests in three radio stations and one tv station in Pennsylvania and West Virginia.

Complaint is based on broadcasts made by George Christie which, Union Leader charges, "violates the commitments" made by Rahall when he obtained FCC approval to transfer of station.

Christie's favorite target, it appears from transcripts of his broadcasts accompanying a complaint, is the Union Leader and its publisher, William Loeb, who now lives in Reno, Nev. Christie often refers to Loeb as "the little man who isn't here."

NBC to Colgate:

'We Told You So'

NBC-TV programming entrepreneurs have been doing a "what-did-we-tell-you?" in the wake of reported Colgate unhappiness over the results of the initial "Comedy Hour" summertime entry last week, when the show's 10-city Trendex rating hit a new low (with the opposition "Toast of the Town" practically tripling it). NBC attributes it to the fact that viewers switched their dials early in the show, with "Toast" as the major beneficiary.

This was the first show brought in under the new arrangement whereby the Colgate agency, Ted Bates, rather than NBC, is responsible for all the summer editions as well as most of the upcoming fall-winter entries. When the deal was set, purportedly as a coin-saving device, NBC opposed it, on the grounds that the network was in a better position to deliver a more professional show. But the web capitulated to the client's demands.

"Toast of the Town" again roared Colgate's "Summer Comedy Hour" on Sunday (13), with overnight Trendex giving "Toast" 21.8 to rival's 6.2.

For its preem (13), NBC's "Saturday Night Revue" put up a much better fight vs. CBS. Figures for the three half-hours (9 to 10:30) were 12.8, 15.3 and 15.3, against 19.4 for "Two for Money," 15 for "Favorite Husband" and 13.1 for "That's My Boy."

Staley's Godfrey Buy

Arthur Godfrey continues to lure new sponsors for his CBS daytime. Latest is A. E. Staley Mfg. Co. for Sta-Flo Liquid Starch, which will back the first quarter-hour of Godfrey's ayeamer starting July 19, with pact on a two and a half days basis. Sponsorship is for CBS Radio only since the first half-hour of the show will be sans tv beginning in July.

Knickerbocker's 'What About Us?' On Steve Allen

WNBT, the NBC video flagship in New York, is currently trying to resolve a local sponsorship hassle in connection with the plans now under way to expand the late night Steve Allen show into a network vehicle for national sponsorship. Starting in the fall the Allen show will be seen 11:30 to midnight on eastern stations, from midnight to 1 a. m. in the east and midwest, and from 1 to 1:30 in the midwest and alone.

Knickerbocker Beer, which has been sponsoring the show this season on WNBT and desires to exercise its option for another season's ride, wants to know "where does that leave us?" in terms of local bankrolling, in view of the fact that the program goes network and is only interested in national bankrollers.

Only solution forthcoming thus far is to advance the show's opening 15 minutes for the local Gotham presentation from 11:15 to 11:30, giving Knickerbocker its sponsorship inings. That's probably how it'll wind up.

What may prove to be a major step by the nation's top clear-channel radio outlets to protect their vested interests in the event of a general network collapse in nighttime radio is in the works in the midwest and south. A group of regional and clear channel outlets, most of them NBC and CBS basics, are "exploring" ways and means of providing each other with nighttime programming and sponsors via a station "association."

While the organization is still in the informal stage, with no sales force or offices set yet and no regular schedule in operation, the group has tested several types of programming, has huddled on mutual problems and has given itself a name, the Quality Stations Assn. It comprises some 30 outlets, among them such powerhouse out-

FEW SURVIVE TREND TO FILM

By GEORGE ROSEN

The biggest security risk on tv today is the half-hour live show. They're gradually becoming a thing of the past. A few of them will still be around next season, owing their continued existence, for the most part, to the demand for Saturday night comedy (Jimmy Durante and Donald O'Connor alternating for Texaco; Imogene Coca's new half-hour vehicle) or to a gimmick (Ralph Edwards' "This Is Your Life"). But a gander at the casualty lists in the cream time segments on NBC-TV and CBS-TV over the past few weeks reveals an almost revolutionary drop-out of the 30-minute live stanzas on both webs in favor of filmed shows. And many of those that haven't been touched yet are in a precarious state or are finding it rough going competing against filmed shows on the competing webs.

Conversely, all the hour shows, not to mention the upcoming 90-minute spectaculars, are exclusively live. Whereas not a single half-hour live dramatic stanza has ever made the grade, no hour drama has yet to be converted to film.

A night-by-night breakdown of what's been happening on the major webs has almost astonishing overtones, thusly:

MONDAY

CBS-TV's "Life With Father" live show was axed with the filmed "Lassie" going in next season. Ditto the Fred Waring live show to make way for General Electric's vidpix (plus some live) series. The live "Web" show is being cancelled, with the Robert Young filmed situation comedy set to go in as replacement. Bristol-Myers is also looking for a substitute for the live "Man Behind the Badge." On NBC, Paul Winchell (live) was axed. "Mr. Peepers," while renewed, has rating trouble competing against the filmed "Private Secretary" and Jack Benny shows.

TUESDAY

Red Buttons' live show on CBS-TV has been cancelled by General Foods, with the filmed "December Bride," starring Spring Byington, as the likely candidate to succeed the comic. On NBC-TV, two back-to-back live 30-minute shows have been given the heave, "Name That Tune" and "Voice of Firestone," to make way for an hour show (Sid Caesar), with a film show, "The Medic," chosen to compete against "I Love Lucy" (also film).

WEDNESDAY

Red Skelton on CBS failed to make the grade in half-hour form opposite Milton Berle and it's now planned to give him a full hour buildup. The web's back-to-back "Suspense" and "Danger" are in the doubtful column. Same goes for NBC's live half-hour drama, "Armstrong Circle Theatre," which loses a large portion of the pre-

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Talent Agencies Thrive On 'Specs' With Webs in Mad Race for Names

Hickox Shifts to Coast

Sheldon Hickox, director of station relations for NBC, is being shifted to Hollywood, where he becomes director of the West Coast station relation setup. Move becomes effective July 15.

Tom Knode becomes No. 2 station relations man under veepee Harry Bannister.

Firestone's Par Originations Off, Too Many Hurdles

ABC quietly dropped plans to originate "The Voice of Firestone" simulcast from the N. Y. Paramount Theatre this week, just seven days before it was to begin originating the show from the United Paramount Theatres flagship. Network said its production staff found too many "technical difficulties" posed by adapting the house to tv.

Next week's show will come from the net's Studio 23 at its W. 66th St. telecenter, with workmen now breaking down the walls between Studios 2 and 3 to form the new enlarged 23. First show Monday (14) on the web came from the net's only large studio, TV-1, which will be unavailable for future shows because of its heavy dramatic schedule. Firestone rehearsals will probably be held at St. Nicholas Arena down the block, which the web uses for dramatic rehearsals too.

Decision to abandon the Paramount originations came after the web and parent AB-PT had released detailed plans for closing the house in the afternoons and reopening it for filmgoers and "studio audience" for the Firestone show and a subsequent film show. ABC prexy Bob Kintner said the decision was made because ABC

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PRICE'S 'DROODLES' AS TV SUMMER SHOW

Roger Price's "Doodles," outgrowth of some guest shots on the Gary Moore tv show, has been expanded to a half-hour format by Price and Sy. Fisher, with NBC-TV latching on to the property as a summer replacement. It goes into the Monday evening 8 to 8:30 slot starting June 21 pending Sid Caesar's hour-show preem in the fall.

In book form under the Simon & Schuster banner, "Doodles" has hit the 90,000 sale mark. It's also syndicated in 60 dailies. Price will also continue with his WABC-TV, N. Y., weather show.

As a result of the NBC and CBS commitments for spectaculars, the talent agencies are back in a key position. The demand for names for next year will be at a new peak, with both webs now being forced into a market where multiple use of headliners will be necessary.

The networks, according to agencies, will be needing more than the normal amount of names to fill the needs of the specs. Also writing and production talent will be at a premium.

One byproduct of the extraordinary need for next year is the speed with which deals are being made. It's no longer possible for a net to procrastinate. Any breakdown in negotiations is apt to find the star under discussion signed to the rival web. A case in point is seen by the recent pacting of Nat Hiken by CBS. The William Morris Agency had been trying to dicker with NBC on Hiken, who was taking its own time about making the deal, and as a result, the Morris office felt it was forced to go to CBS with Hiken in order to protect itself. A deal was made in a short time. As a result Miss Raye hasn't been exactly exultant about losing Hiken.

The agencies' policy is to try to continue the headliners' affiliations with networks that had been booking them. NBC, for example, had Ethel Merman on two shows last season, but she's now signed for CBS.

Webs are shopping around for a batch of talent. For example, there's a deal on for Frank Sinatra, among others. In every case, exclusive services are being sought because of upped need for talent in the big shows. Both nets are in the market for as many names as can be signed, according to the percenteries.

PIB's 'Oops' As CBS Shows Lead

Figures for April tv billings from Publishers Information Bureau reveal that CBS topped NBC by some \$122,000. Original PIB compilation gave NBC \$10,984,445 for the month, but this has been adjusted to \$10,798,978. CBS amassed \$10,921,640 (a typographical error made that figure read \$10,291,640 in a compounding of "Operation Errata"). Had the original figure stood, it would have given NBC its first monthly supremacy over CBS since last October.

Four months' January through April totals are: CBS-TV, \$42,980,081; NBC-TV, \$41,265,753. April was the closest between the two webs this year.

SPONSORS WARM UP ROONEY'S NBC-TV SLOT

Chicago, June 15. Green Giant cannery and Pillsbury, who have jointly ordered the Mickey Rooney vidpix for fall delivery on NBC-TV, are staking out a summer claim on the time slot. The brace of Leo Burnett clients will share sponsorship of the Bill Cullen-emceed "Bank on the Stars" in the Saturday evening 7 o'clock CDT berth from July 17 through Aug. 21.

The Rooney series bows the following week.

Mull Magda for Mutual

A half-hour stanza starring Magda Gabor, called "For Men Only" is a Saturday night possibility for Mutual. The show is being sifted by Herb Rice, web program chieftain.

A recording of the eldest Gabor sister's audio undertaking was cut at Mutual last week, but no decision has been handed down as yet. Program was produced by Rockhill Productions.

Radio Looks To The Future

lets as WSM, Nashville, WLW, Cincinnati; WGAR, Cleveland; and WHO, Des Moines.

WSM's Jack DeWitt, who's sparking the organization, said it's not in a formalized stage at this time. Purpose, he said, is to find ways and means of "filling some of our nighttime holes." Programs, which would be sent to stations via tape, would comprise country music originated by some of the stations, plus whatever packaged shows the group finds will attract audiences and sponsors. No sales organization has been set up yet, but DeWitt said one would eventually have to be formed. Type of programming stations would furnish would be country music of the style WSM has created for regional placement by International Harvester and Quaker Oats.

While the organization won't be

in conflict or competition with the networks but is being formed merely to "plug holes" and improve nighttime programming among the members, it's seen as a step toward self-protection by the stations, most of whom have a 25-year or more vested interest in radio.

Should NBC and CBS decide to pull out of nighttime service, for example, the stations would have a ready source of programming and an organized sales force to peddle it. While none of the nets have indicated such intentions, nobody is hiding the fact that nighttime billings are growing slimmer by the day (and night in particular), and it won't be long before a decision will have to be faced. And with tv's invasion of daytime, such an organization is that much extra insurance.

TWA May Strike Against Networks In Stalemate on Freelance Fees

Since ABC, CBS and NBC are deadlocked in negotiations with Television Writers of America on fees for freelance scripts, the writers' New York contingent last Friday (11) suggested that a joint request should be made to the U. S. Conciliation Service for a hearing. Otherwise, a spokesman for TWA in N. Y. said that the group will hold to its "present position, and only if the networks make a realistic offer will we deal with them." Another meeting is slated for next Friday (18).

TWA has voted via national referendum to authorize its executive board to call a strike against the three networks if current negotiations collapse. At last Friday's sessions in N. Y., disputants were deadlocked on minimum issues over prices on hour and half-hour tele scripts. Last prices by both sides were declared on May 25, when TWA demanded \$1,200 and \$715 and the webs offered \$600 and \$425 for commercial scripts.

The mutual request for the Government hearing is the only alternative at present offered the webs to avert a strike.

TWA western region proxy Ben Starr said 82% of those voting authorized the strike action, if it's deemed necessary. Plans to picket net operations in Hollywood and N. Y. are being prepared by TWA in event of a strike. Starr said he "doubted very seriously" that actors, directors and technicians would pass picket lines on national tv shows.

TWA said that since many of its members pen radio shows for the webs, radio is also expected to be hit by picketing of scribblers.

Oct. 1 Teeoff On New Mutual Plan

Plans for Mutual's expansion of participation strips and for a new merchandising campaign are now definite for next fall. Acceptance has been wide enough among web affiliates to merit a start on both plans around Oct. 1, a network spokesman reported.

Expansion plan, a ramification of the present two "multi-message" setups, was called a "competitive necessity by web officials at the NARTB meet in Chi, where it was presented, along with the merchandising idea, to the affiliates. Calling for two additional participation programs, one between 8 a.m.-1 p.m. and the second between 1-6 p.m., the network will give affiliates one-third of local evening rates for each one-minute announcement beyond the first sold. Since there are four to a half-hour stanza, the stations stand to make the entire local rate on the time. The first one-minute is reserved exclusively by the web to cover costs.

Mentioned as a reasonable possibility in the participation deal for next October has been the presently vacationing Madeleine Carroll drama.

"Plus value," the merchandising plan, aimed at the areas where tv is strongest is designed to use the advertiser's own special promotions and to activate those promotions on a local level tied in with the Mutual program. Each affiliate will contact a minimum number of retailers and manufacturer reps monthly to assure that special promotion displays are installed. There are other facets to "plus value," including info kits on current promotions to be shipped by the web.

Eldon Hazard to JWT

Eldon Hazard has quit as network sales manager of CBS Radio to join J. Walter Thompson agency in Detroit as account exec on Ford Motor Co., effective July 5. His successor is Dudley W. Faust, web's eastern sales manager and a 17-year CBS man.

Hazard has been with CBS 14 years, the last three in post from which he's retiring.

Color TV Schedule

NBC
Bride and Groom—June 14-16, 12 noon.
Home (mobile unit pickup in Milwaukee)—June 16-17, 11 a.m.
CBS
New Revue—June 18, 5:30 p.m.

Facts Forum 'Bias' Charged in NIC's Attack on Mutual

Washington, June 15.

Mutual network's recent agreement with Texas millionaire oil man H. L. Hunt's "Facts Forum" for a second public affairs program on free time came in for bitter attack here over the weekend by the National Issues Committee, whose chairman is Mrs. Franklin D. Roosevelt.

Announcing that it will file a complaint with the FCC, the committee declared that Mutual "has seriously overweighed network programming with an extremist point of view" by permitting "Facts" to produce "Reporters Roundup."

In a letter to Mutual vicepres Herbert C. Rice, NIC exec director Don Pryor took issue with the "Facts" claim that it presents "both sides" of public questions. "This appears to be based on the assumption that there are only two sides . . . and that these are represented by the extremes of Right and Left. There can be no greater disservice than to convince a large segment of the public that there is no place to go except to one extreme or another. This is the effect that is calculated by 'Facts Forum's' method of presenting public issues, and it is for this reason that we have urged you to reconsider your arrangement with them for the production of 'Reporters Roundup'."

Since Hunt moved in on "Reporters Roundup," said NIC, the program has been experiencing increasing difficulty in lining up middle-of-the-road or moderately liberal guests or reporters to question them. Locally, station WWDC has refused to carry the show on ground it can no longer be considered unbiased. Most recent station to follow suit, said NIC, is WHCC of Waynesville, N. C.

NIC is a nonprofit educational organization which publishes a monthly Washington bulletin and is developing radio and tv programs for national distribution. Among its board members are Walter P. Reuther, Leon H. Keyserling, Dr. Frank P. Graham, Oscar Chapman, Miss Fannie Hurst, and Mrs. Mary McLeod Bethune.

'TWINKLE,' 'GREY MEN' ON DU MONT AGENDA

DuMont is eyeing two new half-hour stanzas as possible lures to advertisers for fall biz. Today (Wed.) a kinnie on the Larry White-DuMont package, "Grey Men" is being cut for showing to potential buyers. Next week another show, "Twinkle in Your Eye," will get the kinescope treatment.

"Grey Men" is the second mysterious drama culled by DuMont in approximately as many months. The other, "Stranger," is being prepped for a possible summer start along with three other shows, including an hour-long drama (starring Fredric March) and a quiz half-hour both from Rockhill Productions. Another show owned by Rockhill to be used via DuMont is "My Son Jeep," which appeared on NBC-TV last summer.

"Twinkle" has been described as a baby know-how show. Hopes are it will be shoved into a morning or afternoon slot, marking one of the web's infrequent excursions into that time.



SAMMY KAYE

and his
SWING and SWAY MUSIC
Currently HOTEL ASTOR ROOF
New York
ABC Radio—"SUNDAY SERENADE" and "SERENADE ROOM"
Columbia Records Exclusively
Now in Film Production for TV
"The Sammy Kaye Show"

TV Still Hurting College Grid Gate Sez NCAA Report

Television has continued to hurt college football attendance, and the presence of games on television hasn't created any appreciable number of new fans for the sport. That's the substance of the fifth report of the National Opinion Research Center on the effects of tv on college football attendance prepared for the NCAA and released yesterday (Tues.).

The report declares, however, that the "maximum effect" of tv on attendance has already been reached and that if the "present type of tv schedule is maintained, average attendance should hold relatively stable at the present levels, barring sharp changes in the economic situation." Present levels, according to the report, comprise a total drop of 27% below a 1947-1948 attendance base, figuring that attendance was up 10 1/2% at colleges without tv competition and down 16% at colleges with tv competition.

Report comes at a time when there's increasing pressure on the NCAA to abandon or sharply modify its controlled plan of presenting a "game of the week," with the most recent blowoff coming at the NCAA convention in Chicago three weeks ago when Notre Dame blasted the association. Report is highly favorable to controlled telecasts. Report states that the 1953 research "confirms the view expressed in our report last year that televised competition, when controlled as it has been during the last three years, has now exerted its maximum effect." Report said the 1950 policy of uncontrolled telecasts "would, under present conditions of widespread ownership and reception, produce attendance losses averaging upward of 40%."

Report also charged that the "novelty effect" theory of new set ownership is false as regards football, with findings that older set-owners attended fewer games. Set ownership, the report found, actually changes the attendance habits of fans over a longer period, and there's no return to "normal attendance practices." Televised football actually forms the new habit of watching football on tv and breaks the habit of attending, it's averred.

As a final rebuke to the opponents of controlled telecasting, the report concludes that no additional research is necessary; "by and large, the effects of television on college football attendance are now known accurately and in detail."

CBS Ups Backlund

As a result of his most recent yeoman work as a producer in the department, Ralph Backlund becomes assistant director of public affairs on CBS Radio, reporting to Stuart Novins.

A staffer of public affairs since 1950, Backlund produced "Dead Stop" and the documentary on Indo-China as part of Novins' Feature Project series.

Let's See the Money for Your Color'

The next major subject on the agenda of rival webs will be the hardly unimportant matter of "what's color tv going to cost?" Very little has been spelled out to sponsors so far on rates for spectrum programming and commercials. Jack L. Van Volkenburg, president of CBS-TV, got close to the specific tariff setup in the latter part of April during a color symposium at the AAAA meet in White Sulphur Springs. The web will update the money, set circulation and format picture, among other subjects, next week when Hubbell Robinson Jr., program vicepres, will set forth the particulars before an ad group in Boston.

As Columbia's foremost rival in the color scheme, NBC gets in ahead on the volatile topic, but will limit itself to the rate card setup at a press conference today (Wed.) at the Colonial Theatre, N. Y., the web's tint headquarters. This was announced as "television's first production facilities rate card to cover color."

"Let's see the color of your money" will be known from here in as "let's see the money for your color."

'If It's From Chi It's Gotta Be Good,' That's Windy City Net-TV's New Credo

Chicago, June 15.

Geo. Wolf to R&R

George Wolf, who quit last week as radio-tv director of the Geyer agency, has drawn the same post at Ruthrauff & Ryan, along with the veepee stripes he held at Geyer. He succeeds Tom Slater. There's no replacement yet for Wolf at Geyer.

Wolf has done duty with NBC, Foote, Cone & Belding, and is 1954 radio-tv chairman of the N. Y. City Cancer Crusade.

CBS, Zenith Come To Grips Oct. 4 In Chi Channel Fight

Washington, June 15.

CBS and Zenith Radio Corp. will battle it out for channel 2, Chicago, at hearings tentatively scheduled to begin Oct. 4 here before FCC Examiner Herbert Sharfman. Lawyers for the contestants agreed on this date at conferences last week with Examiner Sharfman to lay the ground rules for the introduction of testimony. The schedule was made tentative because of the possibility that hearings to begin soon on the contest for channel 11, St. Louis, in which CBS is an applicant, may be occupying CBS counsel.

Attorneys Samuel Rosenman for CBS and Edward Wheeler, Jr. for Zenith engaged in considerable wrangling at the conferences over the points of reliance on which the contestants will base their claims to the channel. Rosenman insisted on the right to present evidence on the network's far-flung operations to show its qualifications as a broadcaster. Wheeler opposed this on the grounds the hearings would run "all winter." Finally, a compromise offered by Rosenman to submit this testimony in exhibit form was agreed to.

Likelihood that Columbia's contributions toward the development of color tv and Zenith's experiments in Phonevision will enter into the testimony appeared at the conferences. In support of its claim to the channel, the network will contend that "greater confidence"

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NBC FINALIZING DEAL FOR BBC NEWSFILM

London, June 15.

An NBC deal for exclusive rights in the United States to the British Broadcasting Corp.'s newfilm is being closed here by Robert Sarnoff, the American web's executive vice president. Sarnoff arrived in London last week on a flight from New York and is spending a few days here before departing for the Swiss Alps on a month's vacation with his wife.

NBC had previously held the American rights, but BBC thereafter switched its policy on news distribution, opening it to the whole U. S. market, including newsreels and all U. S. telnews services, on an individual purchase basis. This arrangement proved unsatisfactory, however, a fact which became the entering wedge for NBC to step back into the picture.

While consoling themselves about the low ebb of network tv production out of Chicago, the creative lads have come up with a new theme song. Taking a look at the track record and the sponsorship identities of Windy City offerings, the guys with a stake in webbed video are claiming "if it comes from Chicago, it's gotta be good."

This is not mere Chamber of Commerce jingoism, they assert, but a fairly accurate capsule statement borne out by the record which dates back to the medium's infancy. They point to the staying powers of such Chi-originated tv pioneers as ABC-TV's "Super Circus" or NBC-TV's "Kukla, Fran & Ollie" and "Zoo Parade." And they read some significance into the fact that in a surprising number of cases the Windy City shows have been peddled to clients served by the Windy City sales branches. Nobody charges a New York headquarters sales boycott on Chi shows; they just admit that possibly the hometown salesmen inject a bit more enthusiasm into their pitches for the locally-produced products.

Then there's the recognition that shows emanating from points other than N. Y. or Hollywood must have a little something extra on the ball in their individual categories if they're not to be lost in the hurly-burly that attends this era of the spectacular. This is true not only of the "old timers" hoping to add to their longevity but also to prospective newcomers vying for home-office attention.

Held up as examples are Chi products which either have been around a long time; have won most of the top awards; have hometown clients; or all three. "KFO" ranks not only as the eldest, dating back as a network show to 1948, but is also the most award-encrusted. And when the Burr Tillstrom-mentored program was left on the sustaining hook at the start of the current season, the Chi-based Swift meat packing firm stepped into the breach. Swift, and the J.

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WMCT Screams Over Pirating'

Memphis, June 15.

WMCT, Memphis' NBC affiliate, which is o. and o. by the Memphis Publishing Co., publishers of two dailies here, the morning Commercial Appeal and the evening Press-Scimitar, has let loose with a beef to the FCC on a grant given for experimental stations to pick up and relay Memphis tv programs to Kennett and Poplar Bluff, Mo. Both Missouri cities are about 125 miles from here.

WMCT labeled in its protest to the FCC that the grants were "illegal because they permit pirating of programs." The FCC last month gave the greenlight to J. E. Belknap and Associates to build two experimental microwave relay stations to pick up the Memphis tv programs and relay them to community tv systems which would distribute them to subscribers in Kennett and Poplar Bluff.

Henry "Hank" Slavick, vet WMCT skipper, said that the "Belknap plan is piracy of property rights and I'll fight it all the way."

PEACHES & CREAM FOR ABC-TV

Sic 'Em, Ciggie

Chesterfield, at one time, Arthur Godfrey's most affluent bank-roller, has turned against him. Ciggie firm, which dropped Godfrey in midwinter, has now bought Wednesdays at 8:30 on ABC-TV and will be in direct competition with The G's CBS-TV "Godfrey & Friends."

Liggett & Myers' ABC buy adds another bulwark to the widening belief that Godfrey's Wednesday night dominance is approaching its end. Ciggie firm, recognized as one of the more astute tv timebuyers, is well aware of Godfrey's selling power, and wouldn't go in against him without good reason. And if it was a matter of personal differences, it wouldn't spend well over \$1,000,000 on a personal score. Rather, it's a justification of ABC-TV's move to install "Disneyland" into the Wednesday 7:30-8:30 slot, with the show teeing off against both NBC and CBS music and news quarter-hours and then moving into the Godfrey 8 to 8:30 time. Web's belief that it could so muscle in on the Godfrey rating paid off with Chestie's buy of a new Stu Erwin format for the adjacency.

Godfrey rating has been decreasing (latest Nielsen gave it about a 34 average), and while NBC's combination of "I Married Joan" and "My Little Margie" have on occasion scored higher, ABC believes the NBC lineup isn't strong enough to win out permanently over Godfrey. Web feels it's got a perfect opportunity to take the lead on Wednesdays, which it envisions as a tv counterpart of the old "Bingday" on ABC Radio.

Toy Council's 500G TV Outlay Designed to Set Parents Straight

Local television markets will benefit to the tune of an estimated \$500,000 from a highly unexpected source which will latch on to the medium in the fall with an unusual commercial pitch. Coin stems from the Toy Guidance Council, Inc., an independent profit-making organization headquartered in New York with high acceptance and institutional prestige nationally whose described purpose is "to aid parents in the selection of correct play equipment for their children."

Starting next September and continuing into the Christmas buying season for a 13-week campaign, TGC will be represented in 40 markets with half-hour programs judiciously selected by its agency, Friend, Reiss & McGlone, through Edward Ratner, its radio-tv director. Areas for the drive as well as the program types were picked off after months of study. The survey showed that where there was a question of format type availability as between adult and kid shows in general, the money finger generally pointed at the juve appeal periods. However, the findings also revealed that many of these moppet menus were "eaten up" by large numbers of elders either in conjunction with the kids or without them.

Considered typical is the show packed at the N. Y. base of operation (Continued on page 28)

Liebman Prowls Coast On 'Specs'

Max Liebman, who went to the Coast a week ago and was due back in New York to light out for Europe on another talent and material expedition for his NBC videoculars, was reported cancelling out on his trip abroad and concentrating for the moment on Hollywood.

Betty Hutton, in her videbut, has been pacted to inaugurate the extra-specials on the Liebman agenda, appearing in an original musical on the Sunday 7:30 to 9 p. m. (Sept. 12) premiere. (Next on Liebman's blueprint and the second of the web's extravaganzas is the Saturday outing on Sept. 25 in the 9 to 10:30 berth, with the Monday night special getting started in October under Leland Hayward at 8.)

Pacted to supply the score for the Hutton show is the songwriting team of Jay Livingston & Ray Evans, who won an Acad Award a couple of years ago for their "Buttons and Bows" in the Bob Hope-Jane Russell Paramount pic, "Palace." Previously signed as head writer for Liebman was Billy Friedberg, whose collaborator will be Bill Jacobson. Incidentally, Miss Hutton parted Liebman last week with about 100 tradesters attending.

DISNEY SOLD OUT, OTHER SEGS SET

With its new "Disneyland" as the sales-programming pivot, ABC-TV flexed its muscles this week and came up with a flock of new blue-chip sponsors and a powerful program reshuffle that includes a darling bid for Wednesday night supremacy. Web sold out the Disney show, pacting Nash-Kelvinator (American Motors) to a half-hour every week and American Dairy Assn. to alternate on the other half-hour with Derby Foods. From that point, the net has developed a commercial programming pattern that poses a substantial threat to NBC and CBS dominance three nights a week.

"Disneyland" was the key to the treasure-chest. With the hour-long show set for 7:30-8:30 Wednesdays, Chesterfield moved into 8:30-9 and took over the Stu Erwin telefilm series, which will get the new-and-enlarged format treatment for the fall. At 9, the web has fixed "Treasury Men in Action," with a sponsorship deal reported nearly set.

Other key changes come in the Friday night schedule, with General Mills, having given up Stu Erwin, installing the new Desilu June Havoc starrer, "The Artful Miss Dodge" on an every-week sponsorship basis in the 7:30 slot. "Ozzie & Harriet" remain at 8, followed by Ray Bolger, who's once again sold out. Lehn & Fink cosmetic outfit has picked up the show for its Dorothy Gray line on an every-week basis, with Sherwin-Williams moving out of the picture. At 9, Mogen David Wine has already installed its "Dollar a Second" for a fall start.

\$8,000,000 Bonanza

Sales, amounting to over \$8,000,000 in time and talent, largely reflect a one-man campaign, with ABC prexy Bob Kintner having done most of the selling personally. Over the last two months, Kintner has visited some 60 potential sponsors in a personal "from the top" pitch for Disney and the "new ABC." While the network sales and promotion-research departments worked overtime on the Disney and allied sales efforts, it was Kintner's personal pitches that (Continued on page 30)

Propose All-UHF System With 5-Year Simulcasting (V&U) as Transition

Washington, June 15.

Senate subcommittee studying the plight of UHF resumed its hearings today (Tues.) after a three-week layoff and heard a three-point proposal to make television competitive and to save UHF. Plan was offered by Raymond F. Kohn, president of WFMY-TV, Allentown, Pa., a UHF station under construction.

Kohn proposed (1) that the FCC fix antenna heights and power requirements for VHF stations to limit their coverage to their own metropolitan areas; (2) that the commission change certain VHF assignments to UHF so that V's will compete against V's and U's against U's; and (3) that the FCC reallocate channels to bring all tv, in a period of time, to UHF. Latter proposal would require that all VHF stations begin simulcasting on both VHF and UHF, the U channel to be assigned by a new allocation plan utilizing the 70 UHF channels. The period of simulcast would be five years, after which all tv would revert to UHF.

His first proposal, Kohn said, would solve to a great extent the dilemma facing many U's of obtaining network programming and would "almost overnight" achieve nearly 100% conversion of sets. In regard to his second proposal, he anticipates that V stations affected will object most "strenuously," but he insisted that it is necessary to provide competition on a fair basis under the free enterprise system.

Kohn, a veteran FM operator, told his subcommittee that if members of the FCC "could have lived with us through our experience in FM, there would have been no need for this hearing on UHF." Allocations for television expansion, Kohn said, would have been "more realistic."

Kohn said there was a time (Continued on page 44)

Full Hour Dramas 4 Nights a Week On ABC-TV List

It now looks like ABC-TV will be leading the pack in terms of the number of full-hour dramatic shows next fall, with four of the 60-minuters tentatively scheduled on the web. In addition to "Kraft Theatre" and the alternating "U.S. Steel Hour" and "Elgin Hour," the network will reinstate "The Mask" in its Sunday at 8 slot and is planning an hour origination from the Coast for Thursdays at 8.

Coast project springs from the job the ABC Western Division did on "Tale of Two Cities" last spring in the "ABC Album" series, when it presented the Dickens classic in two parts, using its outdoor facilities (Continued on page 28)

NBC-TV to Affiliates: 'Lay Off Station Breaks On New Caesar Show'

Some of the NBC-TV affiliates have been asking the network why a blackout has been decreed on the customary halfway mark station break and time out for local commercial in connection with the upcoming 60-minute Monday night Sid Caesar show. Over a season's span, say the stations, it adds up to a sizable chunk of sponsorship coin which they wouldn't be averse to grabbing off.

NBC points out that the station ban was invoked with the full approval of the Affiliates Committee; that any excess commercials wouldn't be fair to the three national sponsor's picking up the Caesar tab, and that there's precedent for the action in the erstwhile "All Star Revue," which also embraced a similar three-way participating sponsorship pattern.

Community Antenna: \$12,000,000 Biz

By BOB CHANDLER

Little noticed by the television trade in general but an important market for equipment manufacturers, the community antenna industry is rapidly blossoming into one of video's biggest offshoots. As of this week—and the number changes almost weekly—there are more than 300 community antenna systems in the U. S. (nearly as many as there are tv stations), doing an estimated annual gross of \$12,000,000 in rentals for their closed-circuit feeds.

Equally important, the community antenna operations represent a potential new market for pay-as-you-see tv systems, for syndicated film outlets and for other sources of programming and revenue. That such is the case is evidenced by the presence of such systems at the third annual convention and show of the National Community Television Assn., representing about 100 of the community antenna operations, in New York this week.

With the community antenna operations not subject to regulation, either by the FCC or state governments, they represent an opening wedge for subscription-tv, thus far held back by the FCC. And of the three toll-vision outfits, both International Telemeter and Skiatron are well represented at the conclave.

Reason the closed-circuit operations interest the toll-vision outfits is that some are already originating their own programming and more are considering doing so. In the case of Telemeter (which

through its Ampli-Vision subsid operates two community antenna systems in California), the coin-box outfit would install its device on a royalty basis with a community antenna operator, leaving him to make his deal with the local exhibitor or sports promoter for the program.

Local originations by the community antenna operations are now feasible because of the development of the vidicon camera (there are some nine types on the market), which the operator can install as a complete unit for no more than \$7,500. He can pick up film directly off a projector with the vidicon, as well as originate some live programming. At present there are no more than a half-dozen operators originating their own shows, but National Community Television Assn. prexy Martin F. Malarkey Jr. says there's a definite trend toward local originations.

Antenna systems work primarily through on-the-air pickups, via a large master antenna or a mountain antenna site. Programs from stations thus caught are then fed into a closed circuit system connected to subscribers' sets. Subscribers are charged an average of \$135 for the installation fee, and from \$3 to \$4 a month for service varying from one to five channels. Systems were originally set up for areas which couldn't get a tv signal, but now several coexist in markets with on-the-air tv. All told, some 250,000 viewers are serviced by community antennas. Malarkey, whose Pottsville, Pa.,

operation services some 5,000 homes, predicts the industry will continue to grow at an accelerated rate. There are some 1,000 communities that tv won't reach for years, but more important is the fact that community antennas offer viewers a greater choice of programs than the one station in their community can give them, and they're willing to foot the monthly bill for the extra programming. Example is Pennsylvania, which is where the community systems began. Since the freeze, the state has been virtually flooded with new stations, but the community systems continue to flourish.

Indicative of the speed at which the industry is growing is the fact that Ampli-Vision, Telemeter's equipment subsidiary, entered the equipment field only last January, and in the six months of its existence has already equipped or set up 27 systems. Malarkey said this year's show is about three times the size of last year's that the anticipated a substantial rise in the organization's membership after the show, and that despite the fact that the association only numbers about 100, some 190 to 200 systems are attending the convention.

Equally promising is the foreign field. Systems have extended into Canada and the Hawaiians. England is reportedly interested, and Phillips of Holland also has expressed interest. South American countries are exploring the field. Next year's session, Malarkey believes, should bring several foreign delegations to N. Y.

Sunbeam Smiles On NBC-TV Specs

NBC's weekend and Monday tv spectaculars looked to be nearing SRO this week with Sunbeam Appliances ready to swing into line on the every-fourth-week 7:30 to 9 Sunday specials. (Sponsors are all accounted for on the other specs.) Already in the house for the Sabbath night outings are Reynolds Metals (three shows) and Hazel Bishop, inked for 45 minutes of the 10 other shows. Sunbeam's order would close the gap on the remaining segment.

The Reynolds deal, incidentally, would insure the sponsor an uninterrupted imprint for its three one-month programs that obviously will take a minimum of three months to work out. The 7:30 start would preempt "Mister Peepers," the metal outfit's show, but with same sponsor going spectacular, it'll still be in there pitching for a good part of the season even when "vacated."

CHI NEWSWRITERS IN WBBM WALKOUT

Chicago, June 15.

Newswriters on Chi's CBS 50's WBBM and WBBM-TV went on strike last Saturday (12) morning upon expiration of Radio Writers Guild contract with the outlets. Pay and credits are the main points of dispute.

Under the old contract, pay rate was \$52.50 to start and \$88 weekly after one year. Union has demanded \$110 to start and \$155 weekly after five years' experience. CBS' counter offer is a starting salary of \$80 and \$110 after 2½ years; with present employees getting \$10 raises or a flat \$100 weekly. Strike involves 14 newswriters.

FCC Okay of KMBC-WHB Merger Tees Off K. C.'s Biggest Shuffle

By JOHN QUINN

Kansas City, June 15.

Approval was given by the FCC last week to the purchase of KMBC-TV (Channel 9), KMBC and KFRM by the Cook Paint and Varnish Co., owners of WHB-TV (sharing Channel 9) and WHB, as originally announced in mid-April. FCC action is the signal for one of the biggest shuffles of radio and television executives, talent and technicians on record here. The new company is to be known as the KMBC Broadcasting Co. and will have at the top Lathrop Backstrom, president of Cook Paint and Varnish also doubling as proxy of the new corporation. The executive echelon then lists John Cash, Cook's executive vice president; Don Davis, first v.p. of the new KMBC corporation; John T. Schilling, vice president and general manager; George Higgins, sales manager for radio and television.

Davis and Schilling are the veteran executives who brought WHB to its position as a leading broadcasting property here over the past 20 years. Davis has handled sales, programming and promotion, while Schilling has largely handled operations, personnel, etc. Higgins was v.p. and general manager for Arthur Church at KMBC, KMBC-TV and KFRM before the sale.

The new alignment follows largely these lines, with Davis serving as president.

(Continued on page 31)

Martha Rountree Sells Press Conference To Corning Glass for Fall

Washington, June 15.

Martha Rountree plans to hit the comeback trail in the fall with a new radio-TV panel show. Miss Rountree, who will co-produce the weekly simulcast with her husband, Oliver Presbrey, advertising exec, has sold show to Corning Glass and is currently in the process of lining up a web to carry it.

Show, tentatively titled "Nation's Press Conference," will attempt to reproduce the spontaneity and special flavor of a typical Washington press conference via a troupe of 16 Fourth Estaters, consisting of some regulars, who will operate on a rotating basis, and some guests. The VIP tackling this unusually large panel must necessarily be someone accustomed to the hurly-burly of a capital press huddle, and will be chosen with an eye to spot news value and possible news breaks. Miss Rountree told VARIETY she plans to scrap the role of moderator, which she filled on "Meet the Press," and will appear merely to open and close show.

Miss Rountree was one of founders of "Meet the Press," which blazed the trail for all shows of this type. She sold out to her partner, Lawrence Spivak, last fall for a rumored \$100,000. Some months later, her "Leave It to the Girls" bowed out of the video scene, and "Washington Exclusive," a DuMont sustainer, called it a day after a brief existence.

Ford Dealers' Spots Up in Pre-Holiday Push

Ford Dealers Assn. of N. Y. has added to its running schedule of spots and participations on WCBS-TV, N. Y. flag ship of CBS. Latest pact is for 10 nightly identifications per week over a fortnight ending July 2 in a pre-holiday push.

Ford Dealers, first of the auto group to swing into line on the station's Twelve Plan, contracted last January for year-round exposure in an embracing of three "Early Shows" and one night spot per week. In April the outfit augmented its around-the-calendar coin outlay with a pact for seven daytime spots a week and a participation in "Picture for a Sunday Afternoon."

Other business brought into the house last week by recently installed sales manager Frank (Cross-the-Bard) Shakespeare included Nestle Co. plugging Nestea for an eight-week span starting June 21 and Alemita taking two spots a week on "Late Show" until Sept. 7.

Derby Winner

Joe Derby, visiting St. Louis last week, wandered into the Zodiac Room of the Chase Hotel and in one of those "welcome traveler" bits on a remote airing gave his name, employment affiliation, etc. Interviewer of KMOX, a CBS Radio outlet, will know better next time.

Derby was in from New York headquarters to help NBC-TV on its "Home" and "Today" color pickups, a fact which he made known on KMOX.

2d Cancer Victim Files Vs. Cigaretts

News account in last week's VARIETY averted the damage suit filed by Ira Howe of Feustus, Mo., against four cigaret companies and the A & P has since had an echo from Fresno, Calif. James G. French, 43, of that city, has sued R. J. Reynolds in San Francisco Federal court for \$1,300,000. Action in both the Missouri and California cases is identical in allegation: that cigaret advertising has claimed smoking to be harmless but that the victims contracted cancer of the lung. Each complainant had lost one lung surgically.

As detailed here last week the legal precedent upon which the attorneys are relying dates back 180 years to chimney-sweepers' cancer. Relatives of victims were permitted to sue. This legal precedent seemingly skirts the defense of the cigaret manufacturers that the cause of lung cancer has "no conclusive proof" and that it is not valid in equity to argue that because tobacco advertising has increased coincidentally with the incidence of lung cancer among men that the two facts are related.

Although the big cigaret companies have retained public relations counsel (Hill & Knowlton) there is no comment from that direction. However a furious debate is reported raging currently behind closed doors. One faction wants to "do something." At first the favored thinking was to quietly settle the Missouri case out of court. But the California action shows the futility and expensiveness of any such strategy. Plainly the temperance and health zealots will spread the word that lung cancer cases represent potential litigation. Lawyers on their own are seldom slow to see the new possibilities of suit.

Network managements are not disinterested in the anti-cigaret campaign for reasons which have been indicated previously; namely their vast stake in and take from tobacco advertising.

Interestingly, the same issue which reported the California action contained a statement from an eastern doctor that research would soon "isolate" the tars in smoke (nicotine is no longer blamed as the villain) which represent the irritant factor. Once this is "isolated" and a chemical antidote or filter provided, cigarets would presumably have a wholly new copy theme on the score of safety.

Jack Carson's AM Show

Jack Carson has been set in a four-a-week (Tuesday through Friday) variety series over CBS Radio starting July 6, from 9:30 to 9:55 p. m.

Hollywood originator will have the film star surrounded by vocalists and instrumentalists now being lined up by the web's programming brass on the Coast.

Kaye, Freddy Martin In CBS Summer Series, Shift Other Entries

A couple of name acts are being primed for summer duty on CBS Radio. Freddy Martin's troupe, currently on the Starlight Roof of the Waldorf-Astoria, N. Y., will get Sunday 9:30 to 10 p. m. airings starting June 27, in cooperation with U. S. Treasury bond sales. Sammy Kaye Show is slotted for Saturday, 7:30 to 8, teeling off July 10 with originations from his Astor Roof location.

In other CBS nighttime berthings, "Escape" goes to Saturday at 8, vacated by "Gunsmoke," which moves to Monday at 9 for Chesterfields starting July 5; "Suspense," sustained by the web after being axed by Electric Auto-Lite, shifts to Tuesday at 8:30 from its Monday spot; and "Night Watch" crosses over from Friday 9:30 to Saturday 8:30.

'LOVE THAT MUSIC' ABC'S RADIO THEME

ABC Radio's nighttime conversion into a music-and-news network continues, with latest changes centering about Monday night, with "Voice of Firestone" as the pivotal point. Installed in Monday night are a 15-minute version of "American Music Hall" and the half-hour "Music by Camarata."

"Music Hall," hosted by Milton Cross and featuring a string orchestra, batonned by Glenn Osser, moves to the 8:15 slot, following Henry J. Taylor's newscast. "Firestone" follows at 8:30 with Camarata moving into the 9:25 segment. Web has now completed the revamp of its weeknight 8:30-9:30 strips, with Jack Gregson's "Just Easy" occupying 8-9 Tuesday-through-Friday and Sammy Kaye in the 9:25 slot the same days.

'Summer in the Park' As DuMont Showcase

DuMont is moving to Palisades Amusement Park again this summer. The web's in the process of rounding out details on "Summer in the Park," a variety stanza being put in the 9-10 p. m. slot Wednesday, starting June 23.

"Park" will feature professional swimmers in the Palisades pool, along with three bands (a concert band, a dixieland group and one other). No encee has been set yet, but he remains among the few things left to be cleared up by the web.

Mary McKenna to WNEW

Dick Buckley has made the first major personnel appointment in his weeks-old ownership of WNEW, N. Y. radio outlet. Mary L. McKenna has been made director of research and sales development for the indie.

Miss McKenna leaves agency Benton & Bowles to assume her new duties.

Flint Sparks TV Fireworks

Washington, June 15.

Leading citizens of Flint, Mich., supported by the City Commission, yesterday (Mon.) rose up in arms against the FCC's reversal of an examiner's recommendation granting channel 12 to radio station WFDE. The agency's final decision, issued a month ago, giving the channel to WJR, Detroit, the citizens contend, deprives Flint of a local VHF station.

Under the banner of the "Citizens Committee For a VHF Television Station For Flint," composed of practically all civic organizations in the city, the citizens informed the Commission it objects "strenuously" to its decision and wants a rehearing on the action. A member of the group is Arthur E. Summerfield Jr., son of the Postmaster General.

The committee said that a grant to WFDE would have given Flint a station primarily devoted to the Flint community but that it would be "mandatory" for WJR to serve Detroit since that city falls within the channel Grade A service area as well as Flint.

The committee said its experience over a period of years has been that Flint's civic organizations have "rarely" been represented by WJR's radio station which covers both cities.

From the Production Centres

IN NEW YORK CITY . . .

Mike Zeamer, who directed both "Today" and Dave Garroway's Friday night show on tv, is back with D.G. again, as feature editor of "Sunday With Garroway" on NBC Radio. . . . Malcolm Marquith named radio director of American Cancer Society after about five years as writer-producer (and four months as acting AM chief). He also becomes asst. director of radio-tv-film section.

Vestel Lott, chief of the Voice of America central program services division, and Sidney N. Berry, VOA television development officer, leave for separate overseas surveys this week, with Lott visiting Europe and Berry Latin America. . . . Alvin Unger, Ziv's v.p., in from Cincinnati for Gotham office huddles. . . . Gene Rahn moves over to World from Ziv Radio; Garry Fox, formerly of KROX, Cookston, Minn., and Herb Gross, ex-WCCO, Minneapolis, all new additions to World's sales staff.

John Karol, CBS v.p. over sales, to address ANA meet in Chi. today (Wed.) on "Report on Radio." . . . Ed Murrow and N.Y. Times' James Reston to discuss Mill's essay "On Liberty," on "Invitation to Learning" Sunday (20). . . . Joseph C. Mehan named p.r. director of Geyer agency.

Chris Cross, asst. p.r. of Kenyon & Eckhardt, appointed director of newly formed exploitation division. . . . NBC's Charles (Bud) Barry recovering from serious illness at his Connecticut home. . . . Howard Barnes, who produced the CBS "Stage Struck" on special assignment, linked to regular producer-director pact by web and will specialize in development of new shows. . . . Auditions for radio version of CBS-TV "Love of Life" launched by v.p. Roy Winsor of Blow agency.

Ralph Weil and Arnold Hartley, toppers at WOY, N.Y., are planning a fall show for Hilda Simms, legit thesp. Expect it to take the air when she comes back from pic-making in Hollywood. . . . Bill Lang, WMGM announcer, vacationing in Philly. . . . H-R Reps to handle WJAS, Pittsburgh. . . . Joyce Price, WOR flacker, just back from 10-day respite. . . . Stuart Fastofsky, concert violinist, featured on WQXR "Studio Series" next Saturday (19). . . . Arch L. Madsen, Broadcast Advertising's new boss of member service, left on first leg of 38-city tour last week. . . . Alma Vessel John, WWRL commentator, leaves Mt. Morris Park Hospital after surgery. Gal starts live shows again June 21.

WNBC's Allyn Edwards rented summer home in Nantucket. . . . Kenyon & Eckhardt's Chris Cross to Paris Monday (14) on Lincoln-Mercury promotion. . . . Harold C. Lang named asst. treasurer of CBS, Inc. . . . Ben Grauer, celebrated first annl of his 7:30 a.m. WNBC newscast yesterday (Tues.).

IN CHICAGO . . .

WGN marks its 30th anni this month. . . . Hal Rorke, former Chi J. Walter Thompson radio-tv director, back from the Coast for an account assignment with McCann-Erickson. . . . Larry Whitney has departed the WGN sales staff to join Tom Moore's outfit in Winter-haven, Fla., which this week launched a Mutual morning 25-minute strip under the auspices of the Florida Citrus Growers Assn. . . . Bob Savage, ex-Ruthrauff & Ryan copywriter, joined the Chi NBC scripting stable. . . . WBMM program director Al Brand attended the graduation of son, Lee, from the U. of Missouri at Columbia last weekend. . . . Lula Belle & Scotty and Joe Taylor of the WLS National Barn Dance troupe have blossomed out with new Emerald Record disks in the country idiom. . . . Ade Hult, Mutual sales veepee, in for huddles with the Chi staff. . . . Gene St. Pierre added to the Chi CBS flackery, covering the AM side. . . . Howard Lutgens, Chi NBC engineering topper, vacationing. . . . Ditto Virgil Reiter, Mutual sales manager. . . . NBC farm commentator Everett Mitchell named to the program committee of the Chicago Farmers' Club and the agricultural committee of the Illinois chamber of commerce. . . . Bob Brown, ex-NBC Hollywood producer, signed on with the Leo Burnett ad agency. . . . Standard Milling bankruptcy Monday and Friday quarter-hours of WGN's "Cliff Johnson Family."

IN SAN FRANCISCO . . .

Ed McAulay has moved from KNBC local sales to NBC radio spot sales in San Francisco. McAulay doubles during football season as the voice of Stanford stadium, calling the plays on the p.a. system. . . . Dick Leonard, KLLZ, Denver, is the summer relief writer in the KCBS newscast. . . . Abner George, formerly manager of KOTA, Rapid City, N.D., is the summer replacement staff announcer at KCBS. . . . George Oxford, KWBW rhythm & blues d.j., voted fave jock of four East Bay high schools. . . . KPX launching a 10-minute live show Tuesday 10:50-11 p.m., featuring thrush Clancy Hayes. Show debuts June 15, called "Clancy's Corner." . . . Barbara Sutton new secretary to Phil Lasky, KPX general manager. She was formerly with Kaiser Public Service. . . . Franklin Williams, NAACP director in San Francisco, featured in a discussion of the Supreme Court decision to end segregation in schools on KNBC (11). . . . Frank Crane, managing director of the Southern California Broadcasters Assn. guest speaker before San Francisco Ad Club yesterday (Tuesday) subject: "Radio—the Liveliest Corpse."

IN PHILADELPHIA . . .

Phil Sheridan, WFIL wake up disk jockey and gabber, launches second season of "Western Nights on the Wilson Line" combination of hill-billy entertainment and moonlight cruises on Delaware. Series of five begins June 23. Hank Thompson, Ernest Tubbs, Webb Pierce, Hank Snow and Little Jimmy Bilekens are the Western hands. . . . Franklin A. Tooke, general manager of KYW, has been named to the Westinghouse Community Relations Committee for this area. . . . WCAU-TV, skedded to bring in Edward R. Murrow's "Person to Person" program July 2, advanced date. Commentator's interview with Marciano and Charles (11) at Catskill training camps, marked program's debut here. . . . Frank Hall, WFIL-TV newscast commentator, won first annual TV Style Award, a plaque from the Philadelphia Men's Apparel Assn. as city's best dressed television personality. . . . Lindsay Nelson, NBC assistant sports director, staged a preview of a Canadian football telecast for local sports and tv reporters at WPTZ (10). Web is to start piping in Canuck grid shows starting Aug. 28.

IN PITTSBURGH . . .

Nancy M. Young is WDTV personnel director Paul Palangi's new secretary; she replaces Doris Duncan, who has retired to await the stork. . . . Dave Scott's long-running "Say It With Music," half hour every Sunday, has been renewed for another year by its dentist-sponsor. . . . Barry Kaye, the WJAS deejay, chalked up a year on that station last week. . . . Harrison Eagles, WKJF-TV news director, hobbling around as a result of a broken toe. A marble bookend fell on it. . . . Jack Henry, of KQV, will replace Carl Dozer as emcee of annual County Fair this year. Dozer's health still isn't up to the assignment. . . . Carl Freeborn, formerly of WKJF-TV here and WNBK-TV in Cleveland, has joined WQED, educational channel 13 here, as a producer-director. . . . Evelyn Gardner, KDKA Home Forum director, will chalk up her silver anni there on June 29. She first went with the station in 1929. . . . Ruth Kerchner, of Channel 2 staff, to Chatta-

(Continued on page 30)

IMPACT! SURPRISE! STIMULUS!

Many of Today's Trade Events
Were Exclusives in *VARIETY*
Six Weeks . . . Six Months Ago

It's the type of news coverage which this paper provides . . . "You don't know if you've still got a job until you read *VARIETY*," a network wag once expressed it humorously . . . which gives the values of Impact! Surprise! Stimulus!

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Get your own name, your own story, before the eyes of these key men. Advertise!

VARIETY's 9th ANNUAL RADIO-TELEVISION REVIEW AND PREVIEW, set to be published in July, will be an added adjunct of the now established "Trade News Pipe Line." As usual its editorial content will be used as valuable source material by the vast and numerous people in radio and television. Add to this the special exploitation, publicity and merchandising this particular issue will have and you have yourself a "solid" advertising buy.

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SATURDAY NIGHT REVUE
With Eddie Albert, Ben Blue, Pat Carroll, Lou Willis Jr., The Sportsmen, Peggy Ryan & Ray McDonald, Betty Bruce, Hector & Byrd, Sauter-Finegan Orch, others
Producer: Ernie Glucksmann
Director: Jim Jordan
Writers: Jack Ellinson, Milton Geller, Phil Shukin, Snag Werris, Jerry Seelin
90 Mins., Sat., 9 p.m.
Participating
NBC-TV, from Hollywood

Youth and high spirits aren't enough to make a successful television show, even when they're backed by the talents of such veterans as Ben Blue and Eddie Albert and producer Ernie Glucksmann, to say nothing of five writers. "Saturday Night Revue," NBC's summer replacement for the departed "Your Show of Shows," has some good young talent, a good deal of freshness but little else. Perhaps it's that 90-minute stretch that made the initialer so hard to take, but at any rate it dragged mercilessly.

There are few successful revue-type shows left on tele, and one reason is that the revue doesn't have a format. For every well-paced revue that's produced on tele, there are a half-dozen bad ones. And while some of the individual acts and routines in a revue may click, the overabundance of turns tends to bog down the entire proceedings.

That appeared to be the case on the first "Saturday Night Revue." Blue got off a couple of good sketches in his tramp pantomime and his perennial "Shindoo the Great" turn; Pat Carroll projected nicely in an overextended parody of "Begin the Beguine"; The Sportsmen handled a special material number well; Carole Richards sold "Temptation" solidly; and Albert, Blue, Ray McDonald and Lou Willis Jr. topped everything with their "Bison City Four" turn. But several lull spots clogged things up to make the sum total unsatisfactory.

Among the latter were a pointless trite dramatic sketch featuring Albert, the Peggy Ryan-Ray McDonald version of "Hambone" and some overlong and beside-the-point intros and chatter by Albert. He (Albert) did an okay job on "John Henry," though. One of the innovations of the show was the showcasing of the Sauter-Finegan band, which did well with its one number, but was somewhat slipshod on showbucking.

Productionwise, Glucksmann has an expansive budget and made the most of it. Sets, lighting and other production values were thoroughly professional. Cueing was a little off on the initialer, understandable for a first show. But Glucksmann's key problem remains that of how to fill 90 minutes each week with a minimum of monotony. Alan Young, incidentally, alternates with Blue on the comedy chores. He's up this week. Chan.

KTTV Drops Anthony After One 13-Week Cycle

Hollywood, June 15.
After 10 weeks of critical lambasting from the press and continuous protests from the public, KTTV will drop John J. Anthony from its payroll at the close of the initial 13-week cycle. He'd had several spots on his weekly telecast but no firm sponsor. Station was paying him \$1,000 per week. Anthony's advice-giving technique, passable on eastern radio in pre-war days, just didn't sit well with local viewers and the station, despite its early assumption that it would find a bankroller long before the 39 weeks it had scheduled for the program, finally decided to drop the show.

WMGM Palisades Show

A two-hour weekly stanza from the Palisades Amusement Park, N. J., is being launched for a summer ride by N. Y. radio indie WMGM on June 21. Open for participating sponsors, one of which already inked is Coca Cola, the program will star gambler Bill Silbert and feature music by the Joel Herron orch.

Silbert show, slotted through Labor Day, is being directed by Hal Friedman, director of ABC-TV's hour-long Paul Whiteman program from the Atlantic City Steel Pier. Members of Silbert's Saints and Spinners Club, built among teenagers on the strength of his other WMGM broadcasts, will have use of the park's outdoor ballroom to dance to Herron's music.

SHAKESPEARE ON TV
With Prof. Frank C. Baxter
Producer: Bill Whitley
Director: Bill Alcine
45 Mins., Sat., 2:45 p.m.
WCBS-TV, New York

The way to brush up or catch up on your Shakespeare is to go Frank C. Baxter. He's the prof of English literature at the U. of Southern Cal. who, with the wonderful connivance of KNXT out (thatway, has set Los Angeles on their ears in a series of collegiate lectures "rehumanizing" the Bard of Avon by taking him out of the august class into the video classroom in what is easily the most remarkable transition to date and will hardly hurt Shakespeare's b.o.

As a result of that image orthicon podium, the KNXT brass are now in the midst of pitching the plan to a "Baxter on TV" where the bardology will be a point of departure since the educator is a scholar who, from all reports, can discourse on a load of this & that without once burdening the eyes and ears.

Prof. Baxter is now being shown in N. Y. via 13 kinescopes on WCBS-TV under public affairs chieftain Clancy Worden, with CBSist KNXT getting a major cultural show in return from the N. Y. o&o in "Here is the Past" (and with Chl outlet WBBM-TV also receiving the Baxter series to make it an owned-and-operated threesome). This constitutes a culture-on-a-bicycle payoff of considerable weight in an age that allegedly is frowning on the egg-heads.

There is never any doubt that Baxter is an intellectual, but if ever there was a mating of the high-Q with showmanship, this is it. In fact, VARIETY is willing to stand on its original evaluation of Baxter when, last November, he got his first network ride via CBS-TV. "Baxter" on the show, headed by Jack Benny in a rather different kind of imaginative exploration, that being the vidversion of "The Horn Blows At Midnight." Reviewer Trau stated then:

"The opening was a gem by Prof. Frank C. Baxter in a rattle-dazzle, humanized and delightfully tongue-in-cheeked summary on Shakespeare and Globe Theatre-Elizabethan times. The course, he said, is for 'adult delinquents who never leave home,' being freighted down by didactic television. Here's a Grade-A showman who rates a national audience, especially if he can expand on such items as 'the glory of Shakespeare's clowns who supply relief for the tensions and well-nigh unbearable oppression' under which we live; and, after all, 'there's always been an H-bomb.'"

In the N. Y. version, the opening was a whammo in which Baxter, warming to the subject as he went along, set the stage by explaining the theatre of Shakespeare's time largely in its physical sense; its origins exclusively within academic cloisters, such as Cambridge; its development into a people's entertainment by transplantation to courtyards of inns, and a wagonload of gracefully articulated et ceteras in which the Baxterian asides and parenthetical references might themselves make up an interesting treatment to be read to one's enrichment. The whole was enhanced by a series of illustrations which undoubtedly are worthy of museum attention if they have not already been so.

The prelude to this so-called Shakespeare will be followed on successive Saturdays by a sizeup of three of the master's works, "Henry V" (three kines), "Othello" (three) and "Hamlet" (five parts including an introductory session). Thirteenth will be a recapitulation to wind up what should be the luckiest public service on tv during the entire summer. Trau.

ABC-TV Dramas

Continued from page 25

ties to a large extent. Since that time, a Coast dramatic origination has been a gleam in ABC's eye, both to take advantage of the facilities and to relieve the strain on N. Y. Subject was hot a couple of months ago, then tabled, and now is receiving lots of attention again with an eye toward bulwarking the Thursday night lineup. ABC scenic chief James McNaughton is spending part of his current vacation on the Coast surveying the facilities there.

"The Mask" is about set to return to Sundays at 8, though it isn't known yet whether the producing combination of Robert Stevens & Halsted Welles and the acting duo of Gary Merrill & William Prince will be back. Show got critical plaudits but wasn't able to land a sponsor in its 13 weeks-plus go-round this season.

COMMENT
With Joseph C. Harsch, Robert Hecox, David Brinkley, Arthur Krock
Producers: Ann Gillis, Julian Goodman
Director: Robert Doyle
30 Mins., Mon., 8:30 p.m.
Sustaining
NBC-TV, from N. Y.

NBC-TV's news and special events department has launched a tv counterpart to the recently inaugurated radio strip, "Heart of the News." In "Comment," as in "Heart of the News," the web goes to different originators points to pick up NBC commentators discussing in detail the background and import of key issues and news developments. First show had pickups from Washington and New York.

Each is playing it straight, in that it simply plants a camera before the speakers (for vice versa) and lets them talk. No film on the initialer (film will be used only when a commentator isn't available for the topic at hand), no tricks, just plain talk plus a picture of the man who's talking. What the program boils down to, then, is the spoken word. In the case of the opener, the words were very much worthwhile, if the audience took the trouble to listen. But in its Monday at 8:30 time slot, smack in an evening of straight entertainment, it's unlikely that the show will get very many people to listen and to watch in its straightened format.

Aside from this consideration—and in the long run, it's the chief consideration—the web got off a fine first show. On tap were Washington correspondents Joseph C. Harsch and David Brinkley, the former discussing intervention in Indo-China and the latter the Army McCarthy hearings; NBC Indo-China correspondent Robert Hecox (shown in for the program) with an on-the-spot report on the fighting; and N. Y. Times columnist and ex-bureau chief Arthur Krock on the President's legislative program.

All four are unquestionably top newsmen, and what they had to say served the dual purpose of bringing the viewer up to date and getting fairly objective and intelligible viewpoints on what the fighting (and shouting) is all about. Content-wise, all four did a fine job (with Hecox going out on a limb by charging French General Henri Navarre with outright incompetence). Performance-wise, Brinkley and Hecox showed up best, with Harsch (in a standing position) looking very uncomfortable and conveying the same feeling to the viewer, and Krock (who being a newsmen and not a broadcaster, has an extended) talking a little too quickly and fumbling from time to time. Chan.

CUSTOM INN

With Glenn Rowell, Arlyne Tye, Ellie Frankel Trio, Gloria Brown
Producer: Bill Gebhardt
Director: Joe Tanski
15 Mins., Mon.-Fri. 11:15 p.m.
BURKHART BEE
WNEB, Cleveland
(Fuller-Smith-Ross)

This late cross-the-board sudser took on a new format and in stanza caught (8) showed all indications of presenting a brimful of welcome entertainment.

Gearred around a corner cafe background with Glenn Rowell, emcee-proprietor, the stint features top quality talent blending with the carefree atmosphere that gives the program a living room appeal.

Recall, of Gene and Glenn fame, handles the emcee-proprietor's role with the adroitness that carries the entire 15-minute segment at a brisk pace and tangy flavor. Besides his emcee chores, Glenn tinkles the ivories for a bit of nostalgic setting, as for example, his offering of "Cuddle Up a Little Closer." Also, Glenn punches across the commercial but in a pleasant-to-take personal manner.

Talent-wise, stanza will bring in a new act each week with the initial presentation being Arlyne Tye, Scout winner. Judging her slick offering of "Gettin' to Know You" and "Don't Worry About Me," this new light on the entertainment scene should soon be cutting a broad avenue on her own road to the big time. Not only was her chirping delightful, but she was charming and demonstrated tv-ease both in movement and personality.

As for the Ellie Frankel trio, the stanza has latched onto one of the top units of its kind in the midwest. For its feature presentation, the combo did a neat "Lover." Besides the feature offering, the trio furnishes background music for the rest of the cast.

Camera shots moved with ease and without loss of show content. Gloria Brown introed the show. Mark.

Tele Follow-Up Comment

Colgate's initial "Summer Comedy Hour" originating from the Coast (series was ushered in the previous week from New York and will rotate between coasts over the hot weather span) was hardly a powerhouse on Sunday (13). It'll have to get a lot better on the material, talent deployment and production before it can hope to win rising mercury viewers. Jack Donohue as producer-director (Coast's opposite number to N. Y.'s Nat Karson) seemed to reverse established show biz thinking in putting talent that is not yet in the tall money and public acclaim bracket, but for extra-long stretches to their general disadvantage.

This does not apply so much to Bobby Van, a versatile singer, comic and hooper who headed the show and curiously in the Donald O'Connor groove; and perhaps not for Mary McCarty, who can hold her own with her set pieces. But there was no sound logic in permitting Paul Gilbert, with his limited equipment, to extend himself on mostly one-liners and other insubstantial folderol. Nor did it make much sense to showcase attractive Barbara Rulek in an attempt at a Trinidad production wherein, as the show's only straight singer, most solid voice was needed. Extremely promising as a "new face," however, is Paul Lynde (late of the "New Faces" legit), a tongue-in-cheek satire kid who, even under the weight of uncertain sequencing, showed that he has a lot on the ball, particularly in his expository poem and in the program's one sketch with Miss McCarty in which he played it largely panto.

Miss McCarty's top effort was her effective delineation of small-time show bizzers with "That's Entertainment" as the vocal fulcrum. Overall, the kudos would go to Van, an exceptionally facile dancer and reasonably good impressionist who can also sing long and throw out laugh lines. Add praise for an all-around good score.

For the records, the subtitle was "Let's Go Places," pretending to kick-off a global journey; scripters, Elton Packard, Stanley Davis and Lynde; good backing under Vic Schoen's baton; and choreography, what there was of it, by Harry King. Trau.

For the first time in his tv career the curtain dropped on another season of Milton Berle with the master mimic among the missing. He had been called away to saddle a mission to mourn the loss of his mother. Considering the brief time allotted to rehearsal, it came off as an agreeable substitute. For Ray Bolger it was little short of a personal triumph and should prove a boon to his ABC series, which has been slow gathering steam.

As emcee he was threaded through the show with his eccentric dancing, Amy-able buffoonery and occasional sorties into song; all of which he managed with high polish and provocative of torrid pay-pounding. His kibitzing with Ralph Edwards in the audience segued into the show's biggest laugh, a comedy dance with Muriel Landers, a hefty dame with an infectious smile. The applause rolled long enough for Bolger to call her out for a solo bow.

While it was a good workout for Bolger he yielded the stage to other performers who wrapped up their specialties with all the sparkle and ardor of show biz toppers helping out a friend in bereavement. Bob Hope breezed through his monolog that had all the topical overtones of stage act, both in Washington and at the Friars in Hollywood, where the quips flew fast tribute to Tony Martin. Peer of the romantic singers gave out with two numbers with his lush artistry and came on at the finish in top hat with Hope to flip a chorus of "Lullaby of Broadway," which by now has become his trademark.

Comedy of a more raucous type was supplied by Johnny Puleo, the misanthrope-maker with Borrah Minevitch's Harmonica Rascals. He's still good for a laugh despite that the act has been around for years without a change. Connie Russell scored in "Blues in the Night" against a background of ladders left over from a recent "Colgate Comedy Hour" and unlimbered her shapely stems in a brace of numbers, outstanding of which was brisk routine with the male dancers. Bolger's closing bit of hoofology with the line girls in a soft shoe shuffle was also a high spot. Heim.

Wacky comedies are difficult to do—on stage, screen or television. They may have a good idea, clever

dialog and sharp casting and direction, and still miss somewhere, and come out as it happened often before; it happened again last Tuesday (8) on ABC-TV, with the U. S. Steel Hour's "Good for You." What started off as a charming, offbeat comedy, with frequent original moments, suddenly went haywire about a third of the way through when it got bolsterous, and turned into typical Hollywood grade-B burlesque. And the fun was over.

Perhaps the idea was too thin to spin out over a full hour. Plot involved a young couple, and was further involved by the inclusion of their psychiatrists. Boy met girl, fell in love, and the two consulted their analysts on the wisdom and whereabouts of the affair. There was cut-throat familiarity opening as the young lovers met at a tennis match, with the psychiatrists' heads turning now right, now left as the court game progressed. There was another cute bit, at the close, when one psychiatrist went to the other for analysis. In between was too much hokum to be good farce.

Orson Bean played a writer specializing on shipping statistics on inland waterways, of all things, Diana Lynn was the prim, bespectacled miss he picked up. The two made a charming couple, and could have pulled the farce off with a little more script strength. But Barbara Nichols, while amusing as too stock a character as the breezy, man-grabbing roommate of Miss Lynn, and Jack Klugman was handicapped completely by his role of dimwit, muscular Madison Ave. jingles writer, Kenny Delmar had a brief, satisfactory bit as one analyst, and Earl Montgomery played the other. Bron.

"Kraft Television Theatre" players tackled Shakespeare last Wednesday (9) and were thrown for a loss. The Bard has received some exciting and dramatic tv workovers in the past year (especially by Maurice Evans) but Kraft's hour-long capsule of the "Romeo and Juliet" tragedy missed the bat with a mediocre department.

The 60-minute digest limit (with time out for the cheese plugs of course) was a tough hurdle for the script-adaptor and the tragic characters of the title roles proved too much for the testing talents of Susan Strassberg and Lian Sullivan. In their interpretation, Shakespeare's passionate romance seemed more like a juve flirtation in an icecream parlor.

NBC's press department made much of Miss Strassberg's youth (she's 16 and Juliet was 14) but she lacked the maturity to get the full meaning of the part across. And Sullivan played more attention to showcasing his features than making a good use of them. Since the adaptation gave the pair the majority of the play's meaty scenes, Miss Strassberg and Sullivan must share the responsibility for the stanza's failure.

Supporting players also were hampered by the script pruning and the direction. Only Carol McComas, as the nurse, projected a true understanding of the part.

On the production's plus side was an intriguing score composed by Vladimir Zilinsky and Duane McKinney's sets. Gros.

Toy Council

Continued from page 25

tions, with WCBS-TV, flagship of CBS, getting the nod on "Space Funnies." This is a live and film Sunday stanza from 11 to noon with Stan Sawyer as Captain Jet. Council has bought the last 30 minutes of the sustainer and will ride with it starting Sept. 12 as one of the 40 markets plus an additional number of cities for which spots are being prepared. Toy outfit's commercials will be on film, with the plugs and program selections worked out by the agency jointly with Mel Freud, founder and prexy of TGC.

Outfit will be marking its tele-debut as a sponsor and will bally 104 new toys judged on educational value and age suitability by its consulting staff of child guidance specialists. All member retailers display the TGC seal and plaque indicating their participation in the council's national program, which this year will lay out some \$1,300,000 to promote its aims.

BMI's 'American Story' Heads for a Banner U.S. Station Acceptance

Broadcast Music, Inc., is flooding the mails this week with radio scripts of "The American Story," prepared in cooperation with the Society of American Historians. Some 3,000 stations are to receive free sets and music cue sheets of the first seven documents timed for kickoff airing on July 4 and thereafter. BMI execs in New York said reaction to the historical skin, as evidenced when first presented at the NARTB convention in Chicago, last month, hints at a spread of 1,000 outlets. This would far surpass BMI's "Book Parade" package originated three years ago and aired by about 600 stations.

In New York, definite commitments for the quarter-hour show have come from WNEW, WOR, WOV and WNBC. A preview of the project was given yesterday (Tues.) at the Netherlands Club in N.Y. with BMI prexy Carl Haverlin sharing the host post with Dr. Allan Nevins, Columbia U. prof who heads the Society of American Historians. Ben Grauer of NBC was one of the speakers.

Sixty historians, including six Pulitzer Prizewinners, are writing the series, pushed as "a coordinated effort on the part of broadcasters and historians to illuminate our national record and to restate to the greatest potential audience in radio history the story of America's origins and growth." Among cooperating organizations are the N.Y. and Wisconsin Historical Societies, Armed Forces Network, Fund for Adult Education and the Chicago Board of Education.

'If It's From Chi'

Continued from page 24

Walter Thompson agency are currently holding discussions on a repeat for next fall.

Another Chi entry dating back to 1948 is ABC-TV's "Super Circus" still going strong in its Sunday afternoon slot with two mid-west advertisers—Mars and Kellogg—aboard as regular-season bankrollers.

Likewise with NBC-TV's "Zoo Parade" which hit the web in 1950 and has been riding under the Quaker Oats banner ever since. DuMont is repped with "Down You Go" which was launched in 1951 and is slated to return in the fall after a summer hiatus starting next week.

It's also pointed out that for four years running Peabody awards have been bestowed on Chi shows—"KFO," "Zoo Parade," "Ding Dong School" and "Mr. Wizard."

CBS-Zenith

Continued from page 24

can be placed in CBS than Zenith in the operation of a tv station because it is "more wholeheartedly" in favor of the "present system" of broadcasting while Zenith has shown "disbelief" in the commercial feasibility of television by its interest in pay-tv.

When Rosenman offered this point of reliance, Wheeler took issue. "I don't know what you mean by the 'present system'," he said.

Columbia will also argue that Zenith has shown lack of confidence in television because it surrendered a construction permit it was granted in 1946.

Zenith will base its claims to preference over CBS largely on the grounds that its station would be under local ownership and have greater integration of operation with community interests.

Religioso Replacements

Summer pinchhitter for CBS-TV's mid-morning "Lamp Unto My Feet," mid-July to Aug. 29, will be "What Catholics Believe," a new religious segment. From Sept. 5 to 26 the slot will be taken by "Jewish Tercentenary."

"Look Up and Live," back-to-back with "Lamp," will be replaced by "Exploring God's Acre," slanted to kids.

San Francisco—Hamm Brewery signed for the pre-baseball "Dug-outs" spot on KPIX preceding the Seals and Oaks Saturday afternoon home games. Series will run June 19 through Sept. 11.

TVAB to Pick Slate Of Officers in July

The new Television Advertising Bureau is taking formal steps to iron out its two major problems at present. A committee to screen permanent key personnel for the outfit and one to recruit membership have just been organized.

Election of a permanent chairman and board of directors is slated for early July, and Richard A. Moore, TVAB's temporary chairman, would like to have as many of the nation's tele stations in tow as possible before then. The membership committee, helmed by Norm Gittleman of WJAR-TV, Providence, will have 20 members.

Roger W. Clipp has been chosen to chair the personnel selection committee. Clipp, of WFIL-TV, Philly, has five other station operators to help in selecting key employees.

According to Richard Doherty, consultant to the new organization for promotion of tele station sales, applications and recommendations for TVAB posts have been coming in heavily since the first major meeting held by the young group at the Chi NARTB conclave.

Decision's by Clipp's personal committee will be withheld, however, until the permanent board of directors is elected in July. At that time the board will have to give the final okay.

'Star Time' Shifts

"Star Time," the juvenile talent segment that's been a fixture for years on WNBT, N. Y., moves over sponsor and all to WABC-TV, the ABC Gotham flag starting next Saturday (19). Deal for the George Scheck package and Gerald O. Kaye sponsorship (N. Y. Crosley distrib.) was set via the Arnold Cohen agency.

Series, which stars Lenny Dale, will air in the 7 p.m. slot.

'TUNE' VICE 'FACE' AS THURS. CBS-TV ENTRY

Final resolution of NBC-TV's Monday night "make way for Caesar" problem has finally been resolved, with "Name That Tune" moving to CBS-TV in the fall to replace "Place the Face." Speidel, which has been sponsoring "Tune" all along, won't go with the show, having bought a third of Sid Caesar in the time, but another SSC&B client, Carter Products, is picking up "Tune" as a replacement for "Place the Face" Thursdays on CBS-TV.

Carter will sponsor "Tune" on an every-week basis at first, but is looking for an alternate sponsor. Toni, which presently alternates on "Face" with Carter, is bowing out of the picture entirely.

Ponce de Leon Ball Park Finds New Fountain of Youth

By SAM F. LUCCHESI

Atlanta, June 15.

Earl Mann, prez and owner of Atlanta Crackers, local entry in Southern Baseball Assn., has changed his plans about the future of his son, Oreon. Instead of a major league ballplayer, Mann hopes to convert the youngster into a guitar player.

Mann's change of plans for his heir stems from a combination of circumstances, involving attendance (or lack of it) at his ball orchard, televising of Crackers games and a recent experience with Webb Pierce, recorder of bucolic tunes.

Mann, groping about for ways to hypo his sagging boxoffice, booked Pierce, Kenny Lee and the Wandering Boys for a Sunday date at Ponce de Leon Park, Crackers' home field. (Tuesday and Friday night and Sunday afternoon Crackers home games are televised.) Mann carefully explained in his ads that while game would be seen on video, the hillbillies wouldn't.

Net result: 7,708 people paid their way into the park... largest crowd of the season. But, here's the rub. They weren't all baseball fans. At least two-thirds of them

were there to see and hear Pierce and his fellow entertainers do their stuff. That's when son Oreon's future was put in the balance.

"It looks like there's a great future in hillbilly music," Mann said after the game. "At least 3,000 of those people came out to the park to see and hear Webb Pierce. They came early. They had to ask where to buy tickets. They had to be shown how to get into the park. But, when Webb and his boys started beating the box and thumping the fiddle and singing those country tunes, the crowd knew what it was all about and had a great time."

"I wonder now why Eddie Mathews (ex-Cracker now starring with the Milwaukee Braves) is wasting his time hitting home runs for Milwaukee. All he needs is a guitar and a clothespin to clamp on his nose and he's got it made."

Pierce & Co., paid off handsomely for Mann. The rustics cost him a \$1,500 fee, but the "extra" 4,500 patrons they attracted made it well worthwhile.

Milwaukee—Gene Emerald has joined the WTMJ and WTMJ-TV staff to host the daily simulcast "Grenadiers" show.



What makes her blush?

The color camera can pick up the slightest change in an actress' complexion. But unless the radio relay and coaxial cable routes that carry this picture are specially equipped, her blush would never reach the nation's screens.

It is a big job to install new equipment, necessary for color transmission, along thousands of channel miles in the Bell System network. Personnel must also be trained in the new techniques of transmitting color signals.

But the work is well under way; with facilities now serving an increasing number of cities with color television.

The Bell System will keep pace with the industry's needs for color television networks.

Bell System technicians testing transmission of the color signal over radio relay facilities.



BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY RADIO AND TELEVISION TODAY AND TOMORROW

NATIONAL GOLF TOURNEY
With Ben Hogan, John Derr,
others
Producer-Director: Derr
25 Mins., Sat. 5 p.m.
LIFE MAGAZINE
CBS, from various places
(Young & Rubicam)

The second CBS stanza (12) on this season's National Golf Day tourney, in which amateurs and pros all over the country are out to beat champ Ben Hogan's score, was one of those strictly-for-golfers deals, but, if judging by the overwhelming numbers of participants and enthusiasts reported by the show, the assumed propensity of listening golfers should have made Life's sponsorship well worthwhile. Hogan, who's quite literate, clearly recapped his hole-by-hole playing earlier in the day at Baltusrol Golf Course, Springfield N. J. Frequent assists in the form of knowledgeable queries and added descriptions were made by the web's John Derr. Moreover in filling out the 25 minutes, cuts were made to Chicago, Washington and Los Angeles to see how local rounds in the big tournament were progressing.

Discovered by the way of L. A. remote is that the plethora of jokes about the celebrities' golf scores is no joke. The likes of Jack Carson, Harry Von Zell, Jack Benny, Dean Martin and Jerry Lewis, etc., are evidently tonight amateur golfers. Even if handicaps were omitted, their scores would make putters and drivers withdraw in envy. This pickup held the only appeal for non-golfers, despite Hogan's 18 in 25 being well-phrased and intelligent.

MIKE AND BUFF'S MAIL BAG
With Mike Wallace, Buff Cobb; announcer, Harry Kramer; George Fisher, Denise Darcel, Robert Ryan
Producer-director: Lou Melamed
15 Mins.; Mon.-Thru-Fri., 3:45 p.m.
Sustaining
CBS, from New York

Mike Wallace and Buff Cobb, the CBS husband-and-wife team who pop up on radio and tv from time to time, have an interesting quarter-hour airtel in "Mike and Buff's Mail Bag." Patently aimed at the housewife audience, the show labels itself as a "daily journal of discussion" of topics mailed in from listeners. Writer of the letter selected, incidentally, is awarded a Witt-nauer watch.

Kicked around on Friday's (11) session was "should husbands and wives have separate vacations?" Miss Cobb and guest Denise Darcel were opposed to such an arrangement principally as the French actress put it: "What can a woman do alone?" Wallace, who thought separate vacations a swell idea, suggested a gigolo service to overcome femme loneliness.

Despite the relatively short time allotment, the tape recorded "Mail Bag" manages to insert Hollywood commentator George Fisher with some chatter re stars' vacations. For the personal touch he brought in Robert Ryan who described how he coped with a growing family. On the whole, "Bag" holds a breezy conversational format that appears too well suited for warm weather listening.

Gibb.

FLORIDA CALLING
With Tom Moore, Shelby Davis, Ray Evans, others
Producer: Moore
Director: Bill Garter
25 Mins., Mon.-Thru-Fri., 11 a.m.
Mutual, from Winterhaven, Fla.
Tom Moore, who six years or so ago emceed "Ladies Fair" via Mutual, is back on the web with another stanza for the housefrau. "Florida Calling," to be picked up by sponsor the Florida Citrus Commission on July 5 for a 52-week ride, was, in first session (14), a moderately successful daytime variety show. Moore made it clear that this was a one-big-happy-family affair, and he and his sidekicks acted accordingly—relaxed, modestly and friendly—almost to the point of being too much so. But if Moore is as easy-going as he appears, the edginess will eventually wear off, and the gang can be genuinely at ease.

"Calling," to be aired daily from the 2,000-seat Nora Mayo Auditorium in Winterhaven, Fla., supplied a number of advance plugs for the Citrus Commission, starting first with just mention of oranges until Moore worked up nerve to mention the upcoming underwriter by name. Other plugs were thrown in for Florida generally.

Music on the 25-minute stanza was listenable, what with tenor Ray Evans, who just anked the Navy and thrush Shelby Davis piping current faves. While neither Miss Davis nor Evans has exceptionally well-equipped lungs, they both have a healthy corner on know-how. Intermittently, an as yet unnamed instrumental quartet banished out other tunes, including "By By Blues" and "Twelfth Street Rag," and Moore capped the day off with a surprisingly well-rendered "Sweet Adeline," with the orch joining in vocally.

Florida Citrus has in "Florida Calling" a strip which is banking time—proves a format—small talk mixed with some diverting music.

CARMEN ABEL SHOW
With David Niles, Celeste Kones
Director: Lawrence Cohen
15 Mins.; Wed., 9:30 p.m.
WEVD, New York

Lyric soprano Carmen Abel chirps an excellent 15 minutes Wednesdays via WEVD, N. Y. Format is a simple one: four songs with brief cross-chatter by Miss Abel and David Niles interspersed. But it's the quality of the singer's voice that makes this stanza a rater.

Miss Abel has made a number of concert appearances, and she's an Arthur Godfrey "Talent Scout" winner. On session heard (9), she pumped out "Falling in Love With Love," Massenet aria, "Granada" and "Lords Prayer," all wisely chosen tunes. She manifested range and feeling in each, and her diction was solid. Her voice had an extremely pure makeup.

Perhaps the only weak place in the evening was Niles' pointed mention of Miss Abel's long-time blindness, though probably designed to gain sympathy for her. It would be best to ignore her affliction entirely since the merit of this young thrush's voice are enough to gain her a list of devotees.

D-DAY, TEN YEARS AFTER
Producer-writer: Jim Caldwell
30 Mins., Sun. (6) 5:30 p.m.
EWALD DISTRIBUTING CO.
WAVE, Louisville

In marking the 10th anniversary of D-Day, the date on which, in 1944, the Allies invaded Normandy to begin the campaign which crushed Nazi Germany less than a year later, WAVE commemorated the date by airing a specially prepared program, compiled and edited by Jim Caldwell, and which was sponsored for the one-time shot by a local distributor of electronic equipment.

Show included much interesting material from the files: the actual bulletin put on the air by NBC and recorded by WAVE announcing the invasion as monitored from the German overseas radio, and later officially confirmed by the Allied High Command. Also included were a number of actual eyewitness battle accounts on D-Day, by correspondents on paratroop missions, aboard naval gunfire-support vessels, aboard ships under air attack, and on the landing beaches.

Among the actual D-Day recordings were the announcements by Gen. Eisenhower, the airing by King George VI, and the prayer of President Roosevelt. Concluding portion of the show consisted of firsthand experiences of some Louisville GIs and pilots in the campaigns—following VE Day Show ended with a prayer on VE Day by the Rev. Charles Clinegan, then Episcopal Bishop of Kentucky. Show was backgrounded musically by the D-Day movement from the "Victory at Sea" score.

Good presentation of recordings culled from the library and highlighting great moments in the nation's life.

Wied.

BEST OF ALL
With Robert Merrill, Elizabeth Doubleday, Skitch Henderson
orch
Producer: George Yontas
30 Mins.; Mon., 8:30 p.m.
NBC, from New York

Taking over for "Voice of Firestone," which has moved to ABC, "Best of All" continues in the smooth musical pattern of its predecessor. Opener, Monday (14), was a tuneful session built around rhythmic Vincent Youmans tempos. Numbers were neatly instrumentalized by the Skitch Henderson orch, with Robert Merrill and Elizabeth Doubleday hitting home in the lyric department.

Series, which will be extended an additional 30 minutes as of the June 28 broadcast, will concentrate each week on the output of individual operetta and musical comedy composers. Initialer showcased a flavorome lineup of w.k. numbers culled from Youmans' legit and film scores. Spotted in the instrumental vein were "Drums in My Heart," "Tea for Two" and "Carrioca."

Vocal deliveries included "Through the Years," "Great Day" and "Without a Song" by Merrill and "Time on My Hands" and "More Than You Know" by Miss Doubleday.

Jess.

THE COBBES
With William Demarest, Hope Emerson, others
Writer-Producer: Henry Garson
30 Mins., Sun., 9 p.m.
Sustaining
CBS, from H'wood

This cornfed comedy klatch replaces "Hallmark Hall of Fame" on CBS for the summer. It might more aptly be titled "Cobb's Hall of Hogs," since the starring William Demarest and Hope Emerson, as Mr. and Mrs. Cobb, seem to be engaged in pig-breeding or some such with a Coast locale. In an extremely long half-hour, it strains valiantly for its laughs, telegraphing most of the punchlines based on the usual makebelieve version of husband-and-wife relationship.

With no pretense at sophistication, even so it's unpolished and awkward in its designated "humile folk" groove and didn't have a legitimate new laugh or situation in it at the preem that's worth the mention. Strictly a one-watt attempt to fill a hiatus.

Trau.

Phil Alampi To WOR

Phil Alampi, who's been with WABC and WABC-TV for the past eight years as farm broadcaster, has moved his radio activities to another N. Y. outlet, WOR.

Later station has arranged three shows of varying lengths and times of week for the former prexy of the National Assn. of Radio Farm Directors.

Des Moines—James McGovern, news director and newscaster for KGTV, Des Moines, has resigned, effective immediately. No announcement made of future plans.

From the Production Centres

Continued from page 24

nooga for a vacation . . . Harold Stark, of WKJF-TV, and his wife celebrated their 16th wedding anni, and Jack DeHaven, WWSW salesman, and his wife their second . . . Harold Lund, general manager of WDTV, in New York on DuMont business, and also to see Marclano-Charles scrap.

IN CLEVELAND . . .

While Tom O'Connell is on vacation, Harry Linge helps George Condon put out the Plain Dealer radio-tv section . . . WXEL's Boyd Heath and Bruce Stauderman operating tv schools . . . WEWS' Dorothy Fuldheim in Europe junket . . . WNBK's Maggi Byrne to Princeton to see son, Earl, graduate with high honors . . . Pat O'Day, Boston, subbing for Jackie Lynn on WTAM Bandwagon while Lynn takes Chicago hiatus . . . Also Chi bound, George Cyr, WNBK operations supervisor . . . Bill Boehm back from New York to do solo on WHK's "Romantic Strings" and appear in Musicarnival . . . R. A. Gall picked up WXEL 30-minute Sunday "Cheerful House" tab featuring home-life . . . WGAR's Tom Armstrong and WHK's Bill Gordon, getting Cleveland Auto Dealers' citation for safety plugs . . . Mort Fleischmann adding WTAM summer production task to chores.

IN BOSTON . . .

WBZ-TV's third in its "This Is Your City" series of films, dealing with the deplorable traffic conditions in Massachusetts, has been made available to school and civic groups. The first in the series, "These Are Your Children," was awarded the Alfred I duPont Award last year, and the second, on fire prevention, won the "Gold Medal Award" of the National Board of Fire Underwriters . . . WORL deejay Norm Prescott skied to Los Angeles for a 10-day vacation . . . William D. Walsh has joined the WEEL sales force . . . Mt. Washington TV Inc., operators of WMTW-TV has opened a Hub office at 462 Boylston St. . . Don Kingsley, formerly at WCRB, has joined the announcing staff of WHDH . . . WBMS is completing plans to rent the Fine Arts Theatre, located in the State Theatre building in uptown Hub, to stage live audience participation shows . . . Deejay Ken Wayne has anked WHIL and has taken over Ed Penney's two-hour morning stint on WTAO. Penney is now handling the afternoon platter show exclusively.

IN CINCINNATI . . .

Many newcomers among the 40-odd WLW-T "Midwestern Hayride" hillbillies for the Milton Berle summer replacement on the NBC tv net (first half-hour, that is) . . . Wendy Barrie will vacation in August and return to her Monday-through-Friday chores on her Cincy-Dayton-Columbus, O., webbing, said U. A. Latham, WKRC-TV manager, in spiking the rumor that Miss Barrie will exit from these parts . . . Sherwood R. Gordon, WSAI chief, appointed Weed & Co. as national sales rep and announced that station will up its rates Aug. 1 . . . Army-McCarthy hearing raised a rhubarb between John T. Murphy, WLW-TV high man, and Mortimer C. Watters, WCPO-TV general manager, over divided scheduling of telecasts originated by their network linkings.

Peaches & Cream For ABC-TV

Continued from page 25

made the extra difference. It's recalled that he did the same thing last year, personally setting the sponsorship deals with American Tobacco on Danny Thomas and Bolger.

Stemming out of the new pattern have come other decisions. NCAA football will be sold on a multi-sponsor regional basis, with enough lively sponsor interest to make such a sales plan feasible. A live one-hour dramatic show will probably originate from the Coast to fill the Thursday 8 to 9 segment. Wednesday night wrestling from Chicago will either be dropped or moved. "The Mask" returns to Sunday 8-9. All these changes, however, are supplementary to the web's moves to strengthen its weekend programming, where its big bid for supremacy lies, particularly for Tuesday, Wednesday and Friday nights.

Fall Schedule

The fall lineup, day-by-day, as it now stands:

Sunday: Pro football from Chicago in the afternoon, on a co-op basis; "You Asked for It" (Skippy Peanut Butter) at 7; "Pepsi-Cola Playhouse" (Pepsi) at 7:30; "The Mask" (sustaining), 8 to 9; Walter Winchell (Gruen and American Safety Razor) at 9; Martha Wright (Packard), 9:15; "Dr. I. Q." (Hazel Bishop) at 9:30; "Break the Bank" (Dodge), 10.

Monday: "Jamie" (Duffy-Mott, alt. wks.) at 7:30; "Sky King" (Derby) at 8; "Voice of Firestone" simulcast at 8:30; "Junior Press Conference" (sustaining) at 9; Eastern Parkway Arena fights (co-op), 9:30-11.

Tuesday: "Cavalcade of America" (DuPont) at 7:30; 8 to 8:30 open; "20 Questions" (Florida Citrus), 8:30; Danny Thomas show (Pall Mall & Dodge), 9; alternating "U. S. Steel Hour" and "Elgin Hour" from 9:30 to 10:30; "Name's the Same" (Swanson & Chicken of the Sea Tuna) at 10:30.

Wednesday: "Disneyland" (Nash-Kelvinator, American Dairy, Derby), 7:30 to 8:30; Stu Erwin (Ches-terfield), 8:30; "T-Men in Action" (sustaining), 9, with 9:30 on still open.

Thursday: "Lone Ranger" (General Mills), 7:30; dramatic show from Coast (sustaining), 8 to 9; 9

still open, though "Talent Patrol" may stay in; Kraft Theatre, 8:30 to 10:30.

Friday: "Artful Miss Dodger" (General Mills) 7:30; "Ozzie & Harriet" (Hotpoint & Lambert), 8; Ray Bolger (Lehn & Fink), 8:30; "Dollar a Second" (Mogen David, 9; 9:30 on open.

Saturday: "Smilin' Ed McConnell (Brown Shoes), 10:30 a.m.; "Space Patrol" (Ralston & Nestle), 11 a.m.; NCAA Football (regional) in the afternoon; open till 8 p.m., with three-city pickups of dance bands from 8 to 9; "Saturday Night Fights (Bayuk), 9 to 10; "Stork Club" (sustaining), 10.



Eileen BARTON

LATEST CORAL RELEASE

SWAY

B/W

WHEN MAMA CALLS

Dir.: William Morris Agency

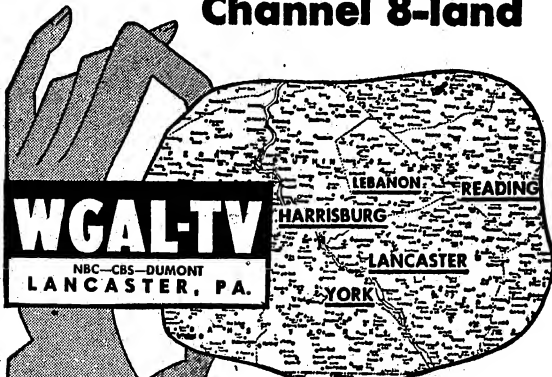


GOLATE COMEDY HOUR

Sundays

Mgt.: William Morris Agency

to increase sales
profitably...economically reach
Channel 8-land



WGAL-TV
NBC-CBS-DUMONT
LANCASTER, PA.

Represented by
MEEKER TV, Inc.
NEW YORK LOS ANGELES
CHICAGO SAN FRANCISCO

Steinman Station
Clair McCollough
President

KMBC-WHB Shuffles

Continued from page 26

ing as chairman of a new Programming Board and directly responsible for sales, advertising, promotion and programming. Schilling will continue to handle personnel and operations. Higgins' role includes new emphasis on both local and national sales.

New outfit's policies will be to maintain the broadcasting properties as the key operations they have been for years under the Arthur Church banner. The aim is to exercise the stewardship of these stations, both KMBC-TV being basic CBS affiliates, to even greater stature if possible, Don Davis said.

Moving day is Tuesday (15) when the bevy of WHB officials and personnel join with those of the former Midland Broadcasting Co. staff, most of whom continue with the new operation. There will be some sifting of personnel, as is inevitable in such a merger, but largely the personnel policy is to eliminate duplications such as were necessary under the split-channel operation.

Moot point of the entire deal of nearly \$3,000,000 involved is the possession of Channel 9, formerly divided between the two stations. For this Cook Paint paid out about \$2,800,000. Purchase price of the Midland Broadcasting properties was listed at \$1,750,000. In addition there is a mortgage of \$500,000 on the building occupied by KMBC stations and assumed by the new owners, and a sum of \$250,000 paid for preferred stock owned by Mr. and Mrs. Arthur Church. A sum of \$250,000, in 10 annual installments, also is guaranteed to Arthur Church or to Mrs. Church, for an agreement not to participate in radio or television here. Sundries run the deal to nearly the overall figure.

Story in Takeover

On the income side Cook Paint gets \$400,000 for the WHB Broadcasting Co., which it sold to the Storz Brewing Co. of Omaha, and the net expenditure in acquiring one of the country's top stations thus is \$2,400,000.

Storz firm is the Mid-Continent Broadcasting Co., of Omaha which also owns radio properties in Omaha and New Orleans. Storz is due in here today (Tues.) to begin operation of WHB. A move of the station from its longtime quarters in the Scarritt Building to the more deluxe quarters in Hotel Pickwick, vacated a few months ago when KCTY (UHF Channel 25) was closed down is said to be all but wrapped up.

Veteran radio official Dick Smith moves over from WHB to become program director at KMBC. Mori Greiner moves over from WHB-TV to become program director of KMBC-TV, and a similar move is made by Ken Greenwood who will be assistant program director of tv. These men along with Schilling, Higgins and Davis will comprise the program board set up in the new operation.

The merger will see the usual setup of Larry Ray, longtime WHB sports man, covering baseball play-by-play of the Kansas City Blues on WHB and handling other sports shows on KMBC-TV. The baseball contract, a \$70,000 package with Muehlebach Brewing Co. on the line for half of the amount, goes to the Storz firm and includes Ray's services. The new policy at KMBC-TV, however, is to continue with personalities previously established as much as possible, and Ray is included in that category. His basic contract is with the Cook Paint and Varnish Co.

On the technical side Henry Goldenberg, associated with John Schilling for 32 years, will be chief engineer in charge of both radio and television. Ray Moler and Ken Krahl of the former KMBC technical staff will continue with the new firm.

Cook Paint entered broadcasting in 1930 when it bought WHB (then daytime only) from the Sweeney Automotive School. WHB joined Mutual in 1935 and became full time in 1948. WHB-TV and KMBC-TV began sharing Channel 9 last August. The WHB-TV operations are abandoned under this new arrangement.

In addition to the broadcasting

properties, the Cook group acquires a theatre seating 2,600 persons in the KMBC building, and the KMBC Artists Bureau, which has long circulated the Arthur Church stable of hillbillies throughout the Kansas City trade territory. The artists bureau is to continue under direction of Jimmy McConnell who has held the helm for many years.

Standard's 'Shorty-Tunes' In Return to Production

Chicago, June 15.

Standard Radio Transcription Service, which for the past 18 months has been selling its library service on an outright purchase basis, is going back into production of new disks. Tagged "Shorty-Tunes," Standard will issue 20 numbers monthly, each tune running a minute and a half. Tunes will be issued on two 12-inch hi fi disks, with music spiraled for continuous play.

Lawrence Welk orch and Janice Luce combo will be used. Milt Blink, Standard prez, said over 130 Standard Library owners have already signed for the service, which is on a "very low cost basis" with 60-day cancellation provisions.

WLIB at Peak Status On Negro-Slanted Shows; 68 1/2 Hours a Week

Though WLIB, N. Y., always increases the amount of programming during the summer in the specialized market fields, the current upbeat on Negro radio programming there is the highest in the station's history. As a matter of fact, the present 68 1/2 hours of Negro showtime weekly at the outlet ranks very favorably with any other N. Y. station's specialized programming in one area.

The New high in Negro programming is due largely to WLIB's new transmitter. Coverage and audibility have improved by over 50%, according to station reports. Subsequently room was seen for more detailed coverage to the colored populace. Incidentally, since March 1, a few days after the new stick was installed closer to Harlem, the area where N. Y.'s Negroes are strongest, the station picked up 11 national accounts it never had before.

The expanded Negro bloc got under way couple weeks ago. The 68 1/2 hours amount to better than a third more hours than the next Negro market station. Previous high at WLIB was around 56 hours a week. Before the summer upbeat WLIB carried 48 hours a week in Negro casings.

Live 30-Min. TV Shows Vanish

Continued from page 23

ceding "Fireside Theatre" (film) audience.

WEDNESDAY

This is the night that, perhaps more than any other, demonstrates that you gotta have a gimmick or a panel device as a half-hour live entry to survive, as witness "This Is Your Life" on NBC, and the brace of CBS entries, "Strike It Rich" and "I've Got a Secret," although Colgate may replace the former. Otherwise, it took a couple of filmed situation comedies, "I Married Joan" and "My Little Margie," to make the initial dent in the 60-minute "Godfrey & Friends."

THURSDAY

Probably the most turbulent night of them all, "Lux Video Theatre" on CBS was scratched as a half-hour live drama entry for a full hour expansion on NBC. Philip Morris' "Public Defender" on the same web is very iffy, while the two survivors, "Meet Mr. McNulty" and "Four Star Playhouse," are on film. Network is installing a live 60-minute show in the 8:30-9:30 period for Chrysler (three melodramas, one musical per month). On NBC, the filmed shows are the hot ones (Groucho Marx, "Dragnet," "Ford Theatre"), while the live "Martin Kane" was

dumped and "Justic" is questionable as a fall entry.

FRIDAY

CBS has a successful half-hour live entry in "Mama" but the filmed "Ozzie & Harriet" on ABC-TV gives it a run for its money. The live "Irma" has been cancelled in favor of the filmed "Lincup." The three back-to-back status quo shows, "Topper," "Playhouse of Stars" and "Our Miss Brooks," are all on film. On NBC only the live 30-minuters ran into trouble... Dave Garraway and "Campbell TV Soundstage," "Life of Riley" is the hot one and that's on film, as is "Big Story."

SATURDAY

This is one of the few exceptions, with live predominating both in half-hour and hour form, for the audiences like 'em funny that night. Nonetheless, the Mickey Rooney vidfilm series goes into the NBC at 8 period to bolster the web lineup.

Keystone of the ABC-TV program operation are the click half-hour vidfilm shows (Danny Thomas, Ray Bolger, etc.).

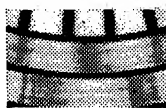
Des Moines—Changes in the operation of two radio stations in Des Moines has been announced. They are KWDM and KIOA.

New! Zenith Super-phonics Phonographs bring you brilliant High Fidelity

With this announcement of our new Super-phonics, Zenith takes one more step toward perfection in High Fidelity for the home. We pride ourselves that Zenith's High Fidelity brings a new realism to music... over and above all other commercial "High Fidelity" systems. We can make the statement for the reasons you see on the right, and below.

Of course, the final authority for the excellence of any High Fidelity is your own two ears. Which is why we most cordially invite you to bring your favorite LP record into your Zenith dealer's... and hear it come to life for the first time.

YOU CANNOT HAVE HIGH FIDELITY EXCEPT BY CHANCE WITHOUT THESE TWO ZENITH EXCLUSIVES:



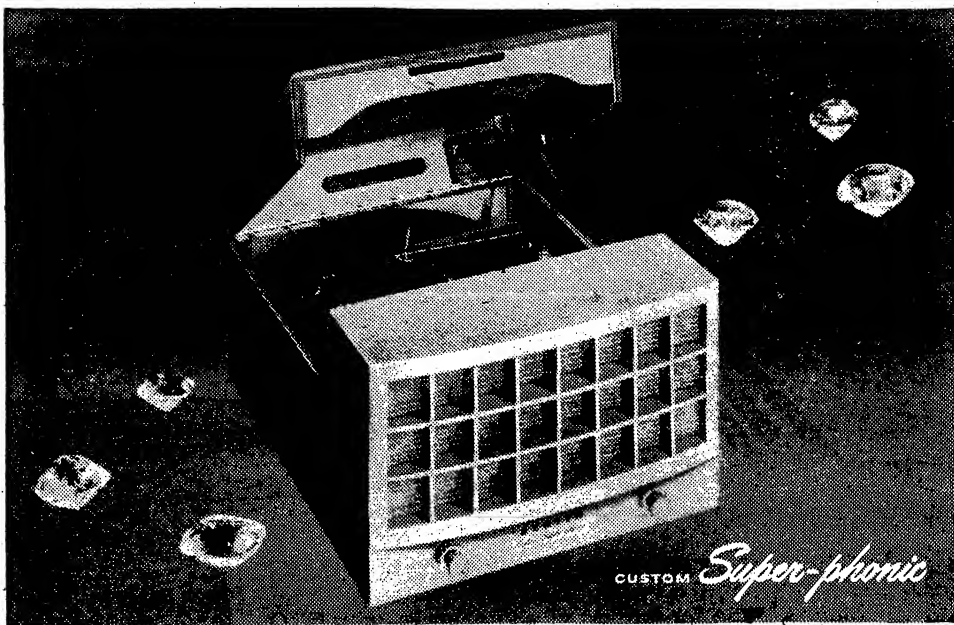
1. Speedometer (Stroboscope)

Zenith's amazing Stroboscope is your infallible turntable speedometer. When the moving light becomes a dot, the record is being played at exact recorded speed. No phonograph without such microscopic measurement of turntable speed can give High Fidelity, except by chance!



2. Speed Regulator (10-85 RPM)

The fully variable Zenith speed regulator lets you make any needed adjustment in record speed. It's as necessary to perfect speed as the regulator on a fine watch. Zenith plays at any and all speeds from 10 to 85 RPM... including 78, 33 1/3, 45 and 16 2/3 RPM, the new "talking book" speed.



The model illustrated is the Custom Super-phonics in blonde, \$159.95*. In mahogany, \$149.95*. The Super-phonics is available in blue pyroloxin finish, \$129.95*, or blonde, \$139.95*.

PRECISION TURNTABLE SPEED IS JUST THE START OF ZENITH HIGH FIDELITY:

Dual speakers (7 1/2" woofer for bass and separate tweeter for treble) are built by Zenith to assure accurate reproduction of all sounds within the range of the human ear, at normal listening levels.

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Sound-sealed cabinet of heavy wood converts entire phonograph into sound chamber (necessary for true High Fidelity reproduction).

New barium titanate pickup with feather-light Cobra® tone arm. Two changeable cartridges (1 mil and 2 mil stylus) for playing standard and LP records. Frequency range from 25 to 20,000 cycles per second.

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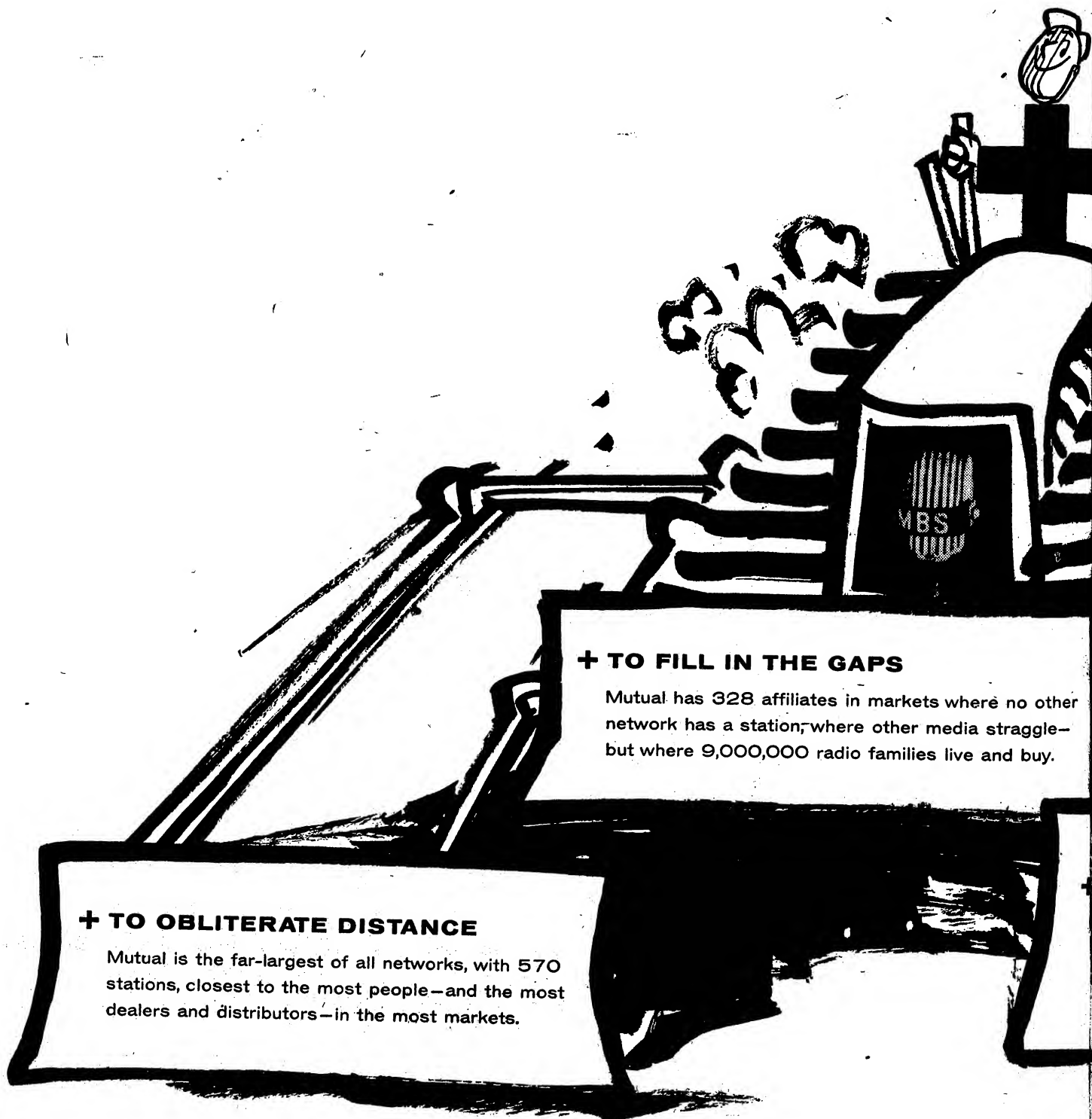


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WAY TO
SALES WITH
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+ TO FILL IN THE GAPS

Mutual has 328 affiliates in markets where no other network has a station, where other media straggle—but where 9,000,000 radio families live and buy.

+ TO OBLITERATE DISTANCE

Mutual is the far-largest of all networks, with 570 stations, closest to the most people—and the most dealers and distributors—in the most markets.

MUTUAL BROADCASTING SYSTEM..

There's no obstacle between you and 48-state sales that network radio can't smooth out best—and no network can smooth your way to sales with earthier advantages than Mutual's. Examine the four special plusses shown here...Mister PLUS at the controls.



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Mutual's unique combination of programs and stations draws more out-of-home audience than other networks — and in-home audiences that all media miss.

TO COVER THE GROUND

Mutual has engineered new ways to use radio for maximum flexibility and multiple impact—"Top Ten"-size audiences regularly delivered at rockbottom cost.

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Television Chatter

New York

There's a possibility J. Fred Muggs will wind up in N. Y. to Europe this summer. . . CBS "toasted" Ed Sullivan at the River Club yesterday (Tues.) on his sixth anniversary as confederator on "Town." U. S. Tobacco shelling out \$500 for its "Home" and "Today" NBC-TV participations following sponsor's forced exit from its "Martin Kane" series. . . Rudd Lowry on CBS-TV's "You Are There" Sunday (13). John Capis joined Screen Gems as a writer-director in the east. He'll work under exec producer Ben Ehrenberg. . . Transfilm v.p. Bill Burnham competing in the Bermuda Race, sailing event that starts from Newport Saturday (19). . . Lew Breyer, formerly with Universal Pictures exchange in Milwaukee, joined Ziv Television as an account exec there. . . Cy Kaplan former sales chief for General Teleradio in Hartford, joined TPA as a N. Y. account exec. . . TPA board chairman Ed Small in for huddles with prexy Milt Gordon and exec v.p. Michael Sillerman. . . Minot TV prexy Charles Amory leaves for European production talks next week. . . Stu Reynolds in from Coast on agency talks. . . Jack Denove ditto.

Walter O'Keefe, who starts subbing for Herb Shriner on "Two for the Money" July 3, plans to Chicago the week before to take over the "Breakfast Club" simulcast for vacationing Don McNeill June 23 through July 2. . . Richard Merswell into the second lead on "Suspense" June 22. . . Hubert Wilke 2d, former radio-TV director at Roy S. Durstine, joined Howell-Rogin Studios as exec producer for Celomatic, the firm's new animating projector device. . . Donald Buka into NBC-TV's "Three Steps to Heaven" three days this week. . . Jan Merlin, costar of "Tom Corbett, Space Cadet" for the past three years, leaves the show this week to make his debut in Universal's "Five Bridges to Cross." . . The Robert Montgomerys off to Europe Friday (11) on the United States.

Allen Reisner to direct three CBS-TV "Studio One Summer Theatre" outings, "Fandango At War Bonnet" (June 21), "Guest At The Embassy" (July 12) and the third undetermined date. . . "Suspense" producer Martin Mamulis and actress-wife Katharine Bard off for European vacation after June 22, with auto tour of Italy and France on agenda. . . General Mills renewed "Barker Bill's Cartoon Show" on CBS-TV. Borden's dittod "Justice" on NBC-TV, through Sept. 30. Warren Ketter, Dave Garraway's aide for five years, returns to his native Chi. D. G.'s hometown after June 25 exit of Garraway's NBC-TV Friday nighter. Plans not set, but some talk that Ketter may work with W. Biggie Levin, Garraway's manager, in the Windy City.

Ted Nathanson tapped as producer-director of WNBC's Tex & Jinx show. . . Kenneth Banghart returned from Hawaii with unique native cookbook he turned over to Josie McCarthy for her tv culinary

session. . . Patsy Campbell cast for CBS-TV "Mama" and Treva Frazer for NBC-TV "Big Story" (18). . . Byron R. Kelley, ex-director of CBS-TV's "Woman With a Past," to stage two plays in Westinghouse "Studio One" summer series, Mel Goldberg's "Screwball" and Elia-beth Hart's "Home Again, Home Again." Milton M. Schwartz joined WNBC-TV as presentation writer in ad-promotion dept. . . Ursula Halloran Associates has grabbed off Reynolds Metals account.

"One Tenth of a Nation," documentary series on accomplishments of American Negroes, slated to start on WPIX under sponsorship of Royal Crown Hairdressing. . . DuMont's Don Russell planes to Detroit July 19 to emcee annual Fisher Body Awards show.

Chicago

Chi NBC-TV sales chief Ed Hitz sitting in as a panel member at the ANA regional meet here today (Wed.). . . Irene Kelly has exited her production berth at WBBM-TV.

Charles Standard this week shifts from the Chi NBC-TV sales office to the New York selling shop. . . After being slowed for several weeks by bad weather, WBBK last week finally got its new antenna atop the Civic Opera Bldg. in operation. . . With Tony Weitzel's hour interview show cancelled, WNBC is filling the 11 p.m. Monday night period with a series of readings by Ken Nordine. . . Stan Vainrib new veep in charge of production planning and sales at Atlas Films.

Commonwealth Edison's "Petticoat Party" daytime closed up shop Friday (11). . . Tom Dugan's nightly gab session on WBBK adds Monday nights for a full cross-the-boarder. The Monday night "Guest House" presided over by Fran Allison is being dropped next week with Duggan taking over the 11-11:30 p.m. slice and Danny O'Neil hosting the last half hour. . . Dorsey Connors treks to Milwaukee tomorrow (Thurs.) to do the chatter on the roving NBC-TV color unit's pickups for "Home."

John McPartlin has exited the Chi sales staff of Motion Pictures for TV. General Cigar has taken over the Friday night segments of Norm Barry's WNBQ sports show. . . NBC-TV's Dr. Thomas Coffin and Bob McFadyen hosted the Chi showing of the web's new "Daytime Profile" yesterday (Tues.). . . Burton-Dixie Corp. has bought the Gross-Krasne "Lone Wolf" vidpix series for a Thursday night berth on WGN-TV.

DuMont

Continued from page 22

Testimony was given the Potter subcommittee on May 20 by Dr. DuMont; Dr. T. T. Goldsmith, Lab veep; and Ted Bergmann, prexy of the web, which pointed to the inequities of the UHF allocation plan. DuMont got into the U fight back in '49 with a suggested allocation plan of its own.

Of the costly plant operation, Dr. DuMont's letter to Congressmen said: "We started plans for these facilities in 1950. Construction started in 1951, and we have invested \$5,000,000 with expectations that there would be opportunity to use them for purposes for which they're being dedicated. Under present conditions, however, brought about by the ill-advised use of the radio spectrum, monopolies in television broadcasting and the distribution of the products of industry are being developed."

Actually the Tele-Centre has been in use for several months, but the recent announcements of entry into tint by both the Labs and the web gave impetus to the formal opening. The plant is presently being equipped for multichrome transmission and the Labs are soon to mass-produce 19-inch color sets.

The Tele-Centre building in the East 60s of Manhattan was formerly an opera house, built in the 1890s. DuMont gutted the interior completely to make room for the 2,500,000 feet now devoted to tv. Five studios are included in the structure as well as office space for engineering, program and production personnel, film vaults, rehearsal rooms, prop storage space, etc.

There were a lot of hands involved in devising and carrying out the formal opening of the DuMont Tele-Centre opening. Public relations team of Jo Dine and Allen Kalmus, along with web prexy Ted Bergmann, laid out the original

plans for the event. General manager Jack Bashem, in probably the most exhausting job of all, coordinated the Bergmann-Dine-Kalmus operation (which, by the way, was the flack outfit's first big promotion for the web).

Half-hour network tele show, introducing the building, was produced by program chieftain Jim Caddigan, and the later color closed-circuit color show, the web's first for a large audience, was handled mutually by Bob Cavanaugh from the DuMont Labs and Rod Chipp, web engineering chief.

Ed Lamb

Continued from page 22

to enter into any deal with the Commission," he said.

This assertion came after Brown entered an "offer of proof" that if Lamb were permitted to testify regarding his visits to the Commission he would relate that Chairman Rosel Hyde told him that Comr. John C. Doerfer was determined to initiate the proceeding and that he (Hyde) was powerless to prevent it. Brown said further that Lamb went to see Doerfer and that Doerfer told Lamb, a substantial contributor to the Democratic party, that "it would be better if you were still a Republican." Lamb had said he told Doerfer he was once a Republican.

Brown declared that "this business of throwing mud on a fellow's family is a disgrace." The FCC has set the case down for hearing, he said, but it doesn't say how long the proceedings will go on. "Cases have dragged for five to seven years," he argued. "They won't tell us what witnesses they will have. In this kind of proceeding they can bring in a parade of ex-Communists."

Judge Tamm interrupted "I don't think it's necessary to anticipate the testimony."

FCC general counsel Warren Baker, in defending the Commission's right to inquire into an applicant's qualifications, told Judge Tamm that "unless this court is prepared to believe the FCC is absolutely lying" that it has evidence against Lamb, "there will have to be a hearing some place and that place is the FCC."

In rebuttal, Brown thundered, "I say they're lying if they say they have evidence that Ed Lamb is a Communist."

After listening to Judge Tamm's ruling, Brown served notice that Lamb will appeal to the U.S. Court of Appeals. He told newsmen he may carry the case to the Supreme Court.

Ampli-Vision Preems

Closed-Circuit Hotel TV At Park Sheraton, N.Y.

First hotel-originated telecast for its own closed-circuit system was launched this week at the Park Sheraton, N. Y. during the convention and show of the National Community Television Assn. Ampli-Vision, an International Telemeter subsid, staged the closed-circuit programming in conjunction with the hotel, like the rest of the Sheraton chain, which has already wired its rooms for closed-circuit pickups.

Hotel origination was made possible via use of the vidicon camera, a tiny portable job which together with its chain and amplifying system costs little more than \$7,500. Single camera-picked up programming from a studio space of 10x14' at Telemeter's display booth in the hotel. Daytime programming from the spot consisted of a telephone message service piped into the rooms, with names of those being called displayed on the screen, and an operator being shown when they call.

Other programming consisted of a series of Pafamont (half-owner of Telemeter) cartoons and shorts shown Monday night (14) and a breakfast gab session yesterday (Tues.) among the officers of the association on the future of closed-circuit tv.

Ampli-Vision is pitching such hotel-originated systems for hotel use for such purposes as having chefs describe the daily menus; putting "where to go" information in the form of film instead of magazines and pamphlets; picking up convention talks and lectures for transmission to rooms for those delegates who'd rather stay in than attend in person; piping in the hotel's nitery shows.

Inside Stuff—Radio-TV

The fourth Sylvania Television Awards, to be presented at a dinner in New York on November 30, will have several judges who are new to the committee. Among them are Ethel Barrymore and George Sidney, prexy of Screen Directors Guild, with Deems Taylor again serving as chairman. Others serving for the first time are Dr. Frank Bradley, prexy-elect of American Hospital Assn.; Mrs. Theodore S. Chapman, head of General Federation of Women's Clubs, and C. B. Larrabee, publisher of Printer's Ink. Those who have been judges in the past and who are again on the roster are: Dean Kenneth Bartlett, director of Radio-TV Center of Syracuse U.; Dorothy Draper, designer-decorator; James A. Farley; Mrs. John E. Hayes, ex-prexy, National Congress of Parents and Teachers; Dr. Robert L. Johnson, prexy of Temple U.; Judge Samuel S. Leibowitz; Raymond Loewy, industrial designer; Walter F. O'Malley, prexy of Brooklyn Dodgers, and Oscar Serlin, Broadway producer.

RCA board chairman David Sarnoff last Saturday (12), received an honorary degree of Doctor of Laws and delivered an address during the commencement exercises at the U. of Southern California. RCA embodied the speech in a 17-page printed booklet a cogent excerpt from which follows: "In comparison with 1954, man at the beginning of the present century was deaf, dumb and earthbound. He could not speak, hear, or see beyond the horizon, or navigate through the air. Since then, radio has extended our sense of hearing and carried our voice clear around the globe. Radar has plucked echoes from the moon. Television has projected our sense of sight across continents and soon it will span the oceans as well. Only recently the glorious panoply of full color has been added to this extended vision. . . To understand the world you inherit, you should consider not only the number of these changes, but their tempo—the unexampled speed with which they came."

The last major manufacturing holdout on competitively-priced television sets, the DuMont Labs, finally hit the scene with a \$20 loppoff from its previous low price. A line of 12 receivers ranging from \$179.95 to \$199.95 (the old low) were shown distributors yesterday (Tues.) in New York. Using only wood and no metal or plastic cabinets, DuMont offered a 17-inch-table model as the lowest-priced product.

Use of dramatic anthology vidpix series for daytime stripping apparently dates back several months, according to reports from stations. KTTV in Hollywood has been using the pix on a two-a-day basis in the 12-45-2 slot with profitable results, and WFIL-TV in Philadelphia has been pitching "Racket Squad" to the hausfrau weekday afternoons, repeating it late at night. Also, WPIX in New York has stripped half-hour telepix in early afternoon time, hitting the housewives with title, "Petticoat Theatre."

"Selling and Promoting Radio and Television," first book by Jacob A. Evans, NBC's director of advertising and promotion, will be published June 28 (at \$5.95) by Printers Ink Books, Inc., with foreword by Niles Trammell, former NBC prexy. Target of the two-industry evaluation (with some text on color tv in the 384-pager) is the \$2,000 in the business, of which 50,000 are estimated to be in related fields.

Radio and television networks will help the Veterans Administration celebrate the 10th anni of the GI Bill of Rights next week with four network shows. NBC Radio has scheduled a documentary on it, "The Second Victory," for June 20. CBS-TV's "Longine Chronoscope" will interview VA Administrator Harvey H. Higley the following night (21); on June 22, Mutual will carry a speech by Higley from Wilmington on "The GI Bill—American Education;" and CBS Radio has slated "World Assignment," another documentary, for this Saturday (19) to kick the ballyhoo off. Stations all over the country will air kudos on a local level, with H. V. Kaltenborn's "Seems Like Yesterday" on WNBC, N.Y., kicking the campaign off tomorrow (Thurs.) with a review of the housing aspects of the bill. Additionally, Rod Steiger has been tapped as narrator for a film on the VA which will be distributed to tv stations.

A novel promotion gimmick to hypo the listenership in the large metropolitan Negro market has been laid out by WOV, N. Y. A minimum of five listeners nightly, whose musical requests jibe numerically (as listed in the station's library) with the lucky "Musical Money Numbers," will win prizes ranging from \$1 to \$9.99. Contest kicks off next Saturday (19). WOV, with over nine hours of Negro programming daily, launches the contest during the "Jambalaya" show hours (9 p.m.-3 a.m.). Shortly after the promotion is launched at night it will also be carried during the three and a quarter Negro morning hours.

Firestone-Par

Continued from page 23

engineers and production toppers found that the physical structure of the house required too many changes to make telecasting feasible. He said the amount of coin involved in the changes wasn't the issue, but that the changes themselves were extremely difficult and might interfere with the primary function of the house as a film theatre. He said the decision had the full approval of Firestone. Web had broached the idea of Paramount originations as one of the primary facets of its pitch for the Firestone business.

Understood the changes involved would have meant both broadening and lengthening the Paramount stage to set the 47-man Howard Barlow orchestra, plus construction of at least two additional production areas extending into the orchestra seats. Not only was it impossible to make the changes in time for next week's show, but the alterations themselves were considered undesirable for the Paramount. Kintner and other ABC execs denied reports that labor problems were in back of the decision.

Syracuse—Ed Bryant, veteran of 22 years in radio, has been named program director of Station WFBL.



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CANADA'S FERTILE VIDPIX FIELD

WNBT's 'Pick Your Own Time'

WNBT has wrapped up the first year-round contract with a Hollywood filmmaker under circumstances that, aside from a bundle of about \$140,000 in gross billings, are unusual in facets. The NBC 480 tv'er in New York, in a pact fronted by sales manager Jay Heitlin, brings 20th-Fox into the house under an arrangement that will permit the major studio virtual carte blanche on choice of time, within non-committed availabilities, to plug its product. The "cumulative advertising" setup is being made as possible for adaptation to the company's needs under its run-of-station privilege.

20th has been one of the most important users of WNBT time in the past year or so. It's gone to the front for "The Robe," "Twelve Mile Reef," "King of the Khyber Rifles" and "How to Marry a Millionaire," but these were on short-term campaigns. First commercials under the pact will be for "Demetrius and the Gladiators," opening in N. Y. on Friday (18), and upcoming are "Garden of Evil," "Broken Lance" and "The Egyptian," among others.

Aside from ballyhooing its Broadway preems, 20th will plug its attractions in neighborhood houses. Charles Schlaifer & Co. is 20th ad agency which set the deal.

Set Ownership Growth Major Reason Why Vidpix Do Better on Reruns

The film biz adage about a "new generation" of filmgoers springing up every decade has its equivalent in the telepix industry, but in the latter case it's a matter of every year instead of every decade. Frequency of rerunning telefilm shows effectively and profitably (in terms of ratings, as the only yardstick and the equivalent of b.o.) is determined in television not by population growth as in the film business, but by growth of set ownership, a factor often neglected in consideration of rerun effectiveness.

That's one phase of the findings of a report on reruns by CBS Television Film Sales, which found that reruns delivered more homes than the original run, despite lower ratings in some cases. In 1953, the report states, set ownership rose 6,000,000 sets or 29%, which means 6,000,000 first-run homes. That's a nationwide figure and includes new markets, where a film would be first-run under any circumstances. But the report also looked at established markets and found more homes delivered.

In Birmingham, for example, "Gene Autry" had a first-run rating in January, 1951, of 20.8, with 7,700 homes delivered. In December, 1953, in second run in the same time but on a different station on a different day, it pulled a 27.5

(Continued on page 37)

'4-Minute Plan' Vidpix Come-On

Denver, June 15.

A novel plan to attract limited-budget advertisers to buy into its telefilm stanzas has been evolved by KDTV here. Under the "Four Minute Plan" an advertiser can buy into four different shows weekly, for any amount of weeks, for from \$150 to \$280 (for each week), according to the kind of shows used. Average cost of a weekly half-hour vidpix in this market, according to W. L. Murray, film chief at KDTV, would otherwise range around \$600.

KDTV, in a four-station V market, has arranged detective-mystery blocks at a flat rate of \$250 weekly; comedy at \$280 weekly; drama at \$280 weekly; adventure-western at \$160 weekly; and sports at \$150 a week. Murray points out that the low costs are not rate cuts, since they are at card rate with no frequency discounts. In addition to the straight one-type blocks, an advertiser has room to mix any combination of four stanzas, taking a quarter of the cost for each category and summing up for an overall rate.

"Four Minute Plan" provides sponsors opportunity to buy into shows from 5:30 to 9:30 p.m., Monday through Sunday. Planned like a checkerboard, vidpix stanzas can be moved anywhere in the schedule according to station needs.

Sabinson's BBC Deal

London, June 15.

American legit producer Lee Sabinson this week secured distribution rights to all BBC-TV film programs exclusive of newsreels for North and South America. He set the deal on behalf of a Swiss company.

Negotiations on the deal were initiated some 18 months ago and continued here during the past six months.

SAG'S New Pact Curbs Agents On Vidthesp Contracts

Hollywood, June 15.

A precedential new telefilm contract between the Screen Actors Guild and the Artist Managers Guild will slice agents' contracts with telethesps down from seven years to one year and will give the actor the right to terminate his pact if he fails to get 15 days of work in a 91-day period.

Until the agreement was reached, SAG's agency regulations dealt only with theatrical pix. When the actors' union negotiated with agents in 1949, it was involved in a jurisdictional dispute over vidpix and couldn't include telepix in its contract at that time.

Initial agency pacts will now have maximum terms of one year, renewable for maximum of three years. Renewals must be signed during the last third of the initial term and must begin when signed, thus cancelling the remainder of the old pact. Provisions of the agreement prohibit production or ownership of production by agents without a waiver from the SAG board. When an agent represents a producer's show and one of the agent's actor clients is used in the show, the agent cannot charge the actor any commission.

Joyce Selznick to SC

Joyce Selznick this week joined Screen Gems as chief of exploitation and merchandising for the Columbia Pictures telepix subsid. She's moved over from Col, where she's been special studio rep in N. Y. for the past two years. Move-over was necessitated by Screen Gems' expansion into the syndicated field, with its accompanying merchandising requirements.

Miss Selznick joined Columbia in 1950, after a turn at public relations and artists representation. She entered the film biz in 1941, via Warners on the Coast.

12 NEW STATIONS BY END OF YEAR

The Canadian market for syndicated film should increase about threefold by the end of the year, in the opinion of Spence Caldwell, president of S. W. Caldwell Ltd. of Toronto, a sales and producing outfit which is active in virtually every phase of Canadian television.

Reason for the upbeat in film biz is the fact that by the end of the year some 12 new stations will take to the air. Of the 12, only one will be Government-owned; the other 11 will be privately owned and operated. Added to the four privately owned stations now on the air, American telepix outfits will have 15 stations to which to sell, exclusive of the Canadian Broadcasting Co. outlets. Of the 15, 11 will be virgin territory for the vidpix outfits.

Privately-owned stations provide a far more fertile field for vidpix than do the CBC outlets, according to Caldwell. Government outlets carry a lot of CBC programming, along with American network shows, and time is at a premium. And while all private stations must carry a minimum of 10½ hours weekly of CBC programming, there's plenty of room for commercial telepix.

Sponsorwise, geography and population dispersion make Canada an ideal buy for national spot advertisers, who can blanket most of the country's population with a few well-chosen markets. National buys of vidpix on a spot basis occur far more frequently there than in the U. S., according to Caldwell. But there's a roadblock that makes this increasingly difficult. That's the Government monopoly on tv in key markets like Toronto, where about 50% of the nation's buying power is centered. Time's at a premium there, and if a national sponsor can't clear time in Toronto, he just forgets about the national deal. Situation won't be resolved for at least another year, until private operators get into the major markets. However, Caldwell believes there are enough local bankrollers on top to make syndication a booming industry in Canada.

So much does he anticipate this that his trip to New York last week was for the purpose of setting up an affiliation with Modern Talking Pictures, the N. Y.-based traffic outfit which handles physical distribution, shipping, cleaning and inspection of prints for tv distributors. Caldwell even anticipates setting up a processing plant as an adjunct to his multiplicity of other activities.

While in N. Y. he conferred with CBS Television Sales, Guild Films and Harry S. Goodman Productions, some of the American syndication outfits he represents. Radio syndication is still his biggest business. He's got an extensive tape duplication setup, handles distribution of BBC shows, represents several tv equipment manufacturers, is Teleprompter's Canadian rep, produces live and film commercials (a Canadian commercial cut in "Studio One," for example) and from time to time even shoots newsreel footage for the CBC.

Rockhill's 'Space Cadet' Live-to-Vidpix Status

Rockhill Productions is vying for national sponsorship on its "Tom Corbett, Space Cadet" stanza as a vidpix series. The juve appeal show, dropped by its last sponsor a few months ago on DuMont, was carried live on three different networks intermittently over the last five years. Syndication is only being considered on a second-run basis, since Rockhill wants the sponsor coin to carry the vidpix deal off.

Another vidpixer being pushed by Rockhill is "Jet Fighter." The pilot pic was showcased on ABC-TV last summer. Completed several weeks ago, and in the firm's stables also, is the Claudette Colbert vidfilm.

\$1,000,000 Saving Yearly Seen By Bonded's Ross on TV Film Shipment

CORNWALL SET TO ROLL ON 'KINCAID'

Cornwall Production winds shooting of the last of its 39 "Janet Dean" telepix tomorrow (Thurs.) at Parsonnet Studios in Long Island City, and Monday (12) begins shooting on its new series, "Jeff Kincaid, Probation Officer." Same production staff — Joan Harrison producing, James Nielson directing and Walter Blake as production supervisor — is expected to handle the "Kincaid" series.

"Janet Dean," which stars Ella Raines (partner in Cornwall with Bill Dozier), is in 35 markets (24 on a regional by Bromo Seltzer), via Motion Pictures for Television distribution. It's anticipated that MPTV will also distribute the "Kincaid" series, which stars Darren McGavin. "Kincaid" will shoot over most of the summer, with a new "Dean" cycle slated to commence in September.

WABC-TV Buys Up All Vidpix In Sight For Early Evening

Something of a record in station filmbuying was set last week by WABC-TV, the N. Y. ABC flagship, which simultaneously bought 10 half-hour series from six distributors. Station will use the vidpix for cross-the-board early evening programming, using some of the films twice or more weekly.

Series involved in what's the biggest single purchase of syndicated films in N. Y. television are MPTV's "Flash Gordon"; MPTV feature divisions' "Tim Tyler" and "Buck Rogers"; MCA-TV's "Biff Baker"; Official's "Colonel March," "Terry & the Pirates" and "My Hero"; CBS Film Sales' "Crown Theatre" and "Jeffrey Jones" and Combined TV Pictures' "Dick Tracy," "Flash Gordon," "Colonel March," "Jeffrey Jones" and "Crown Theatre" are first-run in New York.

Station plans to use them cross-the-board from 5:30 to 7, with the 5:30 slot still tentative. They'd start July 5, with "Flash Gordon," "Biff Baker" and "Colonel March" running twice weekly and "Jeffrey Jones" three times weekly. Station previously bought "Hopalong Cassidy" from NBC Film Division for cross-the-board slotting at 4 p. m. starting in August and "Victory at Sea," for which no time has been set. The 5:30 segment remains live with "Rootie Kazootie" and "Jolly Gene and His Fun Machine" set for the juve trade.

DWIGHT WHITING TO OF AS COAST TOPPER

Dwight W. (Bill) Whiting, former general manager of Consolidated Television Sales, has joined Official Films as head of its newly opened Coast office. Whiting took over as Consolidated g.m. shortly before its sale, when Pete Robeck (now topper of General Tele-Radio's Film Division) resigned. He was previously sales manager of KTTV in Hollywood.

Opening of the office and appointment of Whiting was one of the tasks completed by Herman Rush, Official v.p., who returned to New York last week after more than a month on the Coast. While there, Rush set a couple of new properties and held production huddles on Official's existing shows. Official's Coast sales were previously handled by Tom Corradine Associates, which reps other distribution firms. Official wanted its own rep there.

Plan for consolidating film shipments to stations, thereby reducing shipping and allied costs by at least 20%, was unveiled this week by Bonded TV Film Service. Plan, announced by Bonded prexy Chester Ross at a trade press luncheon Monday (14), will be pitched primarily at stations, who pay shipping costs on virtually all syndicated film.

Ross estimates his plan will save stations nearly \$1,000,000 a year of the \$5,000,000 now spent annually on shipment of prints. Other benefits accruing from the plan, according to Ross, would be simplification of administrative procedure for stations, simplification of distributor shipping problems and reduced "turnaround time" (the time in which a print is tied up between uses) for distributors.

Plan itself is this: ordinarily, distributors send individual prints to stations, sending them collect with stations returning them prepaid. A station using five film shows a day from five separate distributors has to pay individual charges for each print, and has to go through the process of sending each print back to its separate distributor. Under the plan, Bonded would act as the station's shipping agent. It would pick up print shipments to its subscribers daily from distributors in N. Y., Chicago and Los Angeles. Then it would combine all prints going to a station and ship them in bulk, substantially reducing shipping cost. Station would return the prints to Bonded in the same bulk container, and would have to make only one shipment to one address. Bonded would then return the prints to the distributors.

Immediate advantage of the plan would be in reduced charges to the station. Air freight minimum to the Coast, for example, is 50 lbs. With a half-hour show print weighing five lbs., air freight's out of the question. But a bulk shipment would make use of air freight feasible and economical. Bonded hasn't decided yet how to charge stations for the service, but the charge would either take the form of a flat weekly fee or a portion of savings effected for the station. Ross and sales chief Don McClure, who's just returned from a tour of the stations, said the stations are virtually unanimous in favoring the plan. Ross admitted, however, that the plan is still in the planning stage.

(Continued on page 37)

OF, Roland Reed Reuniting Again

Official Films' and Roland Reed Productions, which came to a parting of the ways a year ago when Reed's "Rocky Jones" series shifted to United Television Programs for distribution, may be back in business together again soon.

Official has secured distribution rights on a Reed pic, "Meet the O'Brien." It's a situation comedy starring David O'Brien, who plays the lead in the "Pete Smith Specialties" for Metro. Also featured is Jeff Donnell. Pilot's been finished and is due in New York shortly. Official is reported to be close to a national deal on the property. It hasn't been decided whether to syndicate and no decision will be made until national prospects are exhausted. Official's also involved in the financing of the pilot.

Firm has also set distribution rights for non-Rheingold markets on "The Star and the Story," the dramatic anthology series packaged by Four-Star Productions and Don Sharpe. Series will run for Rheingold in 10 markets, with Henry Fonda as host. Host for non-Rheingold markets hasn't been set yet. Official last week wrapped up still another property, the Erskine Johnson-emceed series of quarter-hour vignettes, on film stars, "Hollywood Reel."

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

LOS ANGELES

Approx. Set Count—1,730,000

KNXT (2), KNBH (4), KTLA (5), KABC (7), KHJ (9), KTTV (11), KCOP (13).

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	MAY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Badge 714 (Myst)	KTTV	NBC	Sat. 7:30-8:00	28.6	52	54.9	Harry Owens	KNXT	8.4
2. Superman (Adv)	KABC	Flamingo	Mon. 8:30-9:00	19.7	31	64.2	Talent Scouts	KNXT	15.1
3. Death Valley Days (W)	KNXT	McCann-Erickson	Thurs. 7:00-7:30	17.9	50	36.3	Kraft TV Theatre	KABC	8.0
4. Waterfront (Dr)	KTTV	UTP	Tues. 7:30-8:00	17.6	35	51.0	See It Now	KNXT	10.9
5. Annie Oakley (W)	KTTV	CBS	Tues. 7:00-7:30	16.7	41	40.4	Range Rider	KNXT	6.7
6. I Led Three Lives (Dr)	KTTV	Ziv	Sat. 8:30-9:00	15.7	27	58.1	Jackie Gleason	KNXT	16.0
7. Dangerous Assignment (Adv)	KNBH	NBC	Fri. 10:00-10:30	13.8	27	48.8	My Friend Irma	KNXT	12.0
8. Kilt Carson (W)	KABC	MCA	Mon. 7:30-8:00	12.6	27	47.4	Studio One	KNXT	12.5
Ramar of the Jungle (Adv)	KTTV	TPA	Sat. 6:30-7:00	12.6	34	37.1	Sat. Night Fights	KABC	9.9
							Hank Weaver		
10. Favorite Story (Dr)	KTTV	Ziv	Wed. 8:00-8:30	12.2	20	60.2	Amos 'n' Andy	KNXT	21.3

PHILADELPHIA

Approx. Set Count—1,600,000

Stations—WPTZ (3), WFIL (6), WCAU (10)

1. Superman (Adv)	WCAU	Flamingo	Mon. 7:00-7:30	27.6	66	41.8	Dangerous Assignment	WFIL	10.2
2. I Led Three Lives (Dr)	WCAU	Ziv	Wed. 7:00-7:30	24.1	65	36.8	I am the Law	WFIL	8.9
3. Boston Blackie (Myst)	WCAU	Ziv	Thurs. 7:00-7:30	21.2	65	32.3	Hopalong Cassidy	WFIL	6.9
4. Cisco Kid (W)	WCAU	Ziv	Fri. 7:00-7:30	19.7	57	34.5	Captured	WFIL	11.7
5. Victory at Sea (Doc)	WFIL	NBC	Tues. 7:00-7:30	17.5	52	33.8	Big Idea	WCAU	11.7
6. Biff Baker, USA (Adv)	WCAU	MCA	Fri. 10:30-11:00	17.2	41	42.4	Sports; Greatest Fights	WPTZ	23.8
							Gr. Fights; Interviews	WPTZ	14.3
7. Badge 714 (Myst)	WCAU	NBC	Sat. 6:30-7:00	16.8	72	23.5	Kilt Carson	WPTZ	5.1
8. Wild Bill Hickock (W)	WPTZ	Flamingo	Tues. 6:30-7:00	12.7	51	24.8	Early Show	WCAU	10.0
9. Captured (Myst)	WFIL	NBC	Fri. 7:00-7:30	11.7	34	34.5	Cisco Kid	WCAU	19.7
Foreign Intrigue (Dr)	WCAU	J. Walter Thompson	Thurs. 10:30-11:00	11.7	32	36.7	Mystery Hour	WPTZ	15.6

BALTIMORE

Approx. Set Count—625,000

Stations—WMAR (2), WBAL (11), WAAM (13)

1. Ramar of the Jungle (Adv)	WBAL	TPA	Mon. 7:00-7:30	19.6	76	25.9	7 O'Clock Final	WMAR	4.5
							News—J. Daly	WAAM	5.7
2. Badge 714 (Myst)	WBAL	NBC	Sat. 10:30-11:00	19.2	49	39.0	Premium Playhouse	WMAR	14.1
3. Mr. District Attorney (Myst)	WBAL	Ziv	Thurs. 10:30-11:00	18.2	61	29.7	All Star Theatre	WMAR	7.8
4. I Led Three Lives (Dr)	WBAL	Ziv	Wed. 10:30-11:00	18.0	47	37.4	Blue Ribbon Bouts	WMAR	21.6
							Sports Spot	WMAR	9.0
5. Wild Bill Hickock (W)	WBAL	Flamingo	Fri. 7:00-7:30	16.7	70	23.6	7 O'Clock Final	WMAR	5.3
							News—J. Daly	WAAM	4.9
Cisco Kid (W)	WBAL	Ziv	Tues. 7:00-7:30	16.7	77	21.8	7 O'Clock Final	WMAR	3.3
							News—J. Daly	WAAM	4.5
7. Superman (Adv)	WBAL	Flamingo	Wed. 7:00-7:30	16.3	75	21.6	7 O'Clock Final	WMAR	3.3
							News—J. Daly	WAAM	4.1
8. Racket Squad (Myst)	WAAM	ABC	Fri. 10:30-11:00	12.7	27	47.0	Person to Person	WMAR	23.5
9. Liberate (Mus)	WBAL	Guild	Tues. 10:30-11:00	11.2	27	41.2	Wrestling	WMAR	15.7
10. City Detective (Myst)	WMAR	MCA	Sun. 11:00-11:30	10.2	62	16.4	Read's Movie Theatre	WAAM	2.4

MINNEAPOLIS - ST. PAUL

Approx. Set Count—415,000

Stations—WCCO (4), KSTP (5), WMIN (11), WTCN (11)

1. Badge 714 (Myst)	KSTP	NBC	Mon. 8:30-9:00	33.0	59	56.0	Studio One	WCCO	23.0
2. City Detective (Myst)	WCCO	MCA	Mon. 9:00-9:30	28.3	55	52.9	Name That Tune	KSTP	15.0
Liberace (Mus)	WCCO	Guild	Sun. 8:30-9:00	28.3	48	57.0	Foreign Intrigue	KSTP	20.4
4. I Led Three Lives (Dr)	KSTP	Ziv	Tues. 8:30-9:00	26.1	49	53.0	See It Now	WCCO	13.9
5. Favorite Story (Dr)	WCCO	Ziv	Sun. 9:00-9:30	21.7	51	42.4	Cities Service Playhouse	KSTP	11.3
6. Foreign Intrigue (Adv)	KSTP	J. Walter Thompson	Sun. 8:30-9:00	20.4	36	57.0	Liberace	WCCO	28.3
Mr. District Attorney (Adv)	KSTP	Ziv	Thurs. 8:30-9:00	20.4	48	42.8	Baseball	WCCO	17.0
8. Ramar of the Jungle (Adv)	WCCO	Ziv	Sun. 2:30-3:00	18.9	52	36.4	Zoo Parade	KSTP	9.2
9. Hopalong Cassidy (W)	WCCO	NBC	Sat. 8:00-8:30	18.3	40	45.5	Your Show of Shows	KSTP	23.7
10. Cisco Kid (W)	WCCO	Ziv	Sat. 4:30-5:00	17.0	95	17.9	Comedy	KSTP	0.9

DAYTON

Approx. Set Count—295,000

Stations—WLW-D (2), WHIO (7)

1. City Detective (Myst)	WHIO	MCA	Fri. 9:30-10:00	32.7	65	50.7	Sports; Greatest Fights	WLW-D	21.3
							Gr. Fights; Interviews	WLW-D	12.5
2. Mr. District Attorney (Myst)	WLW-D	Ziv	Wed. 9:30-10:00	27.1	55	49.4	Blue Ribbon Bouts	WHIO	24.6
							Sports Spot	WHIO	16.4
3. I Led Three Lives (Dr)	WHIO	Ziv	Tues. 8:00-8:30	26.4	45	58.7	Firehouse Theatre	WLW-D	28.6
4. Badge 714 (Myst)	WLW-D	NBC	Mon. 9:30-10:00	25.9	50	51.8	Studio One	WHIO	19.9
5. Kilt Carson (W)	WLW-D	MCA	Sun. 5:00-5:30	20.9	81	25.9	Press Conference	WHIO	2.0
6. Boston Blackie (Adv)	WLW-D	Ziv	Tues. 9:30-10:00	20.7	40	51.5	Name's the Same	WHIO	29.5
7. Annie Oakley (W)	WLW-D	CBS	Sun. 2:00-2:30	16.3	95	17.3	Mont. Co. Ex. Committee	WHIO	0.3
8. Life with Elizabeth (Com)	WLW-D	Guild	Thurs. 9:30-10:00	12.5	27	47.0	Place the Face	WHIO	32.5
9. Wild Bill Hickock (W)	WLW-D	Flamingo	Wed. 6:00-6:30	10.7	58	18.5	Cartoons	WHIO	7.5
							Don Williams	WHIO	5.6
10. Waterfront (Dr)	WHIO	UTP	Sat. 9:30-10:00	10.5	21	49.4	Your Hit Parade	WLW-D	37.4

Tele-Vista's Big Latino Vidpix Push

Hollywood, June 15. Frank S. Leyva and Robert C. Bradfield have formed Tele-Vista Films to buy up all available film here, then "dub it for Latin America, Mexican and U. S. teevee markets, the latter in Spanish-speaking areas. It also plans to buy pix in Mexico, with the product to be dubbed in English for video markets here.

Company has already closed a deal whereby it bought 195 two-reelers, 50 one-reelers and 40 feature films from Hollywood Film Enterprises also 39 10-min. color pix from Jungle Compound. Dow McKinnon, who is "Captain Jet" on KNXT, will handle the English narration of pix bought south of the border. Carlos Muzquiz, is head of the firm's office in Mexico City, buying product there. Company has capitalization of \$1,500,000.

Firm has acquired Spanish rights to Clete Roberts' "World Reports." G. L. Reddall is film editor, and Paul Wallachs heads up promotion and publicity.

'Mr. President' Set By Reynolds for Telepix

Stuart Reynolds has acquired the telepix rights to "Mr. President," the longtime Edward Arnold-starring radio series, and will start shooting soon on a vidpix version. Deal for the property, no longer on the air, was set via packager Bob Jennings.

Reynolds is negotiating for Arnold to take the telepix lead. Arnold would not be seen in the pix, merely his hands, back and shadow plus, of course, voice. Series would follow the radio format, with the identity of the President not revealed until the end.

Jerry Fairbanks Eyes H. Allen Smith Series

Hollywood, June 15. Jerry Fairbanks, who over the past couple of years has been concentrating on industrial pix, is planning a return to the program field with a series based on H. Allen Smith's books. He's in negotiation with Smith to take over telefilm rights to such properties as "Low Man on the Totem Pole," "Lost in the Horse Latitudes" and "The Complete Practical Joker."

Series would be a half-hour comedy group, with reenactments of the Smith anecdotes and a narration.

Set Ownership

Continued from page 35

and delivered 43,800 homes. In Boston, "Amos 'n' Andy" in July of 1951 got a 14.3 and delivered 107,000 homes. But on second run last December in a late night time slot on another station, it got a lower rating, 11.5, but delivered more homes, 145,000.

Situation holds in other cities: "Range Rider" got a 56.0 and 52,000 homes on WDSU-TV in New Orleans on first run in February of 1952. Last December, on second run on same station, same day and time, it got only a 42.3 but delivered 74,300 homes. Reruns subsequent to second run also demonstrate drawing power. "Autry's" first run in Los Angeles in November of 1950 got a 7.3 rating and 53,000 homes. Fourth run, different station, day and time (but both weekend afternoons) last December got an 11.5 rating and delivered 227,000 homes.

Russ Davis Expands

Chicago, June 15. With his Raymond Massey Bible-quickies now ready for release, Russ Davis is expanding his Imperial World Films staff. Gene Lukas has been appointed general sales manager and Nancy Williams named traffic manager. Joining the IWF booking staff is Phil Miller, who will work on the Massey series and Naomi Cassel, who will handle the International Wrestling Film bookings.

Already in the can are 65 of the Massey Bible readings. The Biblical squibs are three minutes, 20 seconds in length.

Lewis Exits Telenews

Ed R. Lewis this week resigned as sales manager of Telenews Productions. His future plans haven't been set yet.

Lewis joined Telenews 18 months ago, after selling out his interest in G-L Enterprises to his partner, Marion Gering. Prior to that, he helped form the tv department of Hartley Productions.

TV Comics

Continued from page 1

radioally (six times) as he shares the time period with Buick's Milton Berle (cut down to 20 exposures for '55-'56) and Martha Raye (booked in for 10 all season under Hazel Bishop).

Most of the "Colgate Comedy Hour" comics are bearing a retreat into a less hazardous half-hour format or less frequent exposure. Thus Jimmy Durante and Donald O'Connor will alternate weekly on the new Texaco half-hour show. Eddie Cantor is going into a 30-minute vidpix series. Even the new tv entries being groomed for the upcoming season, among them Phil Silvers and Jack Carter, want no part of the full hour exposure, being written into 30-minute segments.

Eurovision

Continued from page 2

peak programs from the other European capitals.

Under the present link, this could only be achieved if there were agreement among all the other participating countries and this, the BBC fears, may lead to the acceptance only of programs appealing to the lowest possible denominator.

For this reason primarily, the BBC will urge the EBU conference next March to plan the coaxial link which would enable individual countries to pick and choose independently of the others. Their main concern at this point, however, is that of cost and if cable rentals in Europe are comparable with prices in Great Britain, the idea may have to be ruled out on that score alone. The cost of coaxial in Great Britain, which is provided by the General Post Office, is believed to be as much as \$140,000 a year for each 100 miles; the European link would involve a minimum of 4,000 miles of cable.

Still a Live Differential

If the cost obstacle can be surmounted and if there is no serious opposition from the other countries concerned, it is estimated that the coaxial could be laid in the eight countries within the next two years and from that time onwards there would be no technical problem in transmitting and receiving programs from any of the connected European capitals. There is still no prospect, however, of the British viewer being able to tune in to a Continental program at will, as is possible in the case of sound radio. Apart from all the other problems involved, there still remains the line differential between the British and the Continental transmission systems.

The achievement in the Eurovision tests has made the prospect of an Anglo-American live program exchange a major talking point in British tv circles. The BBC admits it has not thought of the question in serious practical terms, but regards it as a pleasant pipedream which must be realized before long. In the final analysis, the problem will be resolved undoubtedly by a coaxial across the Atlantic linking London and New York. A temporary expedient, such as was envisaged to receive the Coronation from London last year, is not to be ruled out and the British backroom boys are optimistic that a booster system across the ocean is not an insurmountable problem.

Telepix Followups

PEPSI-COLA PLAYHOUSE

(Terror Train)

This well-knit spy melodrama—better there should be more turned out in this vein—builds to an exciting climax and emerges one of the top properties of its kind put on telefilm. Subject smacks of

professional treatment in every department and the title is aptly illustrated in Fenton W. Earnshaw's teleplay and Richard Irving's suspenseful direction.

As a topflight scientist and his wife, Whit Bissell and Frances Rafferty take a train from one Government installation to another, tailed by an F.B.I. man to protect them. Aboard the train, also are agents of another power, out to gain the secrets which the scientist carries in his head. Manner in which spies nearly accomplish their objective forms the basis for a finally worked-out yarn.

Bissell socks over his portrayal realistically and Miss Rafferty displays the proper concern of a jittery wife forced to the conclusion she and her family, as valuable Government property, are constantly in danger. Harlan Wade is good as the F.B.I. man, Jonathan Hale and Ralph Ellenstein insert menace as the foreign agents and Kim Charney is okay as scientist's young son. Tight editing by Daniel A. Nathan, under supervision of Richard G. Wray, contributes to general effect. **Whit.**

CAVALCADE OF AMERICA

(The Skipper's Lady)

This issue of "Cavalcade" falls into the general pattern of an advertising slogan, "never underestimate the power of a woman." Not even a mutinous crew on the high seas holds any terror for the lady on the bridge, who is determined to see the ship through to its port of call. More fictional than documentary, a novelty for this series, it is charged with dramatic suspense that tightens its grip through the long voyage around the horn.

Motivating action follows a straight course through a standard sequence of events but William Thiele's direction keeps the tempo billowing and a cast of capables maintains an even keel of pretending. Paul Langton, skipper of the Neptune, 52 days out of Frisco, falls ill of brain fever and the command passes to Lee Van Cleef, sotted with rum and belligerently zealous of the responsibility he is to inherit. Sally Brophy, the skipper's wife, fears for the safety of the craft and its crew and he's put away in irons. She mounts the bridge and with the aid of loyal crewmen who scorn the mutineers brings the ship through safe waters.

For Miss Brophy it's a triumphant role that affords her broad emotional latitude which she turns to a sensitive performance. The men folk act like real salts and pound the deck with the fury of the angry sea around them. Langton and Van Cleef lend realism to their roles. Library shots art too feeble to animate the seascape. Production, otherwise, is satisfactory. **Helm.**

New Telepix Shows

THE JIMMY DEMARET SHOW

Producer: J. Milton Salzberg

Director: Marvin Rothenberg

Writer: Bob Brumby

13 quarter-hours (color)

Distrib: Cornell TV Films

Golf addicts, of whom there are some 4,000,000, should go for this show, but it holds only mild interest for general audiences. It's a series starring veteran pro Jimmy Demaret, filmed on location at various greens around the country and featuring some of the country's best-known golfers, both amateur and pro.

Keystone of the show, and what should appeal most to the golfers, is the series of lessons which Demaret gives, starting with the grip and going through the stance and other phases of what would otherwise be an expensive course. Instructions are lucidly given, well illustrated both by Demaret and by diagrams, and repeated in a manner that enables the info to sink in. This is easily the best part.

Beginnings, about half the quarter-hour, comprise the general audience appeal by the appearance of such celebs as Bob Hope, Bing Crosby, Ted Williams, Sammy Sneed, Bobby Jones, etc. On two shows caught (Hope and Crosby), there was a little too much talk and no action, plus the fact that the mutual admiration business was a little overdone. Appearance of these gents, however, should extend the appeal of the show to more general audiences.

Demaret himself is a personable, good-looking gent, who projects well on film. He's an easy conversationalist and a good instructor. Color quality is generally good and production values ditto. A worthwhile buy for a sports sponsor and

Snader's 'Hold Off on Color Vidpix'; Says His Own 76 Are Now Obsolete

Hollywood, June 15.

Settle Suit Over Fees On 'Dragnet' Reruns

Hollywood, June 15.

Rerun payment to scripter James Moser was assured in a 'substantial' out-of-court settlement of his \$9,100 suit against Jack Webb. Michael Meshekoft and Stanley Meyer, partners in Dragnet Productions. Moser had asked the court to award \$325 each for 28 "Dragnet" scripts he charged were reused without payment.

It was understood that as part of the settlement, Moser was guaranteed rerun fees on any other scripts which may be reused in the future.

Bonded's Ross

Continued from page 35

ever, that convincing the distributors would be a tougher chore.

What Ross envisions eventually is an overall print distribution set-up on a nationwide basis through National Film Service, of which he's exec v.p. National Film operates in 34 cities, and Ross anticipates the time when instead of shipping in bulk to individual stations, he'll be able to ship in greater bulk to National Film exchanges, which then would make daily truck distribution of prints to a number of stations in their areas. Thus instead of a bulk shipment to one station at a time, he might be able to ship to 10 stations at a time, effecting even greater savings.

KCOP's 78G 'Ellery' Buy

Hollywood, June 15.

KCOP, hot after vidpix series, bought "Ellery Queen" telefilms from Television Programs of America, paying \$78,000 for the celluloid. Earlier last week, the channel bought a flock of "Rocky Jones, Space Ranger" vidpix, and the new Florian Zabach pix.

Program director Al Flanagan is beginning "Space Ranger" this month, but Zabach and "Queen" will likely be held for fall programming.

Louis D. Snader, who lensed 76 of his Telecriptions in color three years ago, warns telefilm producers they're making a great mistake in shooting color today, and advises his 76 pix are virtually obsolete today. Snader contends producers are wasting millions of dollars in the vainglorious hope that at some future date they can show their product in color. At the same time, they are receiving inferior black-and-white prints from their color negs, he claims.

Snader, swinging back into production next month, made a thorough study of the situation, testing the various color systems, since he wanted to lens an upcoming series with Lucille Norman and Victor Young in tint, but as a result of his survey has dropped these plans and will gun the series in b-and-w.

The producer's contention is that b-and-w prints taken from color negs don't compare favorably in quality with regular b-and-w, that they lack definition. He said he saw 100 color vidfilms shot the past 60 days, that while the color was good, the b-and-w dupes or "protection" prints had a yellowish cast, with the face losing most of its definition, 50% of the details being lost.

He says that while some producers claim they're receiving excellent b-and-w prints from the color negs, not one of the 100 color vidpix he saw looked like anything but kinescopes.

Cost-wise, Snader says the so-called "protection" print costs \$3,000, and that a half-hour telefilm show will cost \$7,500 more in color than if it were lensed in b-and-w. Referring to the Telecriptions lensed in color, he says emulsion shrinkage on the 76 have further lessened their quality. "Viewers who see these bad prints on tv first think their set needs adjustment, but when they realize it's the inferior quality of the print, they will resent it very much," said Snader. Snader says he thought he was being far-sighted when he shot his pix in color three years ago, but "today color isn't here yet, and the pictures have lost much quality." Snader's Telecriptions are now owned and distributed by Studio Films.

'Tugboat Annie' Rights to TPA

Television Programs of America has acquired rights to "Tugboat Annie," the Norman Reilly Raine magazine series from which a couple of classic motion pictures were made, and will start shooting the pilot of a telepix series based on the stories within a month. Deal was set with Raine by TPA board chairman Ed Small, who's currently dickering with Marjorie Main to take the lead.

Series will be shot for release for late fall or winter via TPA. Male lead hasn't been set yet, nor have production details been finalized. Pix will be shot on the Coast, either at the Goldwyn lot or at KTTV. "Annie" was first made as a feature by Metro in 1933, with Wallace Beery and Marie Dressler starred. Warner, later did a sequel starring Alvin Hale and Marjorie Rambeau.

Denove Sets Pacific Tel For Musical Vidpix Series

Jack Denove flies to the Coast tonight (Wed.) to start production on his new musical series, "This Is Your Music," which he's already sold to Pacific Telephone for 14 western markets. Denove was in N.Y. for the early part of this week for huddles with Halsey Barrett and John Thomas, his eastern reps, and for a series of screenings of the first pic in the series yesterday (Tues.) for agency top-pers and the press.

Series, which showcases music from various periods (first one is showboat music, the second will be music of the '20s), stars Byron Palmer and Joan Weldon.

Jocks, Jukes and Disks

By MIKE GROSS

The Gaylords: "The Little Shoemaker." "Mecque Mecque" (Mercury). There's a hot disk company scramble on for the breakthrough slice of "Little Shoemaker," and it looks like Mercury has the runaway platter with The Gaylords' vibrant rendition. The jilting folk item gets a breezy arrangement and a brief Italian lyric interpolation that gives it added zest. It's headed for a big payoff on all levels. Combo gives the bottom slice a frisky workover but it remains a routine item.

Kitty Kallen: "In the Chapel in

ballad which Ray works over in a warmly effective style. He continues the toned-down style on the flip side. It'll win a fair share of the spins.

Lou Monte: "Chain Reaction." "Vera's Veranda" (Victor). Lou Monte is still looking for the hit to follow up his bestseller of a couple of months ago, "Darktown Strutters Ball." He comes close with "Chain Reaction." It's a frantic item that will do best with the juke trade. "Vera's Veranda" is an okay entry but its takeoff chances are slim.

Best Bets

THE GAYLORDS THE LITTLE SHOEMAKER (Mercury)
KITTY KALLEN IN THE CHAPEL IN THE MOONLIGHT (Decca)
Take Everything But You

the Moonlight." "Take Everything But You" (Decca). Momentum of Kitty Kallen's current click, "Little Things Mean a Lot," should help bring this coupling of oldies into the winner's circle. Her workover of "In the Chapel in the Moonlight" is sweet and charming and stands a strong chance to blanket the spinning parade. Her treatment of "Take Everything But You" is topdrawer and rates attention.

Johnnie Ray: "To Ev'ry Girl-To Ev'ry Boy." "Going-Going-Gone" (Columbia). Johnnie Ray could get back some of his lost turntable time with "To Ev'ry Girl-To Ev'ry Boy." It's a pleasant

Johnny Desmond: "In God We Trust." "The High and the Mighty" (Coral). The record companies' religious kick continues with "In God We Trust." It's an effective item both in melody and lyric and Johnny Desmond treats it reverently. Rates deejay attention. Desmond's crooning on "The High and the Mighty" will attract jock and juke plays.

Rosemary Clooney: "Hey There." "This Ole House" (Columbia). "Hey There," plug ballad from the current legitimate hit, "The Pajama Game," gets a charming reading by Rosemary Clooney. She projects the kind of warmth that'll give the side plenty of turn-

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of June 4-10, 1954

A Girl, A Girl	Valando
Answer Me, My Love	Bourne
Cross Over The Bridge	Laurel
Dream, Dream, Dream	Feist
Green Years	Harms
Happy Wanderer	Fox
Here	H & R
Hernando's Hideaway—"Pajama Game"	Frank
I Love Paris—"Can-Can"	Chappell
I Speak To The Stars—"Lucky Me"	Witmark
I Understand Just How You Feel	Jubilee
If You Love Me (Really Love Me)	Duchess
Isle Of Capri	Harms
Joey	Lowell
Lazy Afternoon—"Golden Apple"	Chappell
Little Things Mean A Lot	Feist
Magic Tango	Chappell
Make Love To Me	BVC
Man With The Banjo	Melrose
No One But You—"Flesh And The Flame"	Mellin
Oh Baby Mine (I Get So Lonely)	Feist
Somebody Bad Stole De Wedding Bell	Melrose
Steam Heat—"Pajama Game"	Frank
Sway	Peer
There Never Was A Night So Beautiful	Broadcast
Three Coins In Fountain—"Three Coins In Fountain"	Robbins
Wanted	Witmark
Wedding Bells (Are Breaking Up That Old Gang)	Mills
Young At Heart	Sunbeam

Top 30 Songs on TV

(More In Case of Ties)

A Girl, A Girl	Valando
Answer Me, My Love	Bourne
Buttons' Bounce	Lord
Come Along With Me	Peer
Happy Wanderer	Fox
Here	H & R
Hi, And Run Aftair	H & R
If There's Anybody Here	Promenade
Isle Of Capri	Harms
It Happens To Be Me	Paxton
Knock On Wood	Famous
Lazy Afternoon	Chappell
Little Lucy	Roncom
Little Shoemaker	Bourne
Little Things Mean A Lot	Feist
Love Him So Much I Could Scream	Marks
Make Love To Me	Melrose
Man With The Banjo	Mellin
My Friend	Paxton
No One But You	Feist
Oh, Baby Mine (I Get So Lonely)	Melrose
Oh, My Papa	Shapiro-B
Secret Love	Rémick
Steam Heat	Frank
There Never Was A Night So Beautiful	Broadcast
Three Coins In The Fountain	Robbins
Wanted	Witmark
With All My Heart And Soul (Anema E Core)	Leeds
Young At Heart	Sunbeam
You're So Much A Part Of Me	Frank

† Filmmusical. * Legit musical.



LAWRENCE WELK

and his
CHAMPAGNE MUSIC
146th Consecutive Week, Aragon
Ballroom, Santa Monica, Calif.
Exclusively on Coral Records
THE MAN WITH THE BANJO
Vocals by Larry Hooper
and
UNTIL SUNRISE
Vocals by Alice Lon

table action. Thrush changes pace on the bottom deck for a breezy treatment of "This Ole House." Despite its lively quality, guess is it won't get to mean much in the market.

Dean Martin: "Sway." "Money Burns A Hole in My Pocket" (Capitol). The Latino beat and lilting lyric of "Sway" add up to a potent waxing for Dean Martin. He croons with a neat rhythmic appeal and it should go far on all levels. "Money Burns A Hole in My Pocket," from the upcoming Par pic, "Living It Up," is a routine effort in all departments. The Crew Cuts: "I Spoke Too Soon." "Sh Boom" (Mercury). The slick harmony styling of The Crew Cuts gets top showcasing on this coupling. Their technique with a ballad is tender and appealing and they know how to bring a vibrant quality to the rhythm numbers. The ballad on this platter, "I Spoke Too Soon," looks like it'll outrun the rhythm side, "Sh Boom." Both, however, rate attention.

The Escorts: "If You Took Your Love Me." "Yes Indeed" (Essex). New vocal combo, The Escorts, make a good impression with their debut Essex cut, "If You Took Your Love Me." Tune is an above par ballad and the group sells it effectively. Could be a winner from left field. On Label X, The Smith Bros. also give it a tasteful treatment. The oldie, "Yes Indeed," on the flip side, shows off The Escorts in a snappy mood. Joe Foley: "My Heart Tells Me." "All or Nothing at All" (Jubilee). Joe Foley is a surefire bet to stir up jock and juke noise with his workover of "My Heart Tells Me." It's a class ballad, out of Harry Warren and Mack Gordon, and gives Foley a chance to show his top piping talent. The femmes should go for him in a big way. He's as effective on "All or Nothing at All," on the bottom side, but it looks like "My Heart Tells Me" all the way.

Longhair Disk Reviews

Brahms: Concerto No. 1 (London; \$5.95). Vet pianist Wilhelm Backhaus in a surging performance that is poetic as well as dramatic. Vienna Philharmonic under Karl Bohm in fine assist.

Beethoven: Concerto No. 5 (Entre; \$2.98). Pianist Denis Matthews showing sensitivity and skill in a warm, lively reading. Philharmonia under Walter Susskind adds deft orch accomp, sometimes a little too loudly.

Rossini: William Tell & Semiramide Overtures (RCA Victor; \$4.67). Rousing readings of the w.k. warhorses by Arturo Toscanini and NBC Symphony Orchestra.

MacDowell: Indian Suite (Mercury; \$5.95). Vivid, colorful performance by the Eastman-Rochester Symphony under Howard Hanson of a richly descriptive work. Five movements have a variety of melody, poetry and exotic hue.

Hugo Wolf Recital (Angel; \$4.95). Met Wagnerian baritone Hans Hotter proves an adept, artistic leader singer in a most varied offering of Wolf songs—Michelangelo, Harfen-spieler and Coptisches Lieder;

Prometheus, others—sung expressively in a rich, attractive baritone of range and power.

Beethoven: Wind Trio in C. Variations on Mozart Aria & Rondino in E Flat (Westminster; \$4.95). Attractive wind works of baroque charm, somewhat limited in general appeal, but quite interesting. Played here with skill, spirit and taste by Vienna Philharmonic artists.

Debussy: R. P. Brown, Mourant (Decca; \$3.85). Charming, offbeat disk finds clarinetist Reginald Kell, assisted by the Camarata orch, skillfully, tastefully playing Brown's saucy "Dance of Three Old Maids"; three pleasant-evocative Mourant pieces, "Ectasy," "Pied Piper" and "Blue Haze," and four appealing Debussy miniatures, "Reverie," "Petit Berger," "Fille Aux Cheveux" and "La Plus Que Lente."

Strauss: Aus Italien (London; \$5.55). Vienna Philharmonic under Clemens Krauss in a sound, tuneful reading of Strauss' first tone poem. Sentimental program music is quite pleasant.

Bron.

COMPOSERS PREP 'BIBLE' OF REGISTERING DATA

Hollywood, June 15.

A "business bible" of vital information is being compiled for distribution to members of the Screen Composers' Assn., town's tunesmiths were informed at the annual meeting and election of officers. Tome will cover registering procedures in film, radio and television performance fields as well as other pertinent information. Work will be undertaken by a Composers' Manual Committee under the co-chairmanship of Bernard Herrmann and David Raksin.

Adolph Deutsch was re-elected prexy of SCA and George Duning, Herschel B. Gilbert, Raksin and Victor Young were named to serve three-year terms on the board of directors.

Formation of an expansion committee, chaired by Marlin Skiles, was announced at the meeting. Group will investigate the possibility of including and actively representing composers in other fields.

Burton Joins Joe Csida

Ed Burton has joined Joe Csida's publishing and management operation as vicepres and general manager. Burton, who had been general manager of Hill & Range, stepped out on his own recently to head up Edgar Music, a BMI affiliate. Burton will continue the solo operation of his Edgar firm in addition to his new duties.

Csida operates Trinity Music (BMI) and Towne Music (ASCAP) with Charles Grean as v.p.

Assign Steve Carlin To Steam Up Promotion Of Victor Kid Disks

In line with the plans mapped out at RCA Victor's Atlantic City sales meet last week, Steve Carlin has set the ball rolling for a major push on the kiddie line. Carlin, who heads up Victor's juve artists & repertoire operation, is gearing the promotion on closer cooperation between a&r and the sales divisions. The tandem push will be pegged on making the dealers kiddie conscious.

To promote Victor's moppet line, Carlin is prepping a major promotion push on his three bestsellers, "Ding Dong School," "Howdy Doody" and the Walt Disney albums. Another move to get the Victor product into the stores is the 100% return privilege which will be given the juve disks. Carlin also plans to concentrate on building Victor's Bluebird kiddie line. Bluebird is the diskery's low-price platter.

Carlin currently is scouting labels' pop roster for artists to ech for his division. Several of the other major disk companies have been shutting their artists between the pop and kiddie field for the past couple of years with good sales results.

Steve Sholes To Dallas

Steve Sholes, RCA Victor's country & western artists & repertoire chief, headed for Dallas over the weekend for a series of recording session.

VARIETY 10 Best Sellers on Coin-Machines

1. LITTLE THINGS MEAN A LOT (7)	Kitty Kallen	Decca
2. THREE COINS IN THE FOUNTAIN (4)	Four Aces	Decca
3. WANTED (15)	Perry Como	Victor
4. IF YOU LOVE ME (REALLY LOVE ME) (6)	Kay Starr	Capitol
5. HAPPY WANDERER (5)	Frank Weir	London
6. HERNANDO'S HIDEAWAY (2)	Archie Bleyer	Cadence
7. OH, BABY MINE (I GET SO LONELY) (18)	Four Knights	Capitol
8. YOUNG AT HEART (16)	Frank Sinatra	Capitol
9. MAN WITH THE BANJO (4)	Ames Bros.	Victor
10. MAN UPSTAIRS (7)	Kay Starr	Capitol

Second Group

ISLE OF CAPRI	Gaylords	Mercury
HERE	Tony Martin	Victor
I'D CRY LIKE A BABY	Dean Martin	Capitol
I UNDERSTAND JUST HOW YOU FEEL	Four Tunes	Jubilee
GREEN YEARS	Eddie Fisher	Victor
MY FRIEND	Eddie Fisher	Victor
ANSWER ME, MY LOVE	Nat (King) Cole	Capitol
CROSS OVER THE BRIDGE	Patti Page	Mercury
JILTED	Teresa Brewer	Coral
I UNDERSTAND JUST HOW YOU FEEL	June Valli	Victor
STEAM HEAT	Patti Page	Mercury
HIT AND RUN AFFAIR	Perry Como	Victor
MAKE LOVE TO ME	Jo Stafford	Columbia
THREE COINS IN THE FOUNTAIN	Frank Sinatra	Capitol
CUDDLE ME	Ronnie Gaylord	Mercury

(Figures in parentheses indicate number of weeks song has been in the Top 10)

JAZZ VIRTUOSOS GET BIG COIN

Public Gets Earful of Hit Wax Via DJ's; Won't Buy, Labels Moan

Now its the disk jockeys who are taking the rap for the slumping record business. Diskery execs are blaming the deejay stress on hit records for the decrease in the sales rackup of the current clicks.

According to the record company men, the hit records today aren't even coming close to the sales pace maintained by the best-sellers a couple of years ago. They attribute the decline to the overload of "Top Ten" and "Top Twenty" d.j. shows around the country. One major company artists & repertoire man pointed out that the public keeps hearing the same record over and over again that it's gotten to a point where the disk-buyer figures it's unnecessary to purchase a hit record.

If the jockeys used more imagination in programming their shows another a&r staffer pointed out, more releases would be given exposure and in turn stimulate more traffic to the disk retailers. Many platters' never get an airing because the jocks continue to spin the same platters over and over again.

The hit-record rut into which the majority of the deejays around the country have fallen has had a detrimental effect on tyro diskers. The jocks, for the most part, are programming their shows with vet names and giving the newcomers the go-by. A few years ago most of the deejays were continually spinning platters by unknowns in an effort to be credited as the "discoverer" of a new star. In the past year, however, they've become more cautious and are sticking to the surefire names and the hit platters.

KMPC Hits Switch To 'Ton-Sized' 45s

Hollywood, June 15. Dissatisfaction with the record industry's plan to switch to 45 rpm disks for deejay releases broke out in the open here with a letter from Mark Haas, KMPC's director of broadcasting, to I. H. Green, Mercury Records presy. Haas blasted the switch to "toy-sized" records which, he contended, will cost some 2,500 stations at least \$3,000 each in conversion equipment.

"This seems," Haas wrote, "a penalty to place on an industry which is the greatest promotional vehicle available to recording companies." The KMPC exec added that since a switch to 45 seems more logical, the decision of the record companies "would seem to indicate that the motivation might have started with producers of 45 equipment."

Haas declared that the 45s work a hardship on deejays who must often cue up a record "blindly" while reading copy, a feat "difficult enough" with the standard-sized 78 and presenting "numerous hazards" when attempted with the "toy-sized" 45s.

KMPC execs, hitting at the record industry's proposed switch, commented acerbically "It would be interesting to see what would happen to the record business if Radio, likewise, assumed an arbitrary attitude and refused to play new releases if supplied at 45. The 'Top Ten' would soon be selections from the past."

CAL TJADER QUARTET OPENS FRISCO MACUMBA

San Francisco, June 15. San Francisco will get a new jazz night club July 1 when Ricky Triscell opens his Latin club, The Macumba, with the Cal Tjader Quartet, Latin singer Israel and a girl dancer. Spot is on the site of the old Club Shanghai on Grant street.

Milw. Ballroom Biz Dip Forces Price Cuts

Milwaukee, June 15. Fadeoff in attendance at local ballrooms over recent weeks has two major terpery spots knifing admissions in attempt to bolster lagging take at the wicket. George Devine's Million Dollar Ballroom advertises heavily on a three-price basis, ranging from 65c to \$1.10. Latter price holds for Sunday nights when name tooters do one-nighters.

Wisconsin Roof Ballroom, managed by Eddie Weisfeldt, is on a low-budget basis with house band supplemented by another combo. Spot frequently charges straight 50c.

The smaller ballrooms on fringe of town have been experiencing a rough time to stay in the black. With small lounges and taverns using small combos for dancing, particularly weekends, the straight dance halls are fighting for business.

'Pajama Game' Holds Back One From Jockeys

The producers of the current Broadway legittune, "The Pajama Game," have given the okay for deejays to spin all the numbers from the score except "I'll Never Be Jealous Again." The okay was given to help plug Columbia's original cast album, which was shipped to the deejays last week.

Restriction on "I'll Never Be Jealous Again," which is sung by Eddie Foy Jr., and Reta Shaw, was made because the producers feel that it's a special material tune that loses its impact out of the show's context. The deejay okay to spin the score in any sequence will run for 10 weeks. Only recently have legitimate producers allowed the deejays to spin more than two consecutive numbers from original cast album sets.

The score was penned by Richard Adler and Jerry Ross and is published by Frank Music, Frank Loesser's firm.

DON MALIN NEW HEAD OF MUSIC PUB ASSN.

Don Malin was elected prexy of the Music Publishers' Assn. at org's annual meet last week (8). Malin, who's with Richard Music, Boston firm, succeeds Len Feist who had held the post for the past two years. Feist was not standing for reelection but was named v.p.

Other MPA officers elected were Herbert Marks, secretary and Geoffrey Gray, treasurer. The MPA directors named were Charles Wall, of Associated Music; Joseph Fischer, of J. Fischer & Bros.; Willard Sniffen, of Harold Flammer, and Ralph Satz, of Chappell.

Confab also set the groundwork for org's 60th annl celebration later this year. Initial plans call for the MPA fete to dramatize the changing musical scene. Meet was addressed by George Marek, RCA Victor artists & repertoire chief, who stressed the importance of packaging in sheet music merchandising.

Manie Sacks to Coast

Manie Sacks, RCA Victor v.p. and recording manager, planned to the Coast Friday (11). During his 10-day stay there, he'll attend to NBC and Victor business.

Sacks was accompanied by Harry Geller, Victor's artists & repertoire man on the Coast.

SUREFIRE DRAWS DOUBLING FEES

Jazz instrumentalists are in the catbird seat this year. The growing record company and talent agency scramble for the jazzsters has put the top names in a position where they can write their own ticket and has boosted the asking price of the lesser knowns.

The competition for the jazz names is hottest in the in-person field. With the top agencies prepping jazz packages for the fall, the jazz artists are being flooded with offers. Some of them have doubled last year's asking price and the agencies are still buying.

Among the jazz packagers who are blueprinting tours for the fall are "Jazz at the Philharmonic," a Norman Granz operation, Joe Glaser's Associated Booking Corp., and the Gale Agency. All have had jazz units out on the road in previous years but this is the first time they've started bucking each other for talent.

The tab for the top jazz names this season range from \$1,000 a week to \$10,000 weekly. Lionel Hampton, for example, got the \$10,000 bid from the "JATP." Illinois Jacquet nabs about \$5,000 a week when he goes out and such names as Charlie Ventura, Coleman Hawkins, and Lester Young net about \$1,000 weekly.

Current diskery jazz kick also has boosted the jazzsters' value. Major company as well as indie labels are flooding the market with jazz albums and the instrumentalists are on steady call for the recording sessions. Many of the top sidemen are turning down road tours so they can be available for the flock of diskery dates.

The percenteries are anxious to tie up the jazz names because of their growing demand in the nitery field. In New York, for example, the jazz outlets have increased steadily and the sidemen can virtually have their pick of such spots as Birdland, Basin St., The Embers, Nick's and the weekend bashes at Stuyvesant Casino and Central Plaza.

Urania Defends 'Illegal Purchase' Of Soviet Tapes

Berlin, June 6. Walter H. Rissland, Berlin rep of Urania Records which has been sued here by GEMA (German society of authors, composers and publishers) because of alleged illegal purchase of tapes from Soviet Zonal Radio Station, admitted at a press conference last week that his company has paid at least \$100,000 for the utilization of these tapes.

He said, however, that the arguments brought forward by GEMA have no legal basis since these tapes which were owned by the former Reich radio corporation, fall under the former Nazi property) the Allied Control Law No. 52 and are therefore outside the German property law. A further law has put the Ostrundfunk (East German Radio Corp.—successor of the former Reichsrundfunkgesellschaft) as legal proprietor of these tapes, Rissland said.

Ampex's New Recorder

San Francisco, June 15. A new consumer model, light weight portable tape recording machine has been debuted here by Ampex.

The machine weighs 28 pounds and will sell for \$545. It's the first low-priced model Ampex, a Redwood City corporation, has issued. Specifications claim for it the same quality as the high priced Ampex tape equipment common to recording studios and radio stations.

Wire, Tape Backgrounds, Jukes To Get Going Over at AFM Meet

Cats Vs. Chicks

MGM Records is pitting the sexes against each other in a battle of jazz. Diskery has set the Clark Terry Septet against the Terry Pollard Septet for a longplay album to be tagged "Cats vs. Chicks."

The combos will play the same numbers. Tunes set for the platter battle are "Cat Meets Chick," "Mambules," "The Man I Love" and "Anything You Can Do." Album will be produced by Leonard Feather.

Berkshire Fest Readies for Its Biggest Season

Lenox, Mass., June 15. The Berkshire Festival—variously referred to as the summer music mecca of America, its Salisbury or Bayreuth—is readying for its 17th, and what appears as its biggest season at Tanglewood here. Due to the success of last year's fest, when 118,000 persons were attracted to break all attendance records, with a \$311,600 take, event has been extended. Season will run a full six weeks instead of three, for the first time, with full symphony concerts Saturdays-Sundays and chamber concerts Wednesdays-Fridays.

Fest will tee off July 7 in the Theatre-Concert Hall with Claudio Arrau and Bel Arte Trio in a Beethoven program, with another chamber concert Friday night (9) with a small orch playing the Bach Brandenburg concertos. First Music Shed concert, July 10, will have Charles Munch leading the Boston Symphony Orchestra in Berlioz's "Damnation of Faust" with soloists, the Harvard Glee Club and Radcliffe Choral Society. Pierre Monteux will concert Sunday's (11) all-Beethoven symph program.

Honoring the 150th anni season of Hector Berlioz, the fest will offer various works of the Frenchman, during the six-week run, such as "Romeo and Juliet," "Requiem," "Fantastic Symphony," "Te Deum" "Harold in Italy." Season soloists will include Eleanor Steber, Nicole Henriot, Zino Francescatti, William Primrose, Vera Franceschi, Ruth Posselt and Leo Smit. Munch will conduct most of the Shed concerts, with Richard Burgin, Jean Morel and Monteux taking one each. Season will end Aug. 15, when the Berlioz "Requiem" will be done with a soloist and chorus in memory of Serge Koussevitzky, late conductor of the BSO.

S-F SET TO CONCERTIZE AT SUNSET STRIP NITERY

Hollywood, June 15. Crescendo, Sunset Strip nitery, tries a new policy beginning July 6 with the advent of the Sauter-Finegan orchestra on a no dancing policy. Room has played such "modern" bands as Jerry Fielding on concert arrangements in the past, but these have been confined to one night a week.

S-F booking, for a minimum of two-weeks, is on a straight concert basis. Band will do two or three concerts between 10 p.m. and 2 a.m. It's a setup similar to that worked by the band in its recent stand at the Blue Note, Chicago.

Lee Magid Turns Mgr.

Lee Magid has anked his artists & repertoire post at Central Records to concentrate on personal management. Central is the rhythm & blues subsid of Derby Records.

Milwaukee, June 15. Approximately 700 musicians' locals, represented by some 1,100 delegates from United States, Alaska, Canada, Hawaii and Puerto Rico, in attendance, kicked-off the 67th Annual Convention of American Federation of Musicians yesterday (Mon.) at Milwaukee Auditorium. Huddle runs June 14 to 17, with Hotel Schroeder convention headquarters.

Top topics on agenda are inroads into work for live musicians made by wired or upcoming taped background music in niteries, restaurants, hotels and other spots and increasing use of jukeboxes in similar locations.

Milwaukee Musicians' Assn., Local 8, of which Volmer Dahlstrand is prez, is a charter union of the national group founded in 1896. Three charter members still live here.

James C. Petrillo, topper of AFL American Federation of Musicians' Secretary of Labor for U. S., James P. Mitchell and Senator Wayne Morse, Oregon, are slated for talks at business sessions.

James C. Petrillo's reelection as president is a foregone conclusion. This is made statistically certain by the AFM rule which confines any one local to 10 votes. This offsets the numerical size of the New York, Los Angeles and Philadelphia locals which are the centres of opposition to Petrillo. In this, history is repeating since the late Joe Weber who reigned for some 40 years with only one brief stepdown from power constantly had pressure from New York and other big city locals whose interests (Continued on page 44)

New Religioso Cycle Unwinds

The disk industry is getting back on the religiosio kick. After a couple months layoff for more earthy topics, the diskers are again going on an all-out religiosio ride. Diskery brass figures that the time is ripe for a religiosio click and all are trying for a followup to last year's "I Believe."

Coral Records, for example, hit the market last week with Jimmy Desmond's slicing of "In God We Trust." Tune was written by Robert Allen and Al Stillman. Latter, incidentally, collaborated on "I Believe" with Ervin Drake, Jimmy Shirl and Irving Graham. Bob Thiele, Coral's artists & repertoire chief, currently is prepping an expansion of the "In God We Trust" theme. In the works now is an album to be tagged "In God We Trust," which will feature all of the top Coral artists on religiosiosongs.

RCA Victor, which clicked early in the year with Perry Como's "I Believe" album, currently is cashing in on Eddie Fisher's waxing of "My Friend," also in the religiosio groove. Tune was penned by two of the "I Believe" collaborators, Ervin Drake and Jimmy Shirl. Columbia also is prepping a religiosio contribution with platters by Tony Bennett and Jill Corey due for release soon.

In the album field Kapp Records kicked off its operation recently with "One God" and Col released a Jo Stafford longplay package tagged "Garden of Prayer."

LABEL FACTORY STRIKE HOLDS BACK FANTASY

San Francisco, June 15. Production on all Fantasy records LP's is stymied due to a strike at Boxcraft, Oakland manufacturer of album jackets.

The jazz label is now planning to make its albums in L.A. pending settlement of the strike.

Oakland 'Music Publisher' Skips

Warrant Out for Keith Erickson—Allegedly Bilked College Prof for \$5,000

San Francisco, June 15. Keith W. (Jack) Erickson, former operator of 20th Century Music Co., an Oakland song publishing house, jumped \$1,000 bail on a grand theft charge in Fresno June 7.

Erickson, and John Leoni, who was affiliated with him in the publishing venture and also in a diskery firm, Horizon Records, are charged with grand theft. They are accused of bilking Fresno State College prof. E. B. Womack out of \$5,000 after telling him his song, "Don't You Know," was a natural for Dinah Shore.

Leoni pleaded not guilty and his trial was set for July 13. Superior Judge Milo Popovich issued a bench warrant for Erickson's arrest.

20th Cent. Music has operated in Oakland for the past couple of years, running a series of advertisements in the Oakland Tribune and a radio show on KRE, Berkeley, asking for songs to publish. Prospective songwriters were offered "consultation," as well as publishing, and in some instances their songs were recorded by Erickson and Leoni for Horizon Records, the firm the pair operated but which had almost no distribution whatsoever. Songwriters were sold "shares" in the record company and were charged an assortment of fees that ranged as high as \$200 per song.

Capitol Records' Own 'Skyscraper'

Hollywood, June 15. Construction of a multiple-story office building to house Capitol Records' home office has been revealed by Glenn E. Wallichs, prexy of the coast plattery. Building will be located at the corner of Vine and Yucca, one block north of Hollywood and Vine and three blocks north of the present home office site.

Edifice will be a Hollywood skyscraper, Wallichs reported, and will be built under the terms of a local ordinance which limits the height of buildings (to roughly 13 stories) to minimize danger of earthquake damage. Capitol will occupy about half of the space for both offices and studios and rent the remaining office space.

Departments are now scattered around town at the Sunset and Vine location, at the Palmer Building and at the Melrose Avenue sound studios. These will be concentrated in the one building which will boast the most modern recording equipment and facilities. Architectural firm of Welton Becket & Associates has been commissioned to design the modern, fully air-conditioned building, construction on which is expected to get underway later this year. Capitol hopes to be able to move into the new location by next summer. Building will have a frontage of 180 feet on Vine Street and about 60 feet on Yucca.

Show Biz Names Set For New Haven Bowl Series

New Haven, June 15. Annual Pops Concert Series, managed by the New Haven Junior Chamber of Commerce, is set with six events lined up for the Yale Bowl this summer.

With Harry Berman and Frank Briefe sharing conducting assignments, and the New Haven Symphony Orchestra being featured, season schedule includes Louise Carlyle, Andrew Gayney, The Telephone Chorus (June 22); Rise Stevens (July 6); Martha Wright, William Tabbert (20); Teddy Wilson, Beverly Bower, Earl William (27); Jose and Amparo Iturbi (Aug. 10), and Roberta Peters (24).

Fred D. Fiore is general chairman of the series; Harold N. Weiner, public relations chairman, and Dick Banks, of Yale News Bureau, p.a.

Jubilee Splits Sides With Comedy Names

Jubilee Records, indie label operated by Jerry Blaine, is expanding its comedy on wax output. Last week Jubilee packed Will Jordan, nitery impressionist, for a series of etchings. Jordan's initial release will be "Roast of the Town," a satire of Ed Sullivan's CBS-TV show. He penned it with Kermit Schaeffer.

In the past couple of months Jubilee has released Happy Lewis dialect disks and an album of radio fluffs.

Juliette Etching for X

Label X has added the monomelodick warbler Juliette to its roster.

Thrush will etch her first sides for the diskery in Vancouver within the next couple of weeks. She's currently touring the nitery circuit in Canada.

Parents B.R. Whoopes

San Mateo, Cal., June 15. In an effort to discourage graduates of the local junior high school from running wild in night clubs following their graduation, parents are financing an all-night-and-breakfast ball here. Jack Fina's orchestra has the date for this Thursday (17).

Balboa Bash

Hollywood, June 15. All-night bash with name talent in place of the traditional graduation hop will be jointly sponsored by six high schools at Rendezvous Ballroom Balboa this Thursday (17). Shorty Rogers and Dan Terry orchs will play.

Charlie Barnett for Alaska

San Francisco, June 15. Brent Wilson of the MCA office here has tentatively set Charlie Barnett for two weeks in Alaska with a big band.

Deal is for a June 25 opening for a series of dates at officers clubs and the Idle Hour Country Club in Anchorage.

Sid Goldberg, Decca Records v.p. in charge of sales, trekked to Chicago over the weekend to o.o. diskery's midwest sales setup.

Lou Lester (Gottlieb) Has Had It on Narcotics

San Francisco, June 15. Louis Gottlieb, trumpet playing husband of singer Mary Ann McCall, was sentenced to San Quentin by Superior Judge Twain Michaelson on narcotics charges last week.

Gottlieb, whose professional name is "Lou Lester," was first busted last October, but jumped bail and was captured in April in L. A. He has filed suit for divorce against the singer, who served a narcotics sentence here last year. Gottlieb drew two consecutive terms, maximum six years.

GI's Want Jazz

Hollywood, June 15. Servicemen in the Far East want jazz and more jazz, according to Joey Adams, who led the Hollywood Coordinating Committee's troupe in that terrain. While abroad, the troupe put on 36 shows for approximately 100,000 men.

Entertainers, in addition to Adams, included Tommy Butler, Eddie Gomez, Amos Green, Suzette Harbin, Shirley Haven and Clarence Metcalfe. They were accompanied by USO musicians Eddie Beal, Eddie Davis and Gene Phillips.

Sales Surging. Joe Carlton Salary Upped

Upbeat of RCA Victor's pop business in the past year has won Joe Carlton a new three-year deal as head of diskery's pop artists & repertoire operation. He took over the spot May 1, 1953 and has been turning out a steady string of hits for the company.

Manie Sacks, Victor's veepee and general manager, gave Carlton the new three-year deal, at a hiked salary, when figures showed that the label's pop business had climbed about 30% over the previous year in the past 12 months. Carlton was originally brought in Victor orbit to head up its Label X subsid, but moved over to the parent company's pop a&r spot in place of Dave Kapp.

Perry Como, Eddie Fisher, Eartha Kitt and The Ames Bros. have been the big guns in Victor's bestseller surge.

Mildred Dilling, harpist, sailing for Europe tomorrow (Thurs.) for summer engagements.

RETAIL DISK BEST SELLERS

VARIETY
Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This Last wk. wk.

Artist, Label, Title

		New York—(R. H. Macy Co.)	Washington—(Super Enterprises)	Boston—(Mother Music)	Albany—(Van Curler Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat. Record Mart)	Birmingham—(Loverman's)	Miami—(Florida Music Shops)	Louisville—(Variety Record Shop)	Dallas—(Whittle Music)	San Antonio—(Alamo Piano)	Chicago—(Hudson Ross)	Indianapolis—(Ayres)	Minneapolis—(Don Leary)	Kansas City—(Jenkins Music Co.)	St. Louis—(Ludwig Music House)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Co.)	TOTAL POPULARIS
1	1	KITTY KALLEN (Decca)	"Little Things Mean a Lot".....	4	2	1	1	2	2	1	1	10	1	1	1	1	1	2	4	1	1	1	191
2	2	FOUR ACES (Decca)	"Three Coins in the Fountain"....	1	1	3	3	1	1	2	3	2	7	3	4	2	3	4	1	4	3	3	150
3	4	ARCHIE BLEYER (Cadence)	"Hernando's Hideaway".....	2	5	2	4	5	4	5	5	3	6	2	5	8	9	6	8	4	104		
4	5	PERRY COMO (Victor)	"Wanted".....	8	2	2	2	5	3	4	3	3	3	3	3	3	3	3	3	6	96		
5A	6	KAY STARR (Capitol)	"If You Really Love Me".....	5	8	3	5	10	6	8	6	9	2	5	4	7	4	7	76				
5B	3	FRANK WEIR (London)	"Happy Wanderer".....	3	4	4	4	7	9	4	3	4	6	4	10	5	76						
7	7	FRANK SINATRA (Capitol)	"Young at Heart".....	3	7	6	4	5	10	6	8	5	6	2	5	5	71						
8	8	PATTI PAGE (Mercury)	"Cross Over the Bridge".....	7	10	7	4	10	7	6	10	5	7	37									
9	11	NAT (KING) COLE (Capitol)	"Answer Me, My Love".....	7	10	9	9	5	9	7	10	5	8	7	35								
10	15	FRANK SINATRA (Capitol)	"Three Coins in the Fountain"....	6	2	2	2	2	2	2	2	2	2	2	32								
11	10	FOUR TUNES (Jubilee)	"I Understand How You Feel"....	7	7	9	3	2	2	2	2	2	2	2	27								
12	13	AMES BROS. (Victor)	"Man With the Banjo".....	6	8	8	8	8	8	8	8	8	8	8	25								
13	9	FOUR KNIGHTS (Capitol)	"Oh, Baby Mine".....	9	8	6	10	7	10	7	8	10	24										
14		EDDIE FISHER (Victor)	"Green Years".....	2	8	7	7	7	7	7	7	7	18										
15	19	EDDIE FISHER (Victor)	"My Friend".....	5	7	8	8	8	8	8	8	8	13										
16	12	TONY MARTIN (Victor)	"Here".....	10	8	8	8	8	8	8	8	8	12										
17A		CREW CUTS (Mercury)	"Crazy Bont You, Baby".....	8	8	10	7	11															
17B		NAT (KING) COLE (Capitol)	"It Happens To Be Me".....	2	11																		
17C	23	GAYLORDS (Mercury)	"Isle of Capri".....	5	6	11																	
17D	18	JACKIE LEE (Mercury)	"Isle of Capri".....	6	5	11																	
21		VERA LYNN (London)	"If You Really Love Me".....	9	10																		
22A	16	JO STAFFORD (Columbia)	"Make Love to Me".....	10	8	9	9	9	9	9	9	9	9										
22B	19	PATTI PAGE (Mercury)	"Steam Heat".....	10	4	10	9																
22C	13	KAY STARR (Capitol)	"Man Upstairs".....	3	10	9																	
25	21	HENRI RENE (Victor)	"Happy Wanderer".....	8	8	8	8	8	8	8	8	8	8										

SIX TOP ALBUMS

1
GLENN MILLER
STORY
Film Soundtrack
Decca
DL 5519

2
GLENN MILLER
MEMORIAL
Glenn Miller
Victor
LPT 3057

3
MUSIC FOR
LOVERS ONLY
Jackie Gleason
Capitol
H 352

4
SONGS FOR
YOUNG LOVERS
Frank Sinatra
Capitol
H 488

5
PAJAMA GAME
Broadway Cast
Columbia
ML 4940

6
STUDENT PRINCE
Mario Lanza
Victor
LM 1837

Update 'Gunsmoke' Lyrics As Hypo For Chesterfield

CBS Radio, Chesterfield ciggies and ad agency Cunningham & Walsh are prepping a promotion operation to build the theme for the radioer, "Gunsmoke," into a pop click. Radio theme music made a big dent in the pop field when Ray Anthony cut "Dragnet" for Capitol and when it was subsequently satirized by Stan Freberg for the same label.

The "Gunsmoke" theme was penned two years ago by Rex Koury, who handles the baton for the CBS stanza, and published by a Coast outfit, Herman Music, under the tag of "Old Trail" with lyrics by Glen Spencer. Platter assignments, however, were limited to a few small Coast labels.

Now that the ciggie outfit has moved into the picture (Chesty takes over a 13-week sponsorship of "Gunsmoke" July 8), plans are afoot to push the theme into the bigtime. Chesty, incidentally, sponsors the "Dragnet" stanza.

In a move to stimulate the build-up, CBS and Cunningham & Walsh are planning to update the lyrics. The net and agency currently are dickering with Johnny Mercer to take on the lyric assignment but he's not yet given his okay. Ray Anthony's orch has been requisitioned to showcase the theme on Chesterfield's CBS-TV show when it takes over as Perry Como's summer sub.

As a followup to Anthony's plugs, CBS Radio plans to spotlight the theme on its various musical stanzas. Already set for the "Gunsmoke" hypo is new Peter Lind Hayes' cross-the-boarder, the Gary Crosby summer series, "On a Sunday Afternoon" and "Nocturne."

Bi-Lingual Choruses No Handicap to Vocalists, Berel Howard Contends

New Haven.

Editor, VARIETY:

In your New Acts review (by Abel) of the Barry Sisters' act at the Copacabana, you state that "... they're too professional and competent to complicate or limit their scope with the Yiddish extra chorus ... It's a gratuitous self-handicap ...

It's my opinion that your observation is most irrational and ill-advised. According to your trend of thought the inclusion of a Yiddish ditty or a Yiddish chorus in a vocalist's repertoire is tantamount to a de-professionalizing the artist! Yiddish music and Yiddish folksongs are melodic as well as beautiful. If you doubt me go out and purchase "Jan Peerce Sings Hebrew Melodies," by RCA Victor. Incidentally, the Barry Sisters have recorded many wonderful Yiddish songs for RCA Victor. Frank Sinatra, Julius LaRosa, Don Cornell, Perry Como, Toni Arden, Joni James, Al Martino, Alan Dale, Vic Damone are just a representative few of popular singers of the day who indulge in bi-lingual singing! And all of their disks have become subsequent hits. I mention this fact because I believe that you look with asstance at vocalists who bi-lingualize their renditions.

I wish you would clarify your views on this matter in a future issue of VARIETY.

Berel Howard
(Jewish Variety Hour—WELI)

BG EP From Disney Pic

Hollywood, June 15.

Capitol has issued an EP soundtrack album consisting of a pair of Benny Goodman tunes of the immediate post-war era. One side features the entire Goodman band of that day. The other is the Benny Goodman Trio with Teddy Wilson on piano and Gene Krupa on drums.

Tunes, "After You've Gone," played by the trio, and "All the Cats Join In" are from the Walt Disney feature "Make Mine Music." Disney is reissuing these segments of the feature as a short and Cap is tying in its "Two for the Record" EP.

COMBO'S DISK GAMBLE BRINGS CAPITOL DEAL

Hollywood, June 15.

An investment of a few hundred dollars is beginning to pay big dividends for the Honey Dreamers, eastern vocal combo.

Outfit cut a record at Capitol's N. Y. studios, backed by a small rhythm group. Acetates were sent to selected deejays around the east and the reaction was favorable.

As a result, Capitol bought the master and will release the record shortly. In addition, platters have taken an option on the group's services.

Sorias Prep 2-Month Trip O'Seas on Angel Disk Biz

Dario Soria, president of Electric & Musical Industries (U. S.), Ltd., which releases Angel Records in America, and Mrs. Soria, who handles artists' relations and publicity for Angel, will sail for Europe July 3 for a two-month trip.

They will spend time in England at headquarters of E.M.I., also at the Paris and Milan offices of the company. They will also be at the Aix-en-Provence Festival late in July for the performance of Gounod's opera, "Mireille," which is being recorded for Angel Records.

Macdonnell Eyeing Brit. Music Biz Tie

London, June 8.

Leslie Macdonnell, Foster's agency exec, who left the firm only recently by mutual agreement with Harry Foster, will temporarily be located in bandleader's Ted Heath's office. Understood former Foster associate will act as personal manager to some toppers in vaudeville including Vera Lynn, Peter Brough and Heath.

Macdonnell is reported to be embarking in the music biz, forming his own company in association with Heath, Brough and Jimmy Phillips, exec of Peter Maurice Music. This is not Macdonnell's first venture into music, having originally been associated with Keith, Prowse Music some years ago, as song plugger.

\$40,000 Worth of Masters Recouped From Junk Yard

Atlanta, June 15.

Police last week recovered a set of master recordings valued at more than \$40,000 from a Decatur Street junk yard. Detectives said the disks, used for making pressings of religious works, were sold to the junkdealer for \$80.

They were stolen from the Radio & Television Commission of the Southern Baptist Convention office at 1585 Ponce de Leon Ave., N.E.

Fans Dig Extended Play Disks From Most Mixed-Up Bins But Record Merchandizers Miss Boat

By RALPH J. GLEASON

San Francisco, June 15.

Are the major record companies missing the boat on promoting Extended Play albums? You bet they are!

By now, the little 45 rpm package has established itself as a permanent part of the inventory of every dealer. It's so important that merchandising managers of major labels are devising means of display and extra sales but they are usually talking only to the dealer. The customer is forgotten.

As a vehicle for music, it is rapidly becoming a major adjunct to the 33½ LP and will eventually be a medium, not only for the collection of four single three-minute performances in one disk, but the presentation of musical works designed for its time length.

In the pop field its importance is only hinted at so far. RCA issued a Sauter-Finegan EP with one tune to a side. There will be more and more of this as instrumentals become more popular with the inevitable swing away from vocals.

In the jazz field, the EP is already an important factor, packaging collections of singles and offering double length versions of improvisations. Columbia's Erroll Garner EPs are a case in point; Savoy's historical series on bon is another. Prestige, Fantasy, Blue Note, Pacific Jazz—Trend—all use the EP successfully.

But the jazz fan is a unique market, you can't keep him from knowing what you do even if you try. He'll dig an EP out of the most mixed-up bin a dealer ever had.

It's in the pop field where the major companies are missing the boat and missing it badly. It goes like this:

Stations and 45's

While more and more stations are equipped for 45 rpm, they are still a small percentage and many that are equipped dislike the 45 disk because (1) it is difficult to cue; (2) it's an additional speed for the engineer to struggle with and he's already baffled by two speeds.

The ordinary 78 is exposed day and night to potential buyers via (Continued on page 46)

Scharf's 'Name Songs' Set for Special Series Treatment by Mercury

Hollywood, June 15.

A series of 16 specially-written tunes, each carrying a girl's name, has been started by vet film composer Walter Scharf in one of the most ambitious composition chores in years. Mercury Records will release the series, having taken over the masters of the first two which Scharf recorded independently. Others will be ready at staggered intervals during the year.

First two are "Susan," dedicated to his 12-year-old daughter, and "Elizabeth," dedicated to his wife. Others in the series will cover names which have not heretofore been used as song titles.

Under Scharf's deal with Mercury, the disks must go out as singles, each "name song" to be backed by something else. Scharf will conduct a 32-piece orchestra on each date, etching one of his name compositions and another theme, most of them to be from his vast volume of film scores for which he has received eight Academy Award nominations.

Disk Faves in Scotland

Glasgow, June 8.

Doris Day's waxing of "Secret Love," on the Philips label here and American Columbia, tops the current Scot list of bestsellers. It has occupied No. 1 spot for several weeks.

No. 2 slotting is held by Billy Cotton's band in "Friends and Neighbors," on Decca, with Patti Page in "Cross Over the Bridge" (Mercury) No. 3, and the Four Knights on Capitol in "O Baby Mine" taking fourth spot.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets
Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Week	LAST Week	ARTIST AND LABEL	TUNE
1	1	KITTY KALLEN (Decca)	Little Things Mean A Lot
2	2	FOUR ACES (Decca)	Three Coins In The Fountain Wedding Bells
3	3	PERRY COMO (Victor)	Wanted Hit and Run Affair
4	6	ARCHIE BLEYER (Cadence)	Hernando's Hideaway
5	4	KAY STARR (Capitol)	If You Really Love Me Man Upstairs
6	5	FRANK WEIR (London)	Happy Wanderer
7	7	FRANK SINATRA (Capitol)	Young At Heart Three Coins In The Fountain
8	8	PATTI PAGE (Mercury)	Cross Over The Bridge Steam Heat
9	..	EDDIE FISHER (Victor)	Green Years My Friend
10	..	NAT (KING) COLE (Capitol)	Answer Me, My Love It Happens to Be Me

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	LAST Week	TUNE	PUBLISHER
1	2	*THREE COINS IN THE FOUNTAIN	Robbins
2	1	*LITTLE THINGS MEAN A LOT	Feist
3	3	*WANTED	Witmark
4	7	*HERNANDO'S HIDEAWAY	Frank
5	4	*HAPPY WANDERER	Fox
6	6	*IF YOU LOVE ME (REALLY LOVE ME)	Duchess
7	5	*YOUNG AT HEART	Sunbeam
8	10	*ANSWER ME, MY LOVE	Bourne
9	8	*OH, BABY MINE (I GET SO LONELY)	Melrose
10	..	*I UNDERSTAND JUST HOW YOU FEEL	Jubilee

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

↑ BMT. ↑ ASCAP.

VARIETY

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2, and so on down to one point. Cities and jockeys will vary week-to-week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP. †BMI.

Pct. Pos. No. this week wk. wk. in log	Artist	Label	Song
1	Kitty Kallen.....	Decca	"Little Things Mean a Lot"
2	Four Aces.....	Decca	"Three Coins In Fountain."
3	Archie Bleyer.....	Cadence	"Bernardo's Hideaway."
4	Perry Como.....	Victor	"Wanted"
5	Frank Weir.....	London	"Happy Wanderer."
6	Kay Starr.....	Capitol	"If You Really Love Me."
7	Betty Madigan.....	M-G-M.	"Joy"
8	Frank Sinatra.....	Capitol	"Young at Heart"
9	Patti Page.....	Mercury	"Cross Over the Bridge"
10	Eddie Fisher.....	Victor	"Sweet Dreams"
11	Four Tunes.....	Jubilee	"Understand How You Feel"
12	Tony Martin.....	Victor	"Here"
13	Perry Como.....	Victor	"There Never was a Night"
14	Kay Starr.....	Capitol	"Man Upstairs"
15	Crew Cuts.....	Mercury	"Crazy Bout You Baby"
16	Eddie Fisher.....	Victor	"My Friend"
17	Frank Sinatra.....	Capitol	"I Could Have Told You"
18	Four Knights.....	Capitol	"Oh, Baby Mine"
19	Perry Como.....	Victor	"Hit and Run Affair"
20	Nat (King) Cole.....	Capitol	"Answer Me, My Love"
21	Frankie Laine.....	Columbia	"Someday"
22	Vera Lynn.....	London	"If You Really Love Me."
23	Ames Bros.....	Victor	"Man With the Banjo"
24	Don Cornell.....	Coral	"Believe in Me"
25	Frank Sinatra.....	Capitol	"Three Coins in Fountain"
26	Gaylords.....	Mercury	"Isle of Capri"
27	Bunny Paul.....	Essex	"Lovey Dovey"
28	Ronnie Gaylord.....	Mercury	"Gilly Gilly Ossenfeffer"
29	Patti Page.....	Victory	"Steam Heat"
30	Henri Rene.....	Victor	"Happy Wanderer"
31	Teresa Brewer.....	Coral	"Jilted"
32	Frank Sinatra.....	Capitol	"Don't Worry 'Bout Me"
33	Eddie Fisher.....	Victor	"A Girl, A Girl, A Girl"
34	Four Tunes.....	Jubilee	"Sugar Lump"
35	Dean Martin.....	Capitol	"Sway"
36	Nat (King) Cole.....	Capitol	"Make Her Mine"
37	McGuire Sisters.....	Coral	"Goodnight, Sweetheart"
38	Spaniels.....	Vee-Jay	"Goodnight, Sweetheart"
39	Joel James.....	M-G-M.	"In a Garden of Roses"
40	Ames Bros.....	Victor	"Leave It to Your Heart"
41	Jo Stafford.....	Columbia	"Thank You for Calling"
42	Smith Bros.....	X	"These Are Things I Love"
43	Hugo Winterhalter.....	Victor	"Bahama Buggride"

Don't say a word—just listen to
the best novelty performance
on the market today.

VAUGHN MONROE

sings

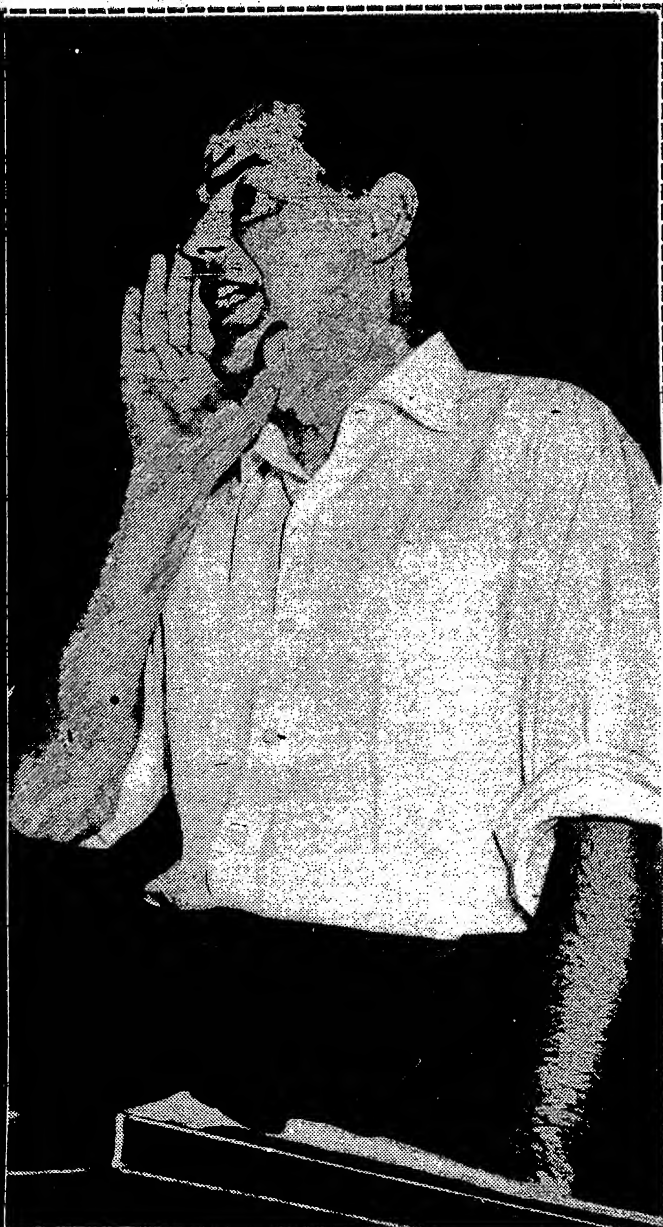
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MISTER SANDMAN

20/47-5767



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**HUGO
WINTERHALTER
and FRIEND**

THE LITTLE SHOEMAKER

THE MAGIC TANGO

with Orchestra and Chorus 20/47-5769

Continued from page 39

Selling Records!

WHAT ARE THE WILD RAVES SAYING?

NEW YORK TIMES

"By the Beautiful Sea" is an elegant spree... a bountiful, warm-hearted musical glow."

BROOKS ATKINSON

NEW YORK DAILY NEWS

"Arthur Schwartz, the composer, has raised a lusty Coney racket in many of his numbers, and last night's audiences liked very much the hot stuff sung by Mae Barnes."

JOHN CHAPMAN

NEW YORK POST

"As usual, the score that Mr. Schwartz has composed for 'By the Beautiful Sea' is not only warm and tuneful but has the proper suggestion of its nostalgic period."

RICHARD WATTS, JR.

NEW YORK DAILY MIRROR

"'Alone Too Long' and 'Happy Habit' loom as the outstanding candidates for the hit parade."

ROBERT COLEMAN

NEW YORK JOURNAL AMERICAN

"... a rollicking tune called 'The Sea Song'... a swiny ingenue-boy bit, 'Coney Island Boat'... 'Alone Too Long,' the big pop song of the show..."

JOHN MCCLAIN

MELODY
FIDELITY

SHIRLEY BOOTH
BY THE
BEAUTIFUL SEA
ORIGINAL BROADWAY CAST

Music by
ARTHUR SCHWARTZ
Lyrics by
BOB MERRILL
Book by
BOB MERRILL
Directed by
JOHN MIELZINER
Costumes by
SHARAFF
Choreography by
MILTON ROSEN
Production by
JAMISON
WILBUR EVANS
Cameron Prud'homme
Richard France Mae Barnes

Album No. 531

on Capitol Records, with the
original Broadway cast!

SHOW-
STOPPER
SINGLES

by Famous
CAPITOL
ARTISTS

The Sea Song
LES BAXTER 2799

More Love Than Your Love
LES BAXTER 2845

Alone Too Long
NAT "KING" COLE 2754

Alone Too Long
STAN KENTON 2789

More Love Than Your Love
STAN KENTON 2871

Please Don't Send Me
Down A Baby Brother
JERRY LEWIS 2833

Coney Island Boat
GORDON MACRAE &
JUNE HUTTON 2784

Happy Habit
ELLA MAE MORSE . 2800

Hang Up
HELEN O'CONNELL . 2783



Inside Stuff—Music

Irving Berlin's first wife, Dorothy Goetz, was the sister of the late E. Ray Goetz and it was to her that he composed "When I Lost You" ("I Lost the Sunshine and Roses," etc.). She died in 1912, six months after their marriage. The obits on Goetz, who died at his Connecticut home over the weekend at 68, failed to mention the Berlin association. And known only to intimates is Berlin's regard for Goetz, producer-songsmith who last was associated with John Ringling North in composing special tunes for the Ringling-B&B Circus. Goetz was an international figure, a wit and a personality, of the calibre which once prompted Berlin to observe, "If I had to be cast away on a desert island, it could be with no more amusing companion than Ray Goetz—he would not be wanting for wit and humor, and would be a most durable fellow-shipwreckee."

Label X is stepping up its extended play disk push. First move in diskery's EP program was made last week with the release of its "Vault Originals" jazz platters as EP packages. The jazz disks previously had been issued as longplay sets only. The initial "Vault Originals" series contains 25 EP packages. Included in the release are etchings by Eddie Condon, Mezz Mezzrow, Ida May Mack, Bessie Tucker and Jelly Roll Morton. The sets were produced by Bill Grauer Jr., and Orrin Keepnews.

RCA Victor in the San Francisco area is running into a difficult situation. Local distributor, Leo J. Meyberg, has cut down on disk jockey servicing to a handful of stations, offering either the full kit at factory price or an occasional cuff. KROW, Oakland, where Russ Coglín, Bay Area deejay, has a two-hour across-the-board show, immediately retaliated by banning all RCA disks. It took Don Genson of Leeds some fast talking to convince Coglín he should give an occasional spin to Perry Como's "Hit and Run Affair," published by Leeds.

A collection of 5,000 "Alabama Superstitions" won for Ray B. Browne, UCLA student, the annual \$300 Jo Stafford Fellowship in American Folklore. Students from all parts of the country competed for the award with entries judged by the American Folklore Society. Honorable mentions went to Anne Grimes, Ohio State; Americo Paredes, U. of Texas at Austin; and Beatrice Weinreich, Columbia. Annual fellowship was launched by Miss Stafford for "a meritorious project in the field of American folklore."

Cuban composer Ernest Lecuona racked up something of an endurance record at his recording sessions for RCA Victor in New York last week. The pianist-tunesmith cut 49 sides in four days. Victor will integrate the sides into four longplay albums. The first package is scheduled to hit the market in the fall. During his Gotham stay, Lecuona renewed his pact with E. B. Marks Music. Pubbery has had exclusive rights to Lecuona's works in the U.S. since 1938.

Howie Richmond, who used to be promotion chief for the Big Three (Robbins, Feist & Miller) before opening his own publishing operation several years ago, is saluting his old firm in trade ads for its publication of the tune, "Three Coins in the Fountain," from the 20th-Fox pic of the same title. Plug for the Robbins copyright is tied in with Richmond's own number, "First Romance," which he publishing through Essex Music.

Name bands and top acts will be booked at the Ball Room of the new Beverly Hilton Hotel, \$15,000,000 flagship of the chain, which is scheduled to open in Beverly Hills in March. Ball Room, which will seat 600 persons, will have an ice rink concealed beneath the dance floor for presentation of blade extravaganzas in addition to usual floorshow layouts. Hotel will have two or three after-dark entertainment centres where small bands will be featured.

Everett Sloane, legit, screen, radio and tv thesp, has gotten the songwriting bug. Sloane turned to tunesmithing about four months ago and already has collaborated with Dick Manning, Percy Faith and Bob Colby. During the past couple of weeks, Sloane has been touring the N.Y. Brill Building publishers, auditioning his latest lyric which was set to music by Colby.

But Non-Controversial

Hal Block and Jubilee Records can be credited with the longest disk title of the year. Block has written and recorded a novelty platter for Jubilee tagged "I've Got The Senator McCarthy, Chairman Mundt, McClellan, Potter, Senator Dirksen Blues."

Block says it's non-controversial.

Concerts for Civic-Owned Atlantic City Pier Use Music Ed as Booker

Atlantic City, June 15. A part of the uptown Garden Pier civic centre, which is costing the taxpayers more than \$1,500,000 taken from luxury tax funds, will be officially opened July 3.

During the season musical programs will be staged Saturday and Sunday nights, while organ music will be offered the other five days of the week, all programs coming as free attractions for the residents and visitors of Atlantic City as a portion of the Centennial Celebration.

William Madden, conductor of the Atlantic City Festival Orchestra, will present a series of Sunday evening open air concerts from the bandstand between July 4 and Sept. 5 at a cost of \$400 each under a contract approved by the City Commission here Thursday (10). If rained out the concert may be given any alternate date, according to the contract.

William McMahon, Centennial Music Director, and music editor of the Atlantic City Press, will be paid \$150 weekly for arranging concerts by various musical groups Saturday nights. Under the pact McMahon, besides booking attractions, must also furnish soloists for the Sunday evening concerts.

The Cape May County American Legion band will provide the music for the initial evening's concert. Sunday schedule includes Kathryn Blum, Walter Fredericks, Joan McCre, Elizabeth Edwards, Jeanne Comfort (granddaughter of Vaughn Comfort, who starred here on the piers years ago when minstrel shows were in vogue), Jographia Peppas, Denna McMahon, Ruth Stein and Walter Strine.

McMahon has also booked 100-voice Haddonfield Choral Society for a Saturday night concert and is arranging to have such organizations as the Victor Herbert Chorus; the U.S. Infantry Symphonian Band and Chorus; the "Voices of Steel," from Pittsburgh.

Pier has been completely renovated by the city after having been seized for delinquent taxes several years ago. Only a portion of the pier so far has been completed as a civic center, with the building program to continue by stages.

EP Disks

Continued from page 41

the air waves. How many EPs are played on the air and when they are, how many are identified as Extended Plays? Very, very few.

When a customer strays into a record shop, how does he find out what is on EP? By browsing through bins. Try it sometime. It's work only a record collector likes. More record company executives should buy records to see how they are sold.

Record companies spend money on EPs, they flood disk stores and newspaper reviewers with them and are fairly liberal with them. The EP is the forgotten package.

Yet, if EPs are played on the air but seldom and then not identified, how is a potential buyer to find out the merchandise is available? By standing in line to paw through a browsing bin? You try it.

If Extended Play albums and singles are to be sold, the record buyers have to know they are available. And despite the predilection of record companies to think exclusively in terms of radio, the printed page looks like their best bet to expose their merchandise via reviews and advertisements.

The small jazz firms are doing it and making it pay. It wouldn't be the first time the majors learned something from the independents. Who discovered jazz was a money maker?

On The Upbeat

New York

Vaughn Monroe begins a two-week engagement at the Hotel Roosevelt, New Orleans, tomorrow (Thurs.). Karen Chandler, Coral Records' thrush, profiled in current issue of "Movies," "Screenland-TV" and "Movie Life" mags. She's also been tapped for a two-page color spread in the N. Y. Sunday News in July. Jack Piels, Decca Records' musical director, on a deejay trek to Boston. Lee Auerbach, RCA Victor art department staffer, engaged to Marjorie Hoffberg. Woody Herman's orch' and the Errol Garner Trio share the podium at Basin St. for one week beginning June 22. Dorothy Collins and Raymond Scott fettering the press tonight (Wed.) at their Babylon, L. I. home. Ray Anthony orch summer subs for Perry Como's CBS-TV show beginning June 28. Danny Winchell, MGM Records' crooner, currently at Ben Maksik's club in Brooklyn. The Four Tunes open at the Emerson Lounge, Philadelphia, June 28. Thrush Dolores (Dodi) O'Neil recuperating at Lakeland Sanatorium. Blackwood, N. J., Meredith Reynolds, wife of Milwaukee's WTJM-TV disk jockey Bill Reynolds, in town for the summer. Kappl Jordan's annual picnic set for Saturday (19) at Rockland Lake, N. Y. Jack Rael okay after a tonsillectomy last week. Audrey Cullen, secretary to Wallace Early, MGM Records sales manager, married Donald Duddy. Betty Madigan opens at Sciola's, Philadelphia, June 23. Sol Handwerker, MGM Records' publicity chief, vacationing in Maine for a week. Fran Warren into the Steel Pier, Atlantic City, June 20.

Chicago

Mercury Records embarks upon its monthly pop album push next week with the release of Billy Daniels and Richard Hayman volumes. Dick Contino is etching instrumental-vocal album this week in Chi, while Georgia Gibbs cuts one in Gotham. Ralph Marterie orch, with strings, begins its sides today (Tues.).

Ralph Flanagan set for Aragon Ballroom, July 16 to Aug. 1. Tommy Reed orch current at Pease Pier, Galveston, through June 24. Commanders, recently signed for management by Willard Alexander, on extended tour of one-nighters in midwest, playing first date at Colonial Terrace, Rochester, Ind., on July 31. Charlie Spivak playing Elitch's Gardens, Denver, June 23-28. Leo Peepers into Dutch Mill, Delavan, Wis., July 25 for one week. Ernie Rudy set for fortnight at Peabody Hotel, Memphis, opening June 21. Russ Carlyle playing five frames at Oh Henry Ballroom, Chi, beginning Aug. 4.

Pittsburgh

Ray Anthony plays a one-nighter at West View Park tomorrow (Thurs.). Morry Allen band current at Vogue Terrace with Lillian Roth. Del Monaco Quartet held over at Club 30. Abbie Neal and Her Ranch Girls booked for a return engagement at Kennywood Park Sunday (20). Bob Dransite, singer-saxman, home for summer after studying music at Eastman School and has rejoined Jimmy Spaniel combo. Walt Harper's orch into Crawford Grill for six weeks. Novel-ites returned to Ankara Monday (14) for three weeks. Joe Negri Trio, of Buzz 'n' Bill tv show, featured weekends for dancing at IBA Club in Coraopolis. Mario DiNardo appointed head of the accordion department at the North Side Music

San Francisco

Drummer Louis Bellson, whose All-Stars opened at the Downtown Club June 6 for two weeks, will record an LP for Norman Granz' Clef label in Los Angeles later this month using 26 men including a full string section with Buddy Baker conducting. Tunes will be eight original ballads composed by Bellson. Personnel of the current Bellson group is Bellson on drums; Charlie Shavers, trumpet; Zoot Sims, tenor; George Duvivier, bass; Don Abney, piano.

Dallas

Johnny Cola quintet spelling Bill Tieber orch at Colony Club while latter vacations. Canary Jody Miller and pianist Murray Arnold a duo in the Baker Hotel's Mural Room. Dorothy Franey's new ice revue, "Seeing Texas," due June 17 at Hotel Adolphus' Century Room. Pianist Dick Webster formed a new local orch with Claire Stewart, staff canary at WFAA-TV. Local comic-emcee Dick Freeman (son of the onetime N.Y. booker) and the Lee Peepers orch will head "Summer Varieties," set to tour West Texas towns this summer. Fred Waring set as choral director Aug. 15 at First Methodist Church for annual intersacial choir night. Jacques Singer, ex-Dallas Symphony maestro, named musical director of Corpus Christi, (Tex.) symphony for 1954-55.

London

Ray Noble here on holiday. Plans to remain in Europe for three months. Paul Fenoulhet, conductor of the BBC Variety Orch, ill with pleurisy. Columbia recording singer Billie Anthony operated on for appendicitis. Singers Pearl Carr and Teddy Johnson starting extensive variety tour at New Theatre, Cardiff, June 23. Dickie Valentine just back from his appearance on Ed Sullivan's "Toast of the Town" in New York, announced his engagement to Betty Flynn, ice-skater of Glasgow.

Scotland

Teddy Foster orch showbacking for Len Horn on U.K. bow at Empire, Glasgow. Jack Parnell orch, with vocalists Dennis Hale and Annie Ross, doing three-weeks' tour of Scotland. David Hughes, U.K. recording star, set for week's vaude at Perth Theatre July 5. Kenneth McKellar, new Scot tenor, to London for waxing session. Nicky Kidd, pianist-singer, into Tommy Morgan Show at Pavilion, Glasgow.

I SPEAK TO THE STARS

Recorded by:

DORIS DAY

Columbia 40210

M. WITMARK & SONS

A SONG OF FAITH

THE LITTLE MUSTARD SEED

ROBBINS MUSIC CORPORATION

SCHOOR's 5-CITY TOUR FOR CHET BAKER'S 4

San Francisco, June 15.

Barnet Schoor, Sacramento promoter who debuted in the jazz biz with a sellout concert featuring Dave Brubeck in May, is planning a five-city tour of the Chet Baker Quartet in July.

Tentative plans call for concerts July 21-25 in Sacramento, Modesto, San Jose, San Francisco and Oakland featuring Baker at lower prices aimed at a teenage draw.

JIMMY McPARTLAND

AND HIS DIXIELAND ALL-STARS

Big Chief Russel Moore

Bud Freeman George Watling Milton Hinton Charles Queener

HENRY "RED" ALLEN

COZY COLE

Buster Bailey Claude Hopkins Herb Fleming Lloyd Trotman

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Another BMI "Pin Up" Hit
THERE NEVER WAS A NIGHT SO BEAUTIFUL

PERRY COMO

Victory

Published by BROADCAST MUSIC, INC.

BIG PROBLEMS STIR AGVA MEET

Top Names in Cafes, One-Niters Turning Profit for Major Agencies

With manpower and expenses pared down as far as possible, the act departments of various major agencies are expected to turn in a comfortable profit, based on revenues brought in by appearances by top names.

For example, tours by Martin & Lewis, Jack Benny and Dennis Day will be a prominent factor in getting the Music Corp. of America act sector on the black side of the ledger. The William Morris Agency can point to a raft of names in Las Vegas cafes as helping put that office in the money, and General Artists Corp.'s slew of record names on the personal appearance beat will turn in a profit for that agency.

Although it's now a fairly comfortable and comparatively easy operation, the agencies do not regard this as an ideal situation as too much depends upon too few people. In reverse, should a sizeable number of names elect to take it easy, the act departments are in considerable trouble. Ideal situation would be to have a great deal of acts working, and spread the income as far as possible. By this spread, the agency can get an assured income. However, the number of places now operating do not permit this kind of security.

There's no solution to this kind of problem except the opening up of more time. Meanwhile the offices are having some success in getting television toppers to take nitery assignments during the summer hiatus of various shows, and they are still having some measure of success in getting filmsters to go on tour.

Johnny Hodges band opens July 6 at the Black Hawk, San Francisco, instead of Vido Musso.

Gale Prepping Tour For Rhythm & Blues Group

The Gale Agency is now promoting a rhythm & blues version of its "Biggest Shows" series. Dates are now being lined up from Aug. 6 to Sept. 6 on a guarantee and percentage basis.

Booked so far for the tour are Roy Hamilton, The Drifters, The Counts, The Spaniels, Laverne Baker, and the bands of Rusty Bryant, Erskine Hawkins and B. B. King.

N.Y. Nitery Biz In Upbeat Due To Schnoz, Kitt

The nitery business in New York during the past few weeks perked up considerably, mainly because a pair of names excited interest in going out. Presence of Jimmy Durante at the Copacabana, and Eartha Kitt at La Vie en Rose, filled both spots. Niteries registered their highest grosses in months with these headliners, both drawing capacity business virtually all nights of their respective engagements.

Peculiarly enough, other niteries both on Broadway and the east side were aided by the keen competition offered by La Vie and the Copa. Boniface thinking is that the more attractions there are around the more people will go out, and the more spots will be filled. With several topline around it becomes fashionable again to hit the cafes, and frequently there's sufficient overflow to benefit other niteries.

At La Vie, it was the first substantial business in several weeks, and it was sufficient to make up for many bad sessions. It gave that nitery a chance to wind up strongly as it closed shop for good on Saturday (12). Gilmore's Steak House takes over the premises. During the past year boniface Monte Proser was in on a rent-free proposition in exchange for giving up a lease that had several years to run. Spot is slated to reopen in the fall, with the Hotel Shelton selected as the tentative site.

For the past several weeks niteries have had considerable pickup because of the prom trade. Youngsters have been attending in sizable numbers. Actually they're not heavy spenders and the waiters frequently find a collection of filled ashtrays instead of a sizable tip, but the youngsters do give a semblance of activity in the spots and there's money to be made on these kids, especially since the minimum charges indemnify the nightclub operators.

Judge Nixes Suit to Curb Sennes' Moulin Rouge Name

Hollywood, June 15. Superior Judge LeRoy Dawson greenlighted Frank Sennes' continued use of the name Moulin Rouge for his Sunset Boulevard Theatre-Restaurant in disallowing a suit brought by Meyer Schwartz, operator of a small cafe named Moulin Rouge. Schwartz contended he had gone into business about six months earlier than Sennes.

Judge Dawson heard testimony revolving around customs at the original Moulin Rouge in Paris and the fact that Sennes' name always precedes the name of the club in advertising. After that, he denied plaintiffs' request for an injunction to force Sennes to find a new name.

INVOLVED ISSUES PUZZLE MEMBERS

By JOE COHEN

Montreal, June 15.

The American Guild of Variety Artists, which met in convention at the Laurentian Hotel here last week, was never more beset with pressures than those exerted at this powwow, which opened last Monday (7). The unusual amount of gab and comparatively little accomplishment reflected a state of confusion and fear that gripped most delegates. The gab was sometimes brave, sometimes conciliatory, and frequently angry, and nearly all of it was done with theatrical gestures and various grades of showmanship.

The greatest pressure was exerted by the American Federation of Musicians, by growing unemployment in actor ranks, and desire by many delegates to be conciliatory to agency groups and set up a climate which would make it easier to negotiate contracts even if it did mean the loss of hard-won rights to the union memberships.

The confusion of the delegates reflected the dissension at the top. There was subrosa byplay that few of the delegates could look through. One of the underlying themes was a struggle for power. To one official, at least, it was an opportunity for a man on horseback to come riding in and establish himself as the heir-apparent to the top post in the union, namely that of national administrative secretary, the post now held by Jack Irving.

The 64-year-old Irving is reputedly independently wealthy, having a major interest in one of the larger dress manufacturing firms as well as other holdings. He recently bought a home in Florida to which he retreats whenever he can. He may be ready to leave the arena

(Continued on page 50)

Price Claims Double X After Bright Named AGVA Prexy by Acclamation

Question

Inglewood, Cal.

Editor, VARIETY: "Abbott accepts Red Cross Post. Costello named Irish Premier" — Juxtaposed headlines in L. A. News.

Who's on first?

Duncan Underhill

Roundabout-Deal On Chi EMA Irks Some AGVAites

Montreal, June 15.

A deal whereby the American Guild of Variety Artists would recognize and deal with the Chicago Entertainment Managers Assn., was practically concluded prior to the opening of the convention last week. Presented on the floor at the behest of national administrative secretary Jack Irving, it became evident that the delegates weren't buying the proposal without looking into most all of the facets involved.

Consequently, Irving suggested a compromise resolution that would permit AGVA negotiators to talk with EMA, and during the talks EMA would go off the unfair list.

However, AGVA veepee Georgie Price asked Irving if some "understanding" had been reached with EMA, Irving said there had been, and it developed that a completely preliminary deal had been worked out in which AGVA would

(Continued on page 50)

Montreal, June 15. One of the peak dramatic moments of the American Guild of Variety Artists' convention, last week at the Laurentian Hotel here, came in the dying moments of the powwow, during nominations, when former prexy Georgie Price charged a doublecross in the handling of nominations for the office of president.

Incumbent Jackie Bright, presiding, opened the nominations and Bright was nominated. A short wait, and a motion for the closing of nominations was made and passed which virtually made Bright the president-to-be by acclamation.

In the nominations for first vice-president, Price's name was presented. Thereupon Price took the floor not only to decline the nomination, but to charge that a doublecross had been carried out on the convention floor. Price said, "At least 20 of you delegates have approached me to ask me to run for president of this union. I, therefore, had every reason to believe that my name would be presented for the office. I have not only been doublecrossed right here and now, but I have received similar treatment last year and I do not want to lay myself open for another doublecross. I therefore decline this nomination."

Price said that his declining would not mean an end to his participation in union affairs as he would always strive to better the plight of the actor. At the conclusion of this speech, which came approximately at 4:30 a.m., he left the floor saying that he had to catch the 7:30 a.m. plane out of Montreal to keep some dates that had been contracted for.

Pall of Silence

The charge threw a pall of silence around the meeting. One of

(Continued on page 50)

SHE'S DYNAMITE!



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"Kay broke our house record."
Basil's, Kokomo
"Had four New Year's Eves with Kay Martin Trio."
Ernie Baker, Oakhurst-Somersat, Pa.
"The greatest attraction ever to play my club. . . Jammed every nite."
Bill Allison, Rainbow Room, New York, Pa.

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TOAST OF THE TOWN
PERRY COMO SHOW

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with Harry James
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SORRENTO
FLIGHT OF THE BUMBLEBEE

Personal Management:
NICKY STEWART
5835 Fayette St.
Los Angeles 42, Calif.

AGVA Seeks Petrillo Conference Before Nixing Canadian Dates

Montreal, June 15. The national board of the American Guild of Variety Artists voted to send a telegram to James C. Petrillo, American Federation of Musicians prexy, suggesting exploration of troublesome areas so that the difficulties between both organizations can be resolved.

Telegram was sent after considerable debate and after a delegation of agents and nitery owners from this city had conferred with the board. The percenters and bonifaces wanted to know how best to protect their interests in the fracas between both unions.

The dispute puts nitery owners and agents in the middle. All are working to overcome a June 21 deadline by the AFM, after which date musicians will no longer back AGVA acts unless they join a special auxiliary set up by Walter Murdoch, head of the Toronto AFM local. Bonifaces feel that they will be able to get sufficient governmental backing to restrain the AFM by injunction from carrying out its threat, and the AGVA discussions were temporarily dropped at that point.

Of greater interest to Canadians is the fate of the Canadian National Exhibition, in August, normally attended by 2,000,000. Roy Rogers and Pat Henning have been signed for that event, and if AGVA doesn't permit Rogers to play they've got no show. Purpose of discussing with Petrillo is to provide a final attempt to make peace between both unions. AGVA officials say that they will not go back to the 1951 agreement which divided the jurisdiction of musical acts. Pact was repudiated last year by AGVA when they charged repeated violations by the Petrillo union.

The Montreal membership is satisfied that the parent union is doing its utmost to resolve the difficulty. Montreal rep, early in the convention, proposed that autonomy be given the Canadian branches so that they would best be able to handle the situation on a local level. However, it has since become evident to them that it's a national problem.

CAVA Angle

Focus at an early session came with a letter from Marc Pilon, secretary of the rival Canadian Assn. of Variety Artists, published in two French-language papers, accusing AGVA of permitting immoral shows in Montreal. The letter also questioned the character of prominent AGVA members in Montreal, accused them of working for a foreign union and demanded that Jacques Normand and Armand Marion, of AGVA here, and Leo Rivet, a member of the national council, resign from this organization.

The problem of what AGVA is going to do about Toronto and Montreal is still far from solved. Clubowners are meeting with

AGVA heads to work out some solution in face of the upcoming June 21 walkout, and administrator Jack Irving, although he has been given permission by the national council to handle the Toronto CNE affair, greeted all press queries about what he proposed doing with "no comment."

Current hassle gives the newly formed AGVA plenty of chances to add to the confusion of both club-owner and patron, and they are making the most of it. CAVA's head, Gerry Bourque, has resorted to the old saw about running a union strictly for Canadians, with the local performers doing 75 percent of the entertainment with the other 25 percent split between American, European and Asiatic talent.

Operators are only too happy to employ Canadian talent (they can get them cheaper), but they know, as does everyone else in the business, that the big grosses come from American names. Bourque's proposition, although high-sounding, is little short of ridiculous. For one thing there simply isn't enough talent among Canadian artists to fill the need of Montreal's many clubs and if it ever materialized, Montreal's declining nitery trade would be reduced to a collection of third-rate beer-stubs.

Dick Jones Wants But To Be Alone

Montreal, June 15. Apparently Dick Jones, eastern regional director of the American Guild of Variety Artists, is pretty well fed up with New York and the AGVA hierarchy working out of that centre. At the union's national board meeting which started Friday (11), following the AGVA convention, Jones asked the board that he be shifted to Philadelphia, where he was the former organizer. He also asked that the eastern regional office be separated from the national office, and shifted to Philadelphia. In the event that the board wouldn't grant any of these requests, he wanted to go back to Philadelphia anyway.

The board voted down all his requests and suggested that if Jones wanted to get away from the national board, that he rent offices in another building.

Portland 'Serenade' Jams Stadium; Rogers Scores

Portland, Ore., June 15. Over 21,000 customers jammed the Civic Stadium last Thursday night (10) for "Starlight Serenade," with thousands more turned away. This was one of the highlights of the 1954 annual Rose Festival. Payees bought a season ticket to all events. This marks the first time that single event tickets were not sold, due to boff season stubholders attendance.

Ed Sullivan, Gordon MacRae, David Rose and Tex Ritter headlined an outstanding layout. Sullivan was here for the full day and emceed the musical. MacRae headlined the talent parade. Homer Welch, Hollywood tv producer, emceed the shindig and emceed Friday night (11) with nearly 20,000 jamming the stiles. "Dancing Waters," mechanical water display, also scored.

Roy Rogers and Trigger easily walked away with honors Saturday. He was Grand Marshal of the Floral Parade. His daughter, Cheryl, rode Buttermilk in place of mother Dale Evans.

New Moulin Show

Hollywood, June 15. The current layout having been on view now for six months, Frank Sennes, operator of the Moulin Rouge nitery, is prepping a new floorshow for the former Earl Carroll nitery which he reopened last Christmas night. Date for the debut of the new show has not yet been determined, but Sennes left for N. Y. last week to scout talent. Sennes already has set deals with the Szonys, the Charlivels and Frank Libuse for stellar positions in the new show.

Ambassador's New No. 1 Spot in Obolensky Plans

Col. Serge Obolensky, now on a European hotel survey, will make his recently-acquired Hotel Ambassador, N.Y., the No. 1 nitery operation of the tandem hostilities, of which he is president. Since the Sherry-Netherland is going "cop," the owners feel that the Carnival and other public rooms have no lure for transient business, in that most of the apartments will be sold for permanent occupancy under the "cooperative" technique.

Instead, a new Viennese Villa (grillroom) will be built as the glamor room of the Park Ave. hotel. The Ambassador's existing Trianon Room, with its spacious off-Park Ave. cafe-bar and lounge, will be converted into stores.

The S-N's public rooms will be utilized for straight banquet purposes.

Copa Upheld On Name Use

Washington, June 15. Copacabana, N. Y., won on appeal last week its action to block the use of the name for a line of cosmetics. Appeal ruling was handed down by Daphne Leeds, Asst. Commissioner of Patents.

Benjamin Breslauer filed to register the name for perfumes, cologne, etc., in 1950. Copacabana opposed this use, contending it was a trade name. Patent office examiner found "there was no reasonable likelihood of confusion when the goods of the parties are entirely different," and dismissed the Copacabana suit.

Restaurant-nitery appealed, pointing out that it spent upwards of \$150,000 a year to publicize its name; and that when the film, "Copacabana," was made in 1948, it was paid for the use of its name. It also pointed out that suit of Radio Corp. of America blocked Rayon Corp. of America from using the RCA label, although the two businesses are entirely different. Mrs. Leeds upheld the Copacabana appeal.

NEW SAMMY SHORE CLUB TO BOW AT WISC. RESORT

Chicago, June 15. Nitery comic Sammy Shore recently purchased a country supper club for \$25,000 in Elkhart Lake, Wis., a well-populated resort area. Tagged the Sammy Shore Surf Club, room is located on shores of Elkhart Lake and will feature name bands and acts. House has seating capacity of 450.

Remodeling completed, opening is set for July 1 for a 10-week summer season.

LOTS A GROCERIES

Sues For \$1,460 When Meal Privilege Cancelled

Philadelphia, June 15. Luis L. Hernandez, doorman at the Cambridge Club which was closed several months ago by fire, has filed suit in Common Pleas Court here claiming \$1,460 allegedly due him for having missed lunch and dinner at the club since May 1953.

Steward Jack Lynch, according to Hernandez, promised him two meals daily in addition to \$10 a day, when he was hired in December, 1952. The arrangement worked until May 1, 1953, when a new dining room manager was appointed. The ruling then became "no more eating."

Hernandez claimed the ruling in no way affected his appetite and he had to go outside for chow, a circumstance which cost him roughly \$4 a day, amounting to \$1,460.

LQ Inks Names On 'Combo Basis

Lou Walters, operator of the Latin Quarters in New York and Miami Beach, is buying names on a combination basis. He's already packed George Jessel, Johnnie Ray and Harry Belafonte for duty in both spots.

Belafonte will play New York Oct. 24 and the Miami spot in February. Ray goes in New York Dec. 19 and Feb. 6 in the Florida spot, and Jessel plays New York Nov. 26 and goes south Dec. 23. Walters is negotiating for other names.

The Latin Quarter boniface doesn't generally go in for names in the New York nitery. However, he brings them in when available and when he can "get them for a good price."

Walters is set to make his annual European heira July 3 sailing on the Liberte. He'll be gone for four weeks, during which time he'll gander acts and shows.

Hillbilly Frolic \$3,400

San Francisco, June 15. Grand Old Opry drew a weak \$3,400 in two performances at the Oakland Auditorium Arena June 6, just about half what previous Opry shows had taken at this lush hillbilly location.

Show was advanced at \$1.25 and \$1.50 with a two bit boost at the doorsale.

LEW BLACK and PAT DUNDEE

(Beauty and the Beast)

A new note in Glamor Comedy

Staged by Marvyn Nelson

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"... Simply tremendous ... have the audience shouting for 'mucho mas.'"

Roy Hewitt
DAILY NEWS, Los Angeles

"Tops in glamour at Grove ... authentic performance."

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LOS ANGELES TIMES

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"A wow with the audience ... a great team."

THIS WEEK, Reno

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OREGON JOURNAL

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"They are excellent."

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* DALLAS

* PITTSBURGH

* BUFFALO

* FORT WORTH

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* LONDON

* PUERTO RICO

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* DENVER

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"THE PARK AVENUE HILLBILLIE ON BROADWAY"
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Big AGVA Problems

Continued from page 47

of rough union battles, and if that is the case, execs see the necessity of laying groundwork for that job as early as possible.

Big Press Interest

Another factor was the setting for the current convention in Montreal. The Canadian press was vitally interested in the current confab. At stake was the probability that AGVA wouldn't permit performers to work the Canadian National Exhibition, to be held in Toronto in late August. The Toronto Star, for example, had reporter Pat McNenly hanging around for the entire confab, waiting for word whether the CNE would be run. The reporters never found out because of the fact that Irving, who was given the power to put the CNE out of bounds by the executive board, is still trying to

get an agreement with the exhibit which would have them use AGVA performers only.

The major battle at the confab took place on the movement to eliminate Clause VI in the AGVA minimum basic agreement. This clause states that the employer shall be obligated for all payments that may be demanded by state and federal governments, such as social security, unemployment compensation, etc. More than a day was taken on this subject. The brunt of the battle for repeal was borne by Dick Jones, eastern regional director, who made several fiery speeches on this behalf, one of them lasting more than an hour. He argued that it was necessary to eliminate this clause if he was to carry out the mandate to organize his jurisdiction. However, his speeches were diffuse and his thoughts were lost in a lot of extraneous matter that he brought in.

The measure was defeated along about 4 a.m. of the last session of the convention. The final speaker, Henry Katz, union's resident counsel who works under the direction of Silverstone & Rosenthal, made an impassioned plea for its retention, stating that though today the delegates may give away all the rights contained in Clause VI, tomorrow it may be another clause and with it other rights. With such a process, he argued, the union's strength would be dissipated. The vote taken after that speech was virtually unanimous.

Chi EMA Angle

Another major battle related to the resumption of negotiations with the Chicago Entertainment Managers Assn., which is now on the unfair list since its divorce from Artists Representatives Assn., which had been its parent org. The delegates believed that in order to deal with EMA it would be necessary to repeal a resolution forbidding negotiation with agency or employer organizations. The bickering on that point was similarly considerable, and in the end

it was found that a resolution empowering the union to deal with EMA would be legal.

However, one byproduct of all the palaver on the agency associations, boniface organizations and the language of the contract, indicates that AGVA's attitude may be more conciliatory. Although Clause VI is retained, it doesn't mean that language changes cannot be adopted so that the verbiage may be more attractive to bonifaces and agencies. This may be on the program in the future.

Most of the business couldn't be taken up at the convention and it was left for the board meeting, which convened immediately after the convention breakup Friday morning (11), to continue.

The agenda, for example, called for extensive discussion of the welfare program. Gabriel Gelfe, attorney for representatives of Lloyds of London, which underwrites the AGVA insurance program, and his assistant, Joe Zapel, were on hand the entire final day; retiring at 3:30 a.m. when it was evident that it wouldn't come up that day. They started to discourse at the board meeting the next day.

There had been plans to revive the Philadelphia resolution, which called for a percentage of a boniface's budget for welfare payment, and the trustees would be permitted to expend that in a way they considered best for the AGVA members. There was another plan to have welfare payment based on classifications. Class A spots would pay the highest premiums, and B and C spots would pay less.

Butler Quits As Circus Press Rep

Roland Butler, for many years general press representative for Ringling Bros. and Barnum & Bailey Circus, who lately has been director of newspaper and magazine advertising for the outfit, has resigned his post with the show. He's going to Palmetto, Fla., to enter the printing and advertising business. It's the third time since joining the outfit in the mid-'20s that he left. He quit once in 1926, and he was fired in 1944. In 1944 he was ousted in a management shakeup after the Hartford fire. He returned when John Ringling North resumed control of the show.

Butler's resignation has occasioned considerable speculation. It's known that, of late, he hasn't been on the best terms with North. It's reported that the differences were heightened by a profile of Butler in the New Yorker and an upcoming story on the circus in the Saturday Evening Post.

Although no successor has yet been picked for the vet flack, speculation runs to F. Beverly Kelley, the big top's radio-television director. Recently Ed Knoblaugh took over as head of the show's public relations setup.

Butler, a Boston newspaper and advertising man, originally broke into the tanbark business with the old Charles Sparks Circus.

Roundabout Deals

Continued from page 47

negotiate, during which time the organization would be off the unfair list. Reading of the agreement ready for signature also disclosed that in return, EMA would drop without prejudice (ability to reopen up this case) the suit it now has pending against AGVA in the Federal Court in Chicago. One deadline of Aug. 6 was agreed upon and an extension to Sept. 3 could be given. If no agreement had been reached by that time, the organization would be replaced on the unfair list.

Many delegated privately didn't like the roundabout way in which the presentation had been made. It's possible, they felt, that the same results would have been achieved had Irving told them that he already had an agreement.

Nick Lucas at Biz Club

Fort Worth, June 15. Nick Lucas will headline a special revue to be staged here for the Convar Management Club at Lake Worth Casino. Jimmy Joy and his orchestra, and Cell Block Seven will also appear on the program.

Vaude, Cafe Dates

New York

Esco La Rue and Trixie signed for the Adolphus Hotel, Dallas, July 29 . . . Jose Greco doing a one-nighter at Unity House, Forest Park, Pa., July 4 . . . Olsen & Johnson signed for a stand at the Electrical Workers Union show, Chicago, July 2 . . . Jack E. Leonard to the 500 Club, Atlantic City, July 2 . . . Harvey Stone pacted for the Nautilus, Miami Beach, June 30 . . . Andy Griffith and Dick Kallman signed to tour with the Paul Whiteman show . . . Gloria De Haven goes to El Rancho, Las Vegas, July 14 . . . Sam Levenson to the Sands, Las Vegas, July 14.

Chicago

Nat (King) Cole opens Fairmont Hotel, San Francisco, on June 29 for three weeks preceding a three-day Star Night stint, July 23-25 . . . Tito Guizar postponed at Black Orchid until September, while Gertrude Niesen and Paul Gray combination is held over through July 12 . . . Jackie Paris current at Cloister Inn until July 5, with Carmen MacRae following for four frames . . . Bob Bromley to Ice-show at Roosevelt Hotel, New Orleans, in July . . . Dolores Hawkins

Doublecross

Continued from page 47

the delegates, Harry Mendoza, of Los Angeles, stated that he had been prepared to put Price into nomination for the office, but had been diverted, and it had been too late. The delegates agreed that a decent interval which would have permitted Price's name to be put up had intervened before the closing motion went into effect. Later, Mendoza put a motion on the floor to reopen the presidential nomination, but the motion was defeated with only two adverse votes.

Reference to last year's doublecross is believed to be the result of Price's choice to run for first veepee instead of the top office. He believed that he would be running against Danny Thomas, who had been nominated, at first accepted, and then declined. Bright and Rajah Raboid were the other nominees at that time. Thomas at the last minute declined, and Bright won over Raboid.

The convention, however, voted not to accept Price's declination and he would be asked to reconsider and run for office. Other nominees for the post of first veepee include Raboid, Joe Campo and Archie Robbins.

For the spot of second vice-president, nominations are Jack Gwynne, Alan Walker and Billy Lee. Third veepee: Joe Campo, Wini Shaw, Sam Gyson, Jacques Normand, Rajah Raboid and Murray White.

Incumbent treasurer Rex Weber was the only nominee for that office and he'll remain in that post, as will Peter Chan, present recording secretary, who is also the sole nominee. Of course, nominations may be made by petition upon presentation of 200 names.

Board members placed in nomination include Lenny Paige, Chuck Spooner, Sylvia Walters, Dick Martin, John Gibson, Karl Wallenda, Joe Evans, Joe Campo, Wini Shaw, Dick Saunders, Harry King, Jessie Scott, Al Tucker, Sid Marion, Senator Murphy, Jimmy Val Gray, Dewey Barto, Joe Evans and others.

Several nominated for two major offices will have to make a choice before ballots are printed.

set for fortnight at Club Metropolitan, Windsor, opening June 21 . . . Al Mergan set to return to Preview Lounge in the fall.

San Francisco

Paul Whiteman's scheduled Aug. 18 opening at the Italian village has been shoved back to Sept. 23. "The Minsky Follies" opens at the club July 21, with Tony Bennett tentatively scheduled to follow. Balalaika making a pitch for mambo lovers with Pepe Landeros Latin band. Josh White into the Hungry I, North Beach Bohemian spot.



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Julius B. Brill
COPACABANA

Jb/m

The Billboard

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By Bill Smith

The
Billboard,
Page 1,
May 29

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Copacabana, N. Y.

Sam Levenson, Joanne Wheatley (with Hal Kanner), Sonny Howard, Ramona Lang & Jack Purcell, Kathy Collins, Bob Warren, Copa Girls, Michael Durso and Frank Marti Bands; \$5 minimum.

Ex-schoolteacher Sam Levenson, sporting a new crewcut, has returned from his TV sabbatical and is again holding class in a nitery. This is the humorist's first appearance at the Copa, and on the basis of the opening lecture, the enrollment at the east side spot for this semester should more than please dean Jules Podell.

There's no questioning Levenson's appeal. He held the opening-night audience in constant laughter with his simple storytelling technique. He never punches, never relies on a tag line. As he himself puts it, he's a storyteller and not a joketeller. His appeal relies on identification, since every member of the audience can associate himself with the incidents Levenson relates. He provides commentary based on customs and mores, comparing the old and the new. It encompasses the new mode of bringing up children, doting grandparents, the trend toward suburban living and modern sex education. Levenson is a master at pointing up the humor in everyday situations faced by almost everyone with a New York background.

Backing Levenson in his Copa debut is a completely new revue, featuring new Copa girls, new costumes and new production numbers. In addition, there's Joanne Wheatley, a song stylist also making her Copa bow, and song impressionist Sonny Howard.

Miss Wheatley, well-groomed and smartly gowned, can belt out a song, perhaps hitting a little too hard in her desire to please. Her mannerisms are a little kitschy, with a dash of Hildegard. While she displays a good singing voice, her act appears over-arranged and gimmicky. It seems studied rather than natural. She's aided in her performance by her husband-pianist-arranger Hal Kanner. Perhaps some of the fault lies with Kanner who chimes in on some numbers, and jumps from piano to bongo drum to standstall to the floor. (Latter for a waltz-ending bit with Miss Wheatley.) Kanner's movements are distracting. He appears to be running a relay race or playing musical chairs.

Following an opening specialty number, Miss Wheatley registers with "The Funny That Way," okay with "Dancing in the Dark" until the embarrassing waltz finale, gets back on the beam with "Love Come Back To Me," but slides back with "Young At Heart," mainly because of her excursion around the room with a hand mike a bit shoddy as she eliminates. She closes strongly with "Miserable."

Sonny Howard gets off to a slow start, but by the time he exits with an Eddie Jackson strut the audience is solidly behind him. He's a versatile tune impressionist, taking on performers not usually imitated as well as the more frequently carbonated stylists. It's an amazing feat, since he accurately conveys the voices and mannerisms of a dozen performers during his stint. The rundown includes Frankie Laine, Louis Armstrong, (Nat King) Cole, Jack Smith, Tony Martin, Billy Williams Quartet, Ink Spots, Billy Daniels, Jan Peerce, Lena Horne, Jimmy Durante and Eddie Jackson.

The Copa, long known for its selection of girls, has again come up with astute eye-filling line. And the new costume show these lookers off to advantage. One costume in particular, with the neck line cut down to the waist, will keep the male customers poyeyed. The production numbers feature four new tunes, written by BMI songsmith Norman Gimbel. Songs, which have a good chance of catching on, are "Summer Love," "Absurd as a Chuck-a-Walla Bird," "The Coconut Tree" and "An Affair of the Heart." They are capably handled by production singers, Kathy Collins and Bob Warren, a pair of personable youngsters.

A spritely group of youngsters, Ramona Lang and Jack Purcell, back at the Copa after a year's absence, again score with their terpsology. Mike Durso's orch does a neat job in backing the show and in alternating with the Frank Marti band for customer datsanation.

Holl.

Latin Casino, Philly

Philadelphia, June 11-

Julius LaRosa, Don Saxon & Tim Herbert, Norma Miller Dancers (9), Bernie London, Joe Frassetto's Orch (10); \$5 minimum.

Julius LaRosa is the second Latin Casino home attraction to play a return engagement this season (the Vagabonds were the other)

and the singer still packs plenty boxoffice pull. Although not so much as last January when, fresh from the Godfrey backfirings, he jammed them in during a blizzard. LaRosa is still trading on the Godfrey business—there's even a bit with his pianist Joe Curcio, in which the latter says, "Go on, fire me—make me famous." Questionable how long the sympathy pull can last, if it hasn't faded already. Audience, however, is heavily femme and the singer gets his share of ooohs and ahs.

Songster has a winning boyish style and plays the modesty angle by welcoming his audience. He sings a ballad or slow number quietly and unaffectedly, building always to a robust close. His style is of the robust Sinatra and the reminiscence of further pointed by his choice of such Sinatra familiars as "Funny Valentine," "Foggy Day," "Three Coins in a Fountain," etc. For the getoff he does his smash record hit, "Eh, Cum-pari," and when the audience still refuses to let him off after 45 minutes of vocalizing, LaRosa quiets them with "I Believe."

Also returning with the headliner is the song and comedy team of Don Saxon and Tim Herbert. Duo surprisingly comes back with some new business. One routine that clicks strongly is the comparison of the old-style singer, with Saxon doing the brava, to the modern type of vocals, and Herbert taking off the over-casual TV song stylist, audible but hardly alive. The boys have also added to their airport interview series of impressions, a takeoff on a visiting European pediatrician and child psychologist. This latter bit needs more work.

Third act on the bill, also playing a return date, is the frenetic Norma Miller dancing group (four men and five girls), who furnish a lot of action and dance acrobatics in their brace of Afro-Cuban routines. Joe Frassetto and his orchestra do the capable backing for the show, which, incidentally, is the last of the season for the Latin Casino.

Gagh.

Beverly Hills, Newport

Newport, Ky., June 7

James Melton, Eleanor Warren, Elsa & Waldo, Dean Campbell, Donn Arden Dancers (8), Gardner Benedict Orch (10); \$3 minimum, \$4 Saturdays.

James Melton makes himself right at home in his first engagement at this swank nitery. And the regular patrons, with noticeable swelling of music-loving newcomers, react with an appreciation as if guests for an informal recital in the tenor's living room.

On stage for 55 minutes, Melton divides time with capable supporting talent for diversity: Eleanor Warren, an attractive soprano who promises to make her way in opera; Richard Hankinson, piano-conductor, who solos a Chopin piece, and four girl violinists who step from the bandstand for a specialty.

Expressing a warm spot in his heart for Cincinnati (across the Ohio River from Newport), Melton recalls that he made his opera debut at the Cincy Zoo. Melton is a serious range from pop to opera, with special trimmings for "Holiday for Strings" and "Surrey With the Fringe." Miss Warner scores with "One Fine Day" and "Sweetheart." They combine effectively on "Midnight in Paris."

For Elsa & Waldo it's another return and welcome. The comedy dance team precedes Melton for a fast 15 minutes. Dean Campbell, emcee, and the Donn Arden Dancers repeat the farce "Charleston" line number from the previous fortnight to big returns.

Koh.

Downbeat, El Paso

San Francisco, June 8-

Artie Shaw & Gramercy Five; dog's charge, \$1.50.

With a change in guitar players and elimination of vibist Joe Roland, the Gramercy Five still emerges as a strong jazz unit which combines modern jazz appeal for the hard heel set as well as the nostalgic draw of Artie Shaw's name for those 30 and over.

Joe Puma, the new guitarist, takes jazz solos which get good hands from the aficionados and fits well into the ensemble. Shaw himself surprises most jazz fans with the modernity of his clarinet playing and the group as a whole impresses as a tightly-knit unit belting out a full fare of tunes from "Summit Ridge Drive" to "How High the Moon."

Standout soloist, other than Shaw, is pianist Hank Jones, who is particularly well spotted in several numbers with only rhythm accompaniment. All instrumentalists are featured in individual numbers and the biggest hand going to drummer Irv Kluger for his solos.

Ruff.

Latin Quarter, N. Y.

Low Walters presents "Made in France," with Bernard Bros. (2), Jane Morgan (with Joe Criban), Francois & Giselle Szony, Ashtons (7); Debonairs (5), George Pierce, Ralph Young, Charles Rayburn's Golden Mermaid, Piroksa, Tony Volpe, Line and Shougir's (29), Art Winer and Buddy Harlowe Orths (with Andy Pierce); dances and staging, Natalie Kamarova; costumes, Freddie Witkop; songs, Walters and Winer; orchestrations, George Kamaroff; \$5 minimum.

Are Lou Walters and collaborator E. M. Loew working for the landlord, butcher and grocer?

Almost anywhere else on the big-time cafe circuit their current trio of starring turns would alone constitute a solid array worth that \$5 minimum. Parlay of the Bernard Bros., Jane Morgan and Francois & Giselle Szony brightens another of Walters' Frenchified pastries yelet "Made in France."

And such sock and shock troupes as the risleying Ashtons (7) and the mechanistic hoofing Debonairs (5) cross the t's on a show that rides through its 100 minutes or so in the razzle-dazzle style that the visiting firemen and their city brethren have come to respect as well as go ga-ga about. Add a couple of dozen girls and some glittering production accoutrements and it's possible to theorize that the entrepreneurs have suddenly inherited a lease on Fort Knox. But a capacity opening last Tuesday (8) and plenty of peasants hanging on the ropes gave the lie to pessimism about the pre-summer decline.

The Szonys are nothing new to LQ. They've been here before and will be again as one of the genuinely great ballet duos in the biz, smart in their patterns and more than deserving of the thunderous mitting they clock for their "Sleeping Beauty" piece de resistance. Trade-wise, therefore, the interest centers on a couple of American turns who've achieved more attention abroad of recent years.

Miss Morgan is a chichi chick with extra-special grooming who's w.k. for her Parisian and London cabaret chanting and made something of a score at the Maitonette Room of N. Y.'s St. Regis about four years ago. George and Bert Bernard have been hither and yon, a good deal of it in England, and they may just as well be written down here pronto as the No. 1 record pantomime artists, because no one in this groove can successfully challenge their preeminence.

La Morgan is not only well turned out in a succession of snazzy gowns that set off her structural elegance, but is an engaging personality. An extremely pleasant sort when centralized for a couple of production powerhouses in the Gallic vein, her not so hidden forte is the comedy rigged song. This is best exemplified in the saucy narrative titled "Fancy Living." The temptation to give this wink-an-eye number (with lotsa stanzas) excessive action is snubbed in favor of more genteel expressions of a fact which socks the piece over more effectively. It's possible to suggest—without intending criticism—that Miss Morgan in some ways reminds of Dorothy Shay. She might try more of the comedy chautauque for size.

The Bernards, with George Pierce working the offset waxings back-stage (and beckoned out front for some kibitzing as a stage wait), go through their slightly astounding series of homicidal attacks that coincide with the soundtrack with just about the most perfect timing and antics. Whether it's following the scrapings of Ethel Merman and operatic Kirsten Flagstad or extracting the last ounce of boffo from a mile-a-minute "Figaro," certainly an exciting act to watch. Certainly it's a gimick act, that's not hampered by any locale, anywhere in the world, since what they do translates itself into a purity of trick theatre of the most inventive sort.

The seven Ashtons (one femme) are ultra-superior practitioners of the risley bed, perhaps the fastest of their kind around, and only a cliché like "poetry in motion" befits their twist and vaulting style. Aside from working into the mass numbers, the five Debonair boys offer an imaginative turn in the robot idiom that's an unusual supplement to a show already loaded with organized noise. In the only outright pandering to the sex motif, Charles Rayburn presents his Golden Mermaid on the upper stage elevation; it comes out a striptease in a tank that has the advantage of epidermis novelty without being the answer to the \$64 question.

Natalie Kamarova has put her femme and mixed ensembles into bright formations, particularly in

"Paris Is Paris Again," the Jane Morgan-led "Le Bal D'Or" (Mardi Gras in Gold) and the Szonys' starling sequence that postscripts a nostalgic Stephen Foster medley (how did that get into a French menu?), with Freddie Witkop's costumes arresting the eye at every turn. Ralph Young handles the production songs with a manifold baritone and Tony Volpe and Piroksa weave in and out of the proceedings with bounce on the hoofology and afro stuff. Walters and Art Winer's songs are pleasant on the ear, with Winer's orch cutting the show snappily, per custom.

Trau.

Sands, Las Vegas

Las Vegas, June 9.

"Ziegfeld Follies," starring Frank Sinatra, George Tappas & Dancers (5), Martin Bros. (2), Chuck Nelson, Sands Ziegfeld Show Girls & Dancers (20), Ray Sinatra Orch (15). Produced by Jack Entratter; written and staged by Sid Kuller; musical supervision by Lynn Murray; choreography by Bob Gilbert and Renne Stuart; no cover or minimum.

"Ziegfeld Follies," as produced by Jack Entratter and starring Frank Sinatra, is an ambitious layish layout. As a nitery package it's a standout, but whether Florenz Ziegfeld would have done it this way were he around today and in the bistro field might be argued. Twenty gorgeously befrilled girls are framed in a pair of production numbers. But there is no traditional Ziegfeld parade of pulchritude underlying the show, nor is there a Ziegfeld continuity of pomp and circumstance such as was identified with the showman.

The Ziegfeld title and star assure boff biz and Sinatra overshadows the sumptuous unfoldment to engulf even the essence implied by the show title. Reducing the offering from the Entratter version of Ziegfeld to an Entratter presentation of a spectacular floor show would perhaps be the more normal approach to the costly layout. Undeniably there is glamor. The material as fashioned by Sid Kuller, who also tries his hand at direction, is good. The direction, failing to overcome a series of stage waits, during which the time could possibly have been utilized to parade eye-filling pulchritude, otherwise falls short of tying together a revue illusion such as was the Ziegfeld pattern. But nonetheless, it's a standout for a nitery.

Sinatra is in good voice and spirits and affable with the audience. Side remarks in some songs are jocular and rewarded with laughs, which is okay in view of the fact that there is no comic in the show. Sinatra can always do until one comes along, being a solid showman. From sock operas, "Go the World On A String," star takes over for 40 minutes of spellbinding, bleating familiar and new tunes, sombre and gay, to the evident pleasure of the Copa Room throng. Bill Miller at the piano renders nice assist.

George Tappas and his Dancers, called upon for too many chores, is an act that's rapidly coming to the fore as one of finest terps aggregations in show biz. Tappas is vivid in ballet and excites with his grace and vitality. "Blues In the Night" finds troupe of five in socko precision taps varied with spins and stylized gyrations of Tappas. The "Bolero" number brings down the house as Tappas delivers not unlike Jose Greco.

Tappas is starred in a dramatically interesting song sketch with the setting the Paris Louvre. The song "My Venus Has Arms," lyrics by Kuller, music and conductor Ray Sinatra. Charles Nelson as a GI, sings the lyrics and Tappas, as his dancing counterpart, portrays illusion of Venus coming to life. The fine chore, devised by Tappas, includes two femme dancers from his group. The song itself is tuneful, lyrically sound and may have commercial possibilities. Nelson is good on the vocal. The skit is perhaps the one authentic revue or musical comedy idea embodied here, because it certainly is not bistro stuff. Too arty.

The Martin Bros. please with a puppet act that features skeletons, a clown and a live-talking pinpounder.

The Sands Ziegfeld Show Girls and Dancers in beautiful gowns and furs are discovered on a huge ramp to "A Pretty Girl." They descend to the stage for a brief parade and upswEEP coils of gals are effective in good lighting.

Finale, "Rainbow Blues," by Kuller and Lynn Murray, musical supervisor, is potpourri of colors featuring Sinatra and chorine-vocalists, with dancers paired to move with moods of hues to which they're assigned. Bob Gilbert and Renne Stuart executed choreo in clever phases that net big response.

Bob.

Moulin Rouge, Paris

Paris, June 15.

Larry Adler, Carma Yaki (2), Marcellys (2), Chandra Kali Dancers (4), Sid Plummer, George-Andre Martin, The Fokkers (2), Moulin Rouge Dancers (8), Jean-Louis Bert, Doris Avila, Charles Carlier Orch (14); \$1 cover.

Big nitery is now a tourist staple, and has become a hot spot for name performers to hold these immense crowds out for laughs and surefire numbers. Club wisely mixes the natural knockabout dumb acts and girl numbers with a class topper to give this more varied appeal. The latest to run the gamut, and emerge a victor, is Larry Adler, whose expert harmonica-antics are holding these crowds as he gives them a fine broadside and hep choice of the light, and a leavening of some semi-classical, pieces. Adler wisely samples his audiences by asking who wants to hear a class; and if reaction is not due, he promptly segues into "Bach Goes To Town," a thrilling "La Vie En Rose" and a solid "St. Louis Blues" peppered with snatches from French folksongs.

Production numbers of Moulin Rouge Dancers (8) remain unchanged and house can use some new numbers for the repeat biz that may come in. However, this is, essentially, a vaudery and numbers are well picked. Carma Yaki (2) are a young man and gal acrobatic team which is an okay opener in bounce and agility. Marcellys (2) are an exuberant duo (see New Acts, and The Fokkers (2) round out the knockabout side with a burly big woman-little guy takeoff good for yucks. Sid Plummer repeats with his xylophone antics, always with good for participation due to the unabashed cornball tactics and fallaway properties of the instrument. George-Andre Martin does his finger dances, in which he digs attention from the aud by his digit interps of a ballet dancer, tango couple and a Charleston. Pleasant patter and presentation make this a nice vaudeur. Chandra Kali Dancers (4) fill out the terps aspects with a takeoff on the exotic dance in a turn as Balinese-Indian dancers and a cariosa lowlife bit. Though unorthodox in conception, this fits in with the roccoco atmosphere of the room and makes for a good audience reaction. House was packed, as usual, when caught.

Mosk.

Edgewater Beach, Chi

Chicago, June 11.

Ames Bros. (4), Carsonys (3), Dorothy Hild Dancers (11), Art Lowry Orch; \$3.50 minimum, \$1 cover.

The Beachwalk of this hotel, a frilly, open-air bistro, is getting an auspicious kickoff for the current summer season by the Ames Bros., a foursome which has plenty to offer in song and something besides in mirthmaking. House lit as a new policy, the playing the first show of the evening in the Marine Dining Room and the late one outdoors. The Ames clan shows up as effectively in one atmosphere as in the other, which isn't always an easy trick.

On the whole, their output is light and buoyant, properly for the summer. The moon-mouthed boys fluently blend voices over a potpourri of Victor disk successes, offsetting the serious ballads with novelties. Brother Ed, a slick tenor, takes most of the leads, though the others each have solo moments too.

Comedy side is mostly Vic's, who from the first makes with the ogling and the leers. Trouble is that he mugs too much, for inevitable diminishing returns, and might do best to use his facial talents sparingly, when they're in order. Singing together, the team never misses a hefty mit for such identities as "You, You, You" and "When Will Be You." They clinch with a battery of impressions of Frankie Laine, Billy Eckstine, Nat (King) Cole, Ezio Pinza, Mills Bros. and four Vaughan Monroes. Bert Bachrach is their very capable accompanist at the keys.

Another brother team, the Carsonys, amazes in the forefront with terrific balancing stunts. Brother Carl is the key man, performing one-handed stands on the mike, a headstand atop two balanced champagne bottles, and a one-fingered stand on a bowling ball. He's assisted by twin brothers Bill and John, who have as much derring-do as he, and who are accomplished tumblers. Act is engrossing throughout and heavily lauded.

Dorothy Hild Dancers, eight gals and three men, execute eye-filling productions to open and close the show. Productions are nicely fashioned and offset, notably the "Miraculous Mandarin" closing piece, and the customers have plenty flash.

Les.

Riverside, Reno

Reno, June 16.
Ann Sothern & Escorts. (8), Shirley (3), Riverside Starlets, Bill Clifford Orch with Betty Joyce; no cover, \$2 minimum.

Having appeared successfully in every other entertainment medium, Ann Sothern now steps into nightclubs for the first time, and the ropes are up.

Miss Sothern has rounded up the best of everything for her act. Gowns are by Don Loper. Leroy Prinz, motion picture director, has done the staging. Top writers were engaged. And the Escorts, five young men, frame her well for most routines.

What the effort adds up to is a long motion picture musical comedy sequence—timed, planned, rehearsed and edited to perfection. Now comes some cutting—and probably, in some cases, some reshooting.

Even though the act has a high polish and an air of sophistication with its smart staging, Miss Sothern keeps it warm and down to earth.

The Escorts give a sock opening "Hello," outfitted a la the American Embassy. Voices are strong and they work the clever intro lyrics easily, and without too much fanfare.

Exquisitely gowned, in what will probably be a change of costume for each show, Miss Sothern knows immediately she is not out of bounds in the new medium. Welcoming hand puts her ahead.

In fragile but brave voice (as much the altitude as first-night jitters) Miss Sothern and Escorts do a "Happy" medley—"I Want to Be Happy," "Get Happy," and "Happy Talk."

In such routines, the males are always effective but never detract from the focal point—Miss Sothern. They keep in quiet motion, blend in with her singing, throw her lines and work individually with her for some cute effects.

Most welcome to Miss Sothern's nostalgia is her "Mazie Revere," a revival of her old film role. This has the "Navy" wolfing at her heels, and she has to keep them at bay. "It's Too Darn Hot" is the theme.

Almost too soon in the lineup, Miss Sothern must take over alone for impromises of three types of secretary. This in a monolog comes as a calm almost before the show gets off the ground. It would seem better placed as a breather later in the program. There's nothing rollicking about the material; however, she holds down the job with her cute wiseness for friendly response.

Miss Sothern is generously displayed in almost every possible manner. As a first assault on niteries, she has not tried to get away with simply appearing in person. A lot of thought and work have gone into preparing an entertaining show. It will not be called sensational but it will do biz for any class spot.

The Escorts—Bill Alcorn, Jack Mattis, Jack Boyle (the leader), Bert Henderson and Todd Miller—are all a great asset to Miss Sothern and the act.

The Shyrettos, a trio of unicyclists, do some hazardous frolicking a few inches from the ceiling.

The two guys and a gal wheel their cycles close to the ringsiders for thrills, and do some amazing precision work to fast music. Acro aboard bicycles is a whirlwind beginning. Trio works up the ladder to sock conclusion and ride off for fine plaudits.

Starlets are beautiful in Spanish opener, and wind the show with a frantic dance to "Don't Be That Way." Betty Joyce, Bill Clifford chanter, sets up both numbers with lyrics. Chorus catches the enthusiasm of the payees for the whole show with their exciting closer.

Bill Clifford's orch, a permanent fixture here, gives flawless backing, even with firstnight cycles running into the orchestra. The band gets a two-week vacash with the Ted Lewis show coming up in one month.

The two-week frame will keep the tables full. Mark.

Basin Street, N. Y.

Lionel Hampton Orch (17) with Curly Hamner, Sonny Parker, Betty Parker, Don Shirley Duo; \$2.50 minimum.

Lionel Hampton's been away from the Broadway jazz belt for close to a year, but he's lost none of his drive and musical passion during the absence. Since his last Gotham stand at the now defunct Goddard, the orch has trekked through the U. S. and Europe, but it still remains fresh, vibrant and one of the best jazz orchs around today.

Sparked by the maestro's energetic vibre-pounding, the rhythm, brass and reed sections follow the leader with the same spirit. Orch

obviously enjoys what it's doing and its enthusiasm rubs off on the pewholders. The beat is hot and exciting all the way as the boys run through a flock of jazzed-up instrumentals. Best of the lot is Hampton's w.k. closer, "Flying Home." Piece runs about 15 minutes and packs an irresistible wallop throughout.

The occasional vocal assignments are capably handled by Curly Hamner, Sonny Parker and Betty Parker. Latter has an exceptionally good job warbling "Just the Way You Look Tonight" and "Moonlight in Vermont."

As an emcee, Hampton has a captivating, implish quality that delights the crowd. His sidemen, too, draw some titters as they parade around in Bermuda-length shorts.

During the Hampton intermissions breaks, the Don Shirley Duo takes over the podium. Backed by a bass aide, Shirley hits the keyboard with imaginative and tasty arrangements. The duo strikes a pleasant note but they'd be more effective in a more intimate room. Basin St. is no loud and raucous for their style. Gros.

Amato's, Portland, Ore.

Portland, Ore., June 9.
Cab Calloway (with Howard Roberts & Earl Young), Reggie Rymal, Sparkletts (5), Wynne Walker Orch (5), with Rene Weiss; no minimum; \$1.50 cover.

When George Amato found out that "Porgy & Bess" had a short layoff before opening in San Francisco, he booked its star, Cab Calloway, for seven days into the Supper Club. The Cab is breaking in a new act and will leave "Porgy" in eight weeks. He takes the single with trumpet and piano assists on the nitery trail. Deal worked out well for Amato, as this is Rose Festival week and the town is loaded with transients.

Customers see the new Cab Calloway. He works in a soft, easy sophisticated manner and refrains from the jumpin' stuff. He knicks out the standard ballads with knowhow selling technique, working with class, and getting the knife- and - fork trade palming throughout. In addition to establishing himself as a real singer, Calloway smacks across a cute soft-shoe terp bit and his "Minny The Mocher." Best bet is "It Ain't Necessarily So." After 25 minutes he has to beg off. Howard Roberts & Earl Young join the house band for the stint.

Reggie Rymal tees off the layout with his padlock and rubber balls attached by long rubber bands. Youngster does some amazing stuff with the boards and gets plenty of yocks with his fit-in chatter. Some of the gags could be cut, although he's a nifty opener. The Sparkletts quintet of orb-filling femmes are on for two smart numbers. Florence Pickett choreography and costuming is socko.

Wynne Walker and the house band do their usual top job of backing the show and playing for the dance seshes. Golden-piped Rene Weiss pleases the patrons with her chirping during dancing frames. Gal is a looker and sells each tune nicely. Feve.

Nautilus, Miami Beach
Miami Beach, June 11.
Betty Reilly, Antone & Ina, Tip Toppers (2), Syd Stanley Orch; \$3 bev. minimum.

Semi-annual return to these precincts by lively Betty Reilly finds the "Irish Senorita" holding forth in the Driftwood Room of this lower-beach swankery, marking full local route for the songstress—she's played every hostel along the line.

Delivery and personality come across as zingly as in previous outings, with addition of new material adding to overall impact. Accompanied by an unblinded bono player, she beats out an entertaining blend of international numbers, teeing off with new arrangement on "Magdalene," and follows with giggle-provoking special, "Mac McKatz's Band," the Yiddish idiom written in by expert in the lingo, Mickey Katz. Takes up guitar for medley which contains "C'est Si Bon" and "Granada," and tops matters with "Cumbanchero," with which she's been long identified. Had them all way, gowning and adroit stage department aiding in setting her solidly with the tables.

Antone & Ina house dancers, set up on brace of bright routines, featuring deftly achieved spins to handsome returns. Tip-toppers—plano and bass—tee off proceedings with a clever assortment of vocalistics and instrumental work. Duo also purveys some hilarious bits in panto-sequence to off-trail recordings—a dialect-filled version of "Dragnet" raising plenty laughs. Sid Stanley and his orch handle the showbackings expertly and keep the floor filled for the dampsation. Lary.

Birdland, N. Y.

Duke Ellington Orch (15), Terry Gibbs Quartet; \$1.50 admission, \$2.50 table minimum.

As an ensemble and a showcase for solo instrumentalizing, Duke Ellington's aggregation is nonpareil, and the flavorful book he employs in his current stand at this leading jazz bistro should keep the bleachers and tables near SRO for the duration of his two-week assignment. The maestro rides the backseat for this one, bowing to some of the niftiest reed, brass and rhythm interplay heard in a long while. There are scattered doubt-beat elements in the session, and Ellington's stylizing is at neither of Birdland's usually desired extremes—very hot or very cool—but the aficionados recognize these as minor, remaining attentive and warmly appreciative throughout.

During session caught, Ellington gave the audience as much variety as possible, spotlighting in the meantime many of his sidemen as he could. One of the earliest heavy returns comes with a new tune, "Serious Serenade." Harry Carney doing most of the work on the baritone sax. Carney's tooting is indicative of the clean, knowledgeable efforts of the other Ellingtonmen. "Serenade" is a vehicle for solo instrument, but the succeeding "Summertime," in addition to Art Anderson's socko trumpet, is a neat all-around arrangement. Same for Rick Henderson's tenor saxing in "All the Things You Are."

Best received, bit in the stanza, however, is "Bakiff," done by versatile Ray Nance. This arrangement comes closest to the dissonance and minor keying of the "cool school," with Nance taking violin in hand for solid mitting before he departs for the last row and his trumpet again. A pitch for laughter is not overlooked either—Nance's phrasing and the rolling Oriental undertones make "Bakiff" a well-rounded fare.

Terry Gibbs quartet (vibes, piano, drums and bass) warms up for Ellington. Gibbs, leading on the vibes, uses a pretty standard tunalog, and the various instruments seem to be fighting each other for eminence. Frank DeVito's drumming often tiny and the beat rarely varies. Moreover, Ernie Farrow's bass can't be heard over the constant clack-clacking of DeVito's cymbals. The cleanest material is handed down by Gibbs and talented femme Terry Pollard on the keys.

Patlo, Las Vegas

Las Vegas, June 8.
Diahann Carroll; Gil, Bert & Sally; Horace Diaz Orch (6); no cover or minimum.

Newest Strip bistro is enjoying its best show to date, in for one week because star, Diahann Carroll, is due to report for work on flicker "Carmen Jones."

Thrush, in her final teen semester, is an NYU alumna making her initial local start after a nice Palm Springs run and proves to be an interesting song personality, with pipes that render authentic tones, to warrant this young lady a nice tuture in the disk department as well as boniface row. Chore of 3 minutes includes fine belting of "Why Was I Born," "Come Rain or Come Shine" and "Stormy Weather." Gal carries listeners along easily by manner in which she caresses the lyrics. She's in for a good dose of showcasing here.

Gil, Bert & Sally occupy the opening slot and please with cleffing of pop tunes. Song trio handle selves well with bouncy terps around the mike. They work hard and deserve the big hand at finish. Horace Diaz at piano leads his orch in okay backstop job.

Mt. Royal Hotel, Montl

Montreal, June 10.
Alan & Blanche Lund, Del Rubio Triplets, Max Chamitov Orch (8) with Norma Hutton, Bill Moodie Trio; \$1-\$2 cover.

Hoofers Alan & Blanche Lund are almost in the perennial class around the Normandie Room of the Sheraton-Mount Royal. Team is currently making one of its frequent appearances and clicks as heavily as ever. Duo have progressed a great deal since the early days of World War II when they toured Canada and the European Theatre with the Canadian Navy Show.

On present showing, the Lunds into an entirely new set of numbers, with the exception of their "Lullaby" sequence, which has become almost something of a trademark and an okay breather following a fast group highlighted by an arrangement to a collection of Parisian faves. Technique shows marked improvement throughout but additional time wouldn't hurt

overall impact, particularly as they are in the headline slot. The Del Rubio Triplets are handsome, bright chirpers with a better-than-average songolog. With two of group doing guitar accomps, trio runs through a collection of six numbers with plenty of variety and all accented on the Latin side. Movements are good, harmony is fine without going overboard and limited patter between songs is fast and effective. They're ideal as a singing combo for any visual medium, and their likeness in feature and dress plus okay showmanship takes them out of the usual "sister" listing.

With Max Chamitov leading his orch from the piano, both acts get fine backing. Vocalist Norma Hutton is attractive as fencee and the Bill Moodie trio keeps interlude sessions up to par. Neut.

Hotel Chase, St. L.

St. Louis, June 9.
Genevieve, Luc Poret, Quintetto Allegro; \$1-\$1.50.

Natives are getting a new slant on outdoor nitery entertainment in Harold Koplar's ultra-modernistic, eye-filling Swimming Pool Patio Terrace. The teoff layout brings Genevieve, French songbird from Canada, for her American debut, and a return engagement of the Quintetto Allegro, who are continuing the audience pull they copped during their initial p.a. 19 month act.

Genevieve, brunet gamine-like chanteuse with a cap haircut, is raising eye-brows by appearing in a severe pullover blouse and black skirt, with no costume jewelry or trinkets to break the color scheme. Composer-guitarist accomp, Luc Poret, also is an apparel departure in the nightclub field hereabouts, as he wears a dark colored shirt with rolled-up sleeves and black trousers. In contrast, the pianist is decked out in white tie and tails and the accordionist in a tux.

With all of her ditties, several of which were composed by Poret, sung in French, the undersized Genevieve scores heavily. She possesses melodic pipes, has a neat nasal delivery, and a flair for showmanship, all of which combine for resounding mits. Included in her repertoire are "My Heart Is Breaking," "Under Paris Skies," "Sea Gulls," "I Lie" and "Together." Neither she nor Poret, who duets with her in one of the numbers, speaks English, but that's no handicap.

The Allegro aggregation has polished up its act since the previous stand and has the crowd with it from the teoff. Individually and collectively they click solidly with their handling of the clarinet, drums, guitar, violin, tambourine and piano, with the whole mob beating on the ivories at the same time for a sockeroo finale. In between, the baritone, guitarist and violinist stroll among the ringsiders, serenading the femme guests. Harry Fender, who does a nightly radio show in the hotel's new Steeplechase, is emceeing. Sahu.

Shamrock H., Houston

Houston, June 10.
Dave Barry, Cathy Carr, Dick LaSalle Orch; \$1.50-\$2.50 min.

The dual bill of Dave Barry and Cathy Carr, viewed by many as a potential letdown following the click of Frances Langford and the Fellas, has proved just the reverse. Any worries Shamrock manager Frank Briggs might have had, evaporated on opening night.

Miss Carr's opening 14-minute portion of the show gets off to a good start with "Almost Like Being in Love" followed by the pop "Young At Heart." A special material bit, "My Man," in which she mimics top femme recorders, is her best, but might be a little too much mimicry in the show, with Barry following his forte of impersonations.

Marquee-wise, neither name means much in these parts, but word-of-mouth approval established on opening night should carry through.

Barry starts slow with an opening song that gets across but does not establish him. Momentum builds when he starts his impersonations. He finally gets to the crowd with Arthur Godfrey, Walter Winchell, Churchill and Gabriel Heatter impresses. Titters become boffos as he describes money troubles of an entertainer and everybody's tax problems. Encors of hospitalization pitfalls and a blast at the women in the audience produce table-pounding, and he begs off with multi sounds in a monolog.

Dick LaSalle and orch do their usual bangup job backing the show and for the dance sets where they have established themselves as really solid during their long stand, second only to Henry King's group, which has the Shamrock record to date.

Sahara, Las Vegas

Las Vegas, June 7.
Dennis Day (with George Weyl), Amin Bros. (2), Bud & Cece Robinson; Hi-Lo's (4), Sahara Dancers (12), Cee Davidson Orch (12); no cover and no minimum.

Carrying all the impact that his talent, showmanship and material can convey, Dennis Day sparks a solid show, in for three stanzas, with star making first local appearance in over three years. It took a little while for the headliner to get going at the opening, but once he hit his familiar stride it was a wrapup.

Theme of show is a wearin' o' the green, with the accent on Yiddishness throughout, for plenty of broad, high humor that garners heavy mitt-walloping. Forty-five minutes of Day is solid and ovation at end calls for certain speech that carries hint to customers that there is more green to be found on tables in the big room-outside.

Day sings a number of songs that provide outlet for a score of impressions, all socko. Jokes are solid with emphasis on the local vintage. Jack Benny comes in for a huge portion of banter, with special lyrics to "Young At Heart" designed for Day's boss.

Showman chides his own show opposite Lucille Ball and Desi Arnaz with "I Love Lucy," deploring fact that it's tough to get an rating in the spot. As captain of a German submarine, Day puts over a clever comedy routine with a delivery that's genuinely Yiddish. Comic song topper is "Ricochet Romance," with funny takeoff on Winston Churchill, Joe McCarthy and a Russian diplomat all in Vegas. On serious, melodic side, headliner was never in greater voice than in "You'll Never Walk Alone," "Three Coins in the Fountain," a rousing "Granada" and "Here." Finale, "An Irishman," is capably backed by a gloriously frilled George Muro Sahara Dancers in clever terps with Day and by Hi-Lo's, singer quartet.

The Amin Bros. return to thrill in familiar stunts of younger frere being spun and somersaulted by understander who uses extended legs to do the work. An Amin is whirled or shot upward to land with head in arch of one foot of prone man. Duo is nitery dynamite.

Bud & Cece Robinson are crowd-pleasers with taping version of Charleston and cute vaude song and dance routine, as male delivers like Ray Bolger. There wasn't enough microphone for jitterbug number at opener and voices were weak with strictly mechanical deflection that well undoubtedly be overcome to better blend voice with fast terps. Sahara Dancers open show with exciting Erin number that features precision taps by line to big hand. George Weyl is capable Dennis Day conductor of the Cee Davidson orch. Bob.

Roosevelt Hotel, N. O.

New Orleans, June 10.
Ernie Rudy Orch (11), with Three Merry Men, Don Rogers; Jay Lawrence, Margaret Sisters (2) & Bruno, Redheads (3); \$2 cover Sats. and Holidays.

An array of topflight performers combine their talents to present a lively floor show that sparkles with music, fun, singing and dancing. Layout is well-balanced. Ernie Rudy and crew repeat the favorable impression made in a previous stand in swank Blue Room. His versatile crew is equally strong on the musical and vocal sides. Band gauges room's acoustics perfectly and seems to sense the dance tunes most popular here.

Three Merry Men, members of the band, blend voices nicely and handle tunes with skill. Don Rogers, another crewman, registers nicely with "Wanted." Jay Lawrence, an accomplished punster, tees off show. A specialist in dismembering sourpusses with ease, he finds a willing audience for his gags and mimicry. He's a smooth performer with perfect poise and good material.

Margaret Sisters & Bruno present graceful routines, all surely executed and smooth. Trio came here with little or no fanfare, but clinched a niche for themselves opening night.

In closing spot are the Redheads, a versatile vocal and instrumental combo featuring piano, bass and guitar. They cleverly mix comedy, novelty songs and music in rib-tickling manner that virtually brings down the house. Liuz.

VARIETY BILLS

WEEK OF JUNE 16, 1954

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent (L) Low (M) Medium (P) Paramount (R) RKO (S) Stoll (T) Tivoli (W) Warner

NEW YORK CITY
 Music Hall (I) 17
 Tony Starham
 Marilyn Murphy
 Chris Cross
 Rockettes
 Corps of Ballet
 Synchron
 Palace (R) 18
 Atomic
 Kays & Aldrich
 Ed Brickson
 Stump & Stumpy
 Reba Monness Co

CHICAGO
 Chicago (P) 18
 Joni James
 4 Knights
 Marshall & Farrell
 Wells & 4 Fays
MIAMI
 Olympia (P) 16
 Forrest Tucker
 Johnny Romano
 Pat Herring
 Armando
 Mandrake
 David & Amora

AUSTRALIA

DUNEDIN
 Her Majesty's (T) 14
 Walton & O'Rourke
 Charly Wood Co
 Lowe & Ladd
 Cook & Jones
 Daresco 3
 Guy Nelson
 Chevalier Bros
 B & W Vaughan
 Renita Kramer
 Bunn
 Bert Duke & Joy
 Sonora Corbeau
 Dorothy Hall
 Show Girls
 Nudes
 Dancing Boys
 Ballet
MELBOURNE
 Tivoli (T) 14
 Buck Warriner
 Cook & Jones
 Sparks
 Dagenham Girl
 Pipers
 Maxwell's
 O'Hagan & Stead

THE MYRONS
 Rudy Grass
 Johnny "Rubber"
 Edith Crocker Co
 John Blythe
 Gloria Dawn
 Frank Cleary
 David Sterle
 Judd Lane
 Adorable
NEWCASTLE
 Stadium Boys Choir
SYDNEY
 Tivoli (T) 14
 Roy Barbour
 Margaret Brown
 Tony Fontane
 Nina Cooke
 Julian Somers
 Kerry Vaughn
 Ivor Adams
 David Edie
 John Bluthal
 Max
 Choral Group
 Dancing Boys
 Dancing Girls

BRITAIN

ASTON
 Hippodrome (I) 14
 Eubank & Sharpe
 Jettie Bros
 Mary & Myra
 Jane Shore Co
 Beams Girl Trio
BRISTOL
 Hippodrome (M) 14
 Parks & Garrett
 Rockford & Doyle
 Rostando & Gerda
 Johnny Lockwood
 Elizabeth & Collins
 Key Overbury & S
BLACKPOOL
 Olympia (I) 4
 Jimmy Edwards
 Tony Hancock
 Jimmy Hunter
 Bassi 3
 Elaine & Rodolph
 Kathryn Moore
 Corps of Ballet
 Vic Oliver Co
 Dump Harris & Co
 Allen Bros & June
 Shipway Twins
 Gay Watson
 Bentley Sis
 Tower Circus (I) 31
 C. Carroll & Paul
 Kines Animals
 August Natch 3
 Cradockes
 Winters & Fielding
 2 Cherkas
 Harold Gautier Co
 Fattini
 4 Ramases
 3 Petros
 George Ruza
 2 Rascos
 10 Beer Barrel P
 Little Jimmy
 Jimmy Scott
BOSCOMBE
 Hippodrome (I) 14
 Billy Cotton B'd
 Davis & Lee
 Lester Sharpe & I
 Cello Bros
 Bicycles
BRIGHTON
 Hippodrome (M) 14
 Rita Rota
 Fayne & Evans
 Dargie 5
 Max Bacon
 3 Bessie
 Arthur Haynes
 Roddy Rolfe
 B. Wareham
 Barbara
BRISTOL
 Empire (I) 14
 Roy Rolland
 Jimmy Grant
 Janet Karel
 Diana Chapman
 Lillian Hanting
 Frank Stanton
 Frank Stanton
 Gale Douglas
CHICHESTER
 Hippodrome (I) 14
 Moreton & Kaye
 Billy Russell
 Karen Greer
 Karina
 Dave King
 Claude Williams
 Dave & Maureen
CARDIFF
 New (S) 14
 Woods & Jarrett
 Harold Holness
 Eddie Williams
 Dudley Bassy
 Dusty Daniels
 Simmy Russ
 12 Lucasta Lovies
CHISWICK
 Empire (S) 14
 Petula Clark
 Harriott & Evans
 Bill Morton
 Cynthia & Gladys
 Richard Sis
COVENTRY
 Hippodrome (I) 14
 Scotts Sea Lions
 Neville Taylor
 Cox Twins
 Journeys
 Metropolitan (I) 14
 Cyril Dowler
 Rodney Rogers
 16 Songsters

EDINBURGH
 Empire (M) 14
 Lena Horne
 Seaton O'Dell
 Frances Duncan
 Billy Middleton
 Teddy Foster B'd
 Chris Sands
GLASGOW
 Empire (M) 14
 More Amsterdam
 Radio Revellers
 Joan Kennedy
 Malcolm Mitchell 3
 Vic Perry
 Henderson & Kemp
 Robert 3
 B. Ellis Starlets
GRIMSBY
 Empire (I) 14
 Danny O'Dea
 Conrad Vince
 Garry
 Flankins
 B & Renna
 Momo
LEEDS
 Empire (M) 14
 McAndrews & Mills
 Winters & Fielding
 Wright & Marion
 Michael Elliotts
 Phil Barber & W
LESTER
 Palace (S) 14
 Jimmy Young
 Alfie Karkis
 Joan Hinde
 Les Spanglers
 Kay & Katrina
 Fred Atkins
LIMCORN
 Royal (I) 14
 Charles Ellis
 Walford Family
 Angelina
 Amar & Alana
 Paris
LIVERPOOL
 Empire (M) 14
 Dave Mercey
 Medlock & Marlowe
 Dorcas Lane
 Tino Dani
 Little Walter Co
 Fred Astaire
PALLADIUM
 (M) 14
 Jerry Desmond
 2 Monarchs
 Fred Astaire
 Bob Williams
 Schaller Bros
 Fred Astaire
 Florence & Fred
 Fred Astaire
 10 Palladium (G)
MANCHESTER
 Hippodrome (S) 14
 Bernard Delfant
 Frankie Vaughn
 Joan Bevan
 Botando 3
 Des O'Connor
 Archie Kenways
 Nat Hope
 M & M Mills
 Clivedon Stanton
 Pat Herring
Palace (M) 14
 Henry Daniels
 Candy Sis & Eddie
 Walther & Dorraine
 Richmond Jackson
 3 Helios
 George Martin
 Derrick Rosalee
 Tony
 Joe Church
NOTTINGHAM
 New (I) 14
 Jack Hale
 Ed Murray
 Harkness & Williams
 Leslie Downey
 Earl Darnay
 Sharon Fisher
 Girls
NOTTINGHAM
 Empire (M) 14
 Lee Lawrence

Morgan & Manning
 L & Rogers
 Geo. Johnson & Anne
 2 Courtneys
 Cardew Robinson
 Edwin Vaden
PORTSMOUTH
 Royal (M) 14
 Betty Driver
 Stan Bennett
 Morris & Savage
 Whitaker & Law
 P & P Partners
 Les Dounos
 Wally Peterson
 Tommy Dale
 Glamourettes
SHEFFIELD
 Empire (M) 14
 Denvers
 Joan & Ernest
 Garcia
 Reggie Dennit
 Tom Johnson
 Mikowski
 Ladd West
 4 Kelroys

ALAN ALAN
 SUTHERLAND
 Grand (I) 14
 Pat Tracy
 Billy De-Haven
 Red Twine
 Benny Garcia
 Roy Price
 Caruna Or Dodo
 Dennis Shirley
 Girls
SUNDERLAND
 Empire (M) 14
 Dickie Valentine
 Red Twine
 Hyda Baker
 Pierre
 Albert Sturm
 Duncans Colles
 Williams & Shand
 Geo. Johnson
 Hippodrome (I) 14
 Reg Dixon
 Beryl Orde
 Harty & Furany
 Long 3
 Carson
 Flamingoes

Blue Angel
 Sylvia Mello
 Martha Davis
 Trudy Adams
 Bishop
 Howard
 Jimmy Lyons Trio
 Leo De Lyon
 Max San
 Jimmie Daniels
 Thelma Carpenter
 Gillian Grey
 Gals Ballard
 Dolores Brown
 Robert 3
 Jackie Mills
 Terri Stevens
 New Harvey Or
 Cafe Society
 Tieners
 Rafael Ruiz
 Malena Loreta
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 P. Alonso Or
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 Dave Romaine
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 Jerry Luster
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 Sam Manning
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Palace, N. Y.

Young China (4), Phil Bennett, Leonard & Leonard, Terry & The Macs (4), Joe Jackson Jr., Norton & Patricia, Artie Dann, Dalton & Bailey (3), Jo Lombardi House Orch; "Princess of the Nile" (20th), reviewed an current issue.

Palace has come up with one of its best all-around layouts this year. It's a well-balanced, smooth-paced bill of diversified acts, and each of them, from opener to closer, is among the tops in its field.

Young China, comprising a man and three girls, provides some unusual balancing stunts as the opener, with the highlight being the man twisting up a flight of steps with a girl doing a hand-to-handing his feet and another hand-to-handing him. Phil Bennett, in the deuce, scores with his "Jackie the Crow," with the bird whistling tunes and birdcalls on cue and resembling a ventro routine with the added plus of the live bird.

Leonard & Leonard's hooking routine adds some extra yocks via a simulated Apache business that fits right into their style of dancing. They're a pair of accomplished tapdancers, and the Apache bit is enough to make them stand out. Terry & the Macs, a gal and three brothers from Canada, impress with good vocal style, fresh appearance and neat staging, fresh singing pops, a French medley that combines excellent showmanship with fine vocalizing.

Joe Jackson Jr.'s tramp-bicycle act is one of those rarities that remains just as fresh and funny every time it's seen. He did it a few weeks back on Ed Sullivan's "Toast of the Town," but in spite of the fact that hardly a movement was changed, it scores heavily and will probably continue to do so for many long years to come.

Norton & Patricia, who made their Broadway bow after a tele-tele contest last year, are rapidly developing into one of the most exciting ballroom duos around. Their movements are still a little rough and jerky, but their routine is fast and colorful and their lifts and spins are nothing short of spectacular. Artie Dann, of the long nose and short body, fills the next-to-closing spot nicely, scoring freely with his gags fashioned mostly around his physical appearance and show biz in general. In the closing spot, trapeze work of Dalton & Bailey is routine until they pull a third member of the act out of the audience, and she, in a dress and high heels, achieves top results with her simulated awkwardness on the bar. Jo Lombardi orch does its customary fine showbacking job. Chan.

Chicago, Chi

Chicago, June 11. Joni James, Four Knights, Pete Marshall & Tommy Farrell, Wells & Four Fays, Louis Basil Orch; "Johnny Guitar" (Rep.).

Chi's lone vaudeilinery may rise out of its warm-wetland slump with this breezy bundle. Lineup is pleasing at the youthful disk followers with two well-known voice names. One of them, Joni James, is a local gal who has graduated from Chi high schools and the old Vine Gardens, which shouldn't hurt attendance one whit.

She headlines, looking Dresden-dollish in a full-skirted gown, and is a big hit in reiterating seven of her top M-G-M etchings. Gal has easy mink presence, a warm personality and, of course, a brittle, colored voice that helped her to soar suddenly on the record charts. Songbook covers her best-known slow ballads like "Your Cheating Heart" and "My Love, My Love" but she makes much of change-of-pacers too. Best in this department are "Gypsy In My Soul" and three-quarter-time "In A Garden of Roses," which is her latest biscuit. For latter, she strews long-stemmed flowers to the front rows and engages in showmanly chatter beforehand. Recognizing its tiredness, she doesn't treat "Why Don't You Believe Me" dramatically per disk but takes a lighthearted approach for capper. Mitting is hefty throughout.

Four Knights, riding high on the Capitol lists, contribute a rather brief segment of effervescent vocal blinding that draws begoff plaudits after "Oh Baby Mine (I Get So Lonely)." Colored quartet, with a guitar in the vocal group, yields three other songs and some clowning that could be developed for sock showmanly effect. AS is, the comedy consists merely in the collision of the tall and the short members of the group and their interchange of dirty looks. Harmonizing and rhythmicizing are terrific on "They Tell Me," a recent disk, and "Heart of My Heart."

Smart comedies of Pete Marshall and Tommy Farrell bring consistent chuckles through their

turn, but Marshall's straight singing of "Cross Your Heart" can be dispensed with on an already song-heavy bill. Team has an amusing spoof of "How Deep Is the Ocean," a laughable string of impressions and a strong satire of Texas radio shows.

Sock acrobatic family team of Wells and Four Fays opens the show with engaging-solo tidbits and group stunts, while Wells, lone male of the group, contributes a comic ingredient. Act gets away to big applause. Les.

Olympia, Miami

Miami, June 11. Ralph Slater, Laurie Anders, Harold & Lola, Lou Mosconi & Camille, Miguelito Valdes, Les Rhode House Orch; "The Saracen Blade" (Col).

There's plenty of variety in the current package, with stubholders rearing favorably most of the way. Act is hypnotic. Ralph Slater played this area some years ago, before heading for England and a long stay. The passing years have added suaveity and aplomb to his grasp of the psychological approach, with results on the plus side. He utilizes a group selected from the audience for his subjects with use of three for the concentration buildup. Angles his exhibition along humorous angles to add laughs to the "I don't believe this" attitude which he rapidly turns into an impressive mitting. Holds command throughout, even with recalcitrant subjects. It's one of the better, more authoritative stints of the kind.

Laurie Anders, wide-eyed blonde fixture of the Ken Murray video ventures, is on an in-person tour. Physically she's an eye-filling lass with drapery to match—gowning leaves little to the imagination. Vocally she purveys a song catalog that can be described as adequate. She's a pleasant personality who garners fair returns.

Novelty idea of Harold & Lola earns strong and payoff. In ventive routine has them working out a snake-charmer sequence that holds the eye throughout. It's an off-rail act that clicks. Miguelito Valdes played the swank Beach hotels for some seasons with his orchestra. Full-chested vocalistics are now being presented solo, in a brief, albeit effective group of Latino tunes, with highlight his version of "Bambalu" which he introed some years back. Accomps self with drum-beats to heighten impact. Should have stayed on longer. Lou Mosconi and Camille set up an okay canto of dance impresses to round out matters. Les Rhode and house orch handle the showbacks adeptly. Lary.

Apollo, N. Y.

Spaniels (5), Arnett Cobb Band (13), Lewis & Chisholm, Joe Turner, Ralph Brown, Atomics (5); "Two of a Kind" (Col).

Current layout for this theatre, one of the two top vaudeville houses remaining in N. Y., goes in heavy for warbling. Aside from the acrobatics of the Atomics (done okay act on bill) and the comedy drama tossing of Lewis & Chisholm, it's nearly all singing and band gymnastics by the Arnett Cobb combo.

Show tees off with the Atomics (New Acts), who earn loud mitting-pounding. Joe Turner, billed as "king of the blues," comes on for a prolonged session of loud blues singing. Rather portly gent obviously has been around, because welcomed here. His best of three efforts is "Shake, Rattle and Roll," but all his ballads are reminiscent of nitergy origin.

Lewis & Chisholm give the show a tremendous lift. They've been at the Apollo before, and have a polished offering, packed with comedy. Lewis, who stooges from a box, provides the jokes, with the other an excellent straight. Both wind up with twirling and tossing of batons, and also try their hand at singing. The be-bop jokes are highlights of the turns.

Ralph Brown cleans up nicely with his tapstering.

The Spaniels (New Acts) are on last to bring proceedings to a smart close, but with more singing. The Arnett Cobb band, which has been here on numerous previous occasions, handles the show nicely, with Cobb an affable m.c. As saxophonist, he constitutes about 60% of the band. Crew has a femme pianist, who goes far in overcoming the blasting by certain other sections of the combo. Organization is most effective with its medley of pop tunes. A jam session titled "Night," by specialists from the outfit, nearly falls on its face because of the note blasting. While this house obviously likes its music hot and loud, Cobb's rather slick outfit would be more effective if more of the numbers would be muted. Wear.

L'Olympia, Paris

Paris, June 15. First International Musichall Festival with Lys Assia, Dyl Moreno, The Codreanos (3), Gaston Palmer, Jonah Jones, Ballets Bentyber (16), Quaino, Jean Claude Darnal, Golden Linders (2), Joe & Fani, The Domenechs (12), Gaston Lapeyronne Orch (12), Yvonne Solal; \$1.25 top.

Initial idea of keeping this mushrooming musichall open all season, and securing in the neighborhood of the tourist season, points to sound biz sense and showmanship on the part of director Bruno Coquatrix. Opening night jam showed conclusively that this well located hall has become a habit here for there were no real name topliners on this program. Overall effect smacked of ripe show biz sense even though a few of the acts were not ready for the big time. A canny mixture of the circus, dumb, chant and offbeat filled this out to a savory show which glossed over weaknesses and adequately showed the appeal and forthright entertainment qualities of these halls.

Now it is up to this house to reach out for top international names to truly make this an international prestige spot for outstanding variety names and acts. Jean Sablon makes his return to the Paris scene in the next show, and he is then followed by the first U. S. headliner in Billy Eckstine who will warble Gallic tunes.

There are enough neat openers, fillers and offbeat lead acts in this show to make a visit by booking agents indispensable. First up are Joe & Fani, Italian comic team who parlay the vintage drunk act into an okay pratfall and stylish acrobatic for generally good results.

Next up is a Brazilian pair, The Domenechs, who add some freshness to their good balancing by doing it all to a carioca beat replete with costumes. One-hand balancing atop each other's heads, and general rhythmic quality of the number makes this a nice acrobatic addition to any type vaudeur or revue. Nippurs are neatly cased for a song, stint by a young Left Banker, Jean-Claude Darnal. Youngsters essays a sporty stance with opennecked shirt, guitar on knee, and an easy manner and delivery. Well modulated voice amply fills this big house, and though of primarily intine quality in his naive breeziness the hep quality of the songbook, the sure stance, poise and voice make this boy one to be watched in the circuits here.

Quaino, Austrian, gets atop a 10-foot lamppost layout and does some dextrous balancing above one of the large frosted globes. He puts rings, one above the other, and ups on them, then a star with a square one that on which he balances on one finger, topping all this by turning a complete somersault and landing to make this a top special act in anybody's books. A slow note occurs with a Gallic dance group. The Ballets Bentyber (16), who essay gay 90s dances.

Golden Linders (2) are a gilded duo who do the statue routine which is strictly filler fare. The Codreanos (3) give it gasp and circus atmosphere in a high trapeze number. Net spread across first few rows adds to interest as this well regulated trio go through the somersaults and changeovers to make this France-Denmark entry in for heavy applause, especially for female which enrolls in pitch darkness with only phosphorescent seams and trapeze ropes to mark the swinging, somersaulting bodies.

Two singing spots and juggler round out this well stocked variety program. Palms definitely go to Gaston Palmer, English vet who deftly blends a solid juggling ability under a mask of ineffectuality.

Dario Moreno is the Mexican entry with a pair of rugged pines that can crescendo this big house. However, he has a tendency to pout and act cute which conflicts with his leathery throaty. Mixture of styles also conflicts with this basically good song stint. A clearing of the throat should make Moreno a good song entry for venues for special asses a definite presence, puckish air and a feel for a ballad, be it the belt or croon school.

Headlining is Lys Assia, a pert, lively Swiss lass who is preceded by a big rep on the Swiss, German and Belgium disk scene. Gal is cute and possesses an elegant voice, but has too much of the neutral Swiss quality to conquer the hep Gallic crowds. She gives the feel of a neatly turned out and voiced singer who still needs the elusive feel of style before she can enter the personality ranks. She goes through a varied songbook and displays remarkable range and depth, and ends with her famed "Oh Madame Paris" disk which borders too much on the yodeling side to make a dent here.

International vaude hookup ends

with a U. S. rep in jazz trumpeteer Jonah Jones who gives with the music end at the end of the program. Jones has stayed on after the Jazz Fest here and with the backing of the Andre Rewellottio band (4) has built himself a little outfit that shouldn't have trouble getting bookings in this jazz-conscious town. Mosk.

Metropole, Glasgow

Glasgow, June 4. Logan Family, with Jack Short, May Dalziel, Buddy Logan, Heather Logan; Pete Martin, Burgess Bros. (3), Tom F. Moss, Joe Petersen, Billie Wyner, Sadie Stevens, Jimmy Kidd & June, Gernard Sisters (2), Dickie Blair, Jimmy Lang, Jack Masterton Orch.

This is sturdy native vaude fodder, attuned to customers at Glasgow's oldest vaudery, once the Auld Scotia musichall where the late Sir Harry Lauder first professionally trod the boards. An affectionate welcome-back is accorded to the w.k. Logan Family, now consisting of only four members since brother Jimmy quit for the bigtime circuits. Rest of layout, varied in quality, is strong rurally.

Logan Family receives warm mitting in their own spot, opening with only their quartet of heads showing atop puppet figures on miniature stage. Mom and Dad of act are Jack Short and May Dalziel, vet performers who can still cut a sprightly figure, and the two offspring left are Buddy Logan, ex-Geraldo singer, and his sister, thrush Heather, Buddy, a talented young man, essays comedy with some success, but more should be heard of him vocally. Heather has a nice voice and is gorgeously gownned, and should come to release once she shows more confidence in chirping style. Miss Dalziel (Mom) is sister of Ella Logan, herself a Scot-born artist.

Company opens while seated in lengthy semi-circle and cloaked in tile hats, morning coats, etc., and singing popular melodies through the years. This is a change from the normal-style opening at this vaudery, with lineup of kicking chorines and principals entering to various degrees of mitting.

Dickie Blair, smallish crooner, gives out with current pops while playing the accordion, and Jimmy Kidd & June offer a stylish terping routine. Billie Wyner, longtime favorite at this house, gets the customers singing w.k. melodies along with her. Novelty musical act are the three Burgess Bros. who give out on trumpets and even substitute an auto tire-pump for mouth-blowing at one point.

The Gennard Sisters offer a fairly entertaining song-dance routine. Heather Logan comes up with a pleasing solo spot; in which thrush offers tunes like "Seven Lonely Days" and "Secret Love." Joe Petersen, longtime male impersonator, and billed as the choirboy recording star, hits a nostalgic chord in older stubholders with a medley of songs of yesterday, but uses awkward-looking hand-mike that that somewhat resembles a frying-pan. Native comedy comes from Pete Martin, a genial roundtup type and Frank Harvey, a gangling Glasgow comedian with a rough style. Tom F. Moss, vet singer, teams with Sadie Stevens in a strong act of tunes from w.k. musicals, and Jimmy Lang, a dapper foil, aids well in comedy.

Show looks set for a good run despite declining interest of younger set in the oldtime vaude fodder, and for this reason would usefully benefit from injection of youth in both company and in angle of material offered. Gord.

CHI CHEZ FILES BREACH CHARGE VS. RED CAPS

Chicago, June 15.

Chez Parée here is filing breach of contract suit and union charges with the American Federation of Musicians against Steve Gibson & his Red Caps and Damita Jo, who were due to open last night (Mon.) at the niterly but failed to show.

Chez management was notified late Sunday night that the Red Caps were going to hold over at Rancho Vegas, Las Vegas, despite the contract with the bistro. Yesterday morning Diosa Costello & Co. were booked as replacement act, flew in from New York, arriving at the Chez only an hour before show time, precluding any rehearsal whatever.

Spokesman for Music Corp. of America, which books the Red Caps, said he's had "various explanations" from the act, but "none seems valid."

Empire, Glasgow

Glasgow, June 11. Lena Horne, with Lennie Hayton; Teddy Foster Orch, with Annette Kloeoper, Brian Clarke; Jimmy James & Co. (2), Dolly Kim, Frances Duncan, Renee Dyott, Bobby Douds Orch.

Lena Horne, svelte sepiu songstress, is here on her U. K. bow of 1954, prior to a tour of other key British cities, and wows 'em. Femme scores solidly with her intense emotional style of singing and exits to long and warm mitting.

She reveals herself as performer of much polish and beauty, her hair being styled this time in a manner which sets off her jet-black locks and dark eyes and is contrast to her last trip here, when she had a Negro-style appearance. Singer sets the mood of her numbers with clenched fists, flashing smiles, tilted chin and other appropriate gestures, plus top lighting effects. Lennie Hayton, her husband, attends to the Ivories and batons the orch.

Singer wastes no time on needless gabbling in between tunes and doesn't commit the prime U. S. stars' fault of repetitively telling the U. K. audience "how wonderful" they've been. She is gorgeously gownned in white satin and looks a million. Doesn't garner the wild hysterical screaming of the teenagers, but gets solid reception from more mature stubholders.

The Teddy Foster orch, does a stowbacking job onstage with Miss Horne, and also provides a spot of its own in pre-interval segment. Foster himself, gravel-voiced, leads his group in a cavalcade of jazz over the years, but lacks the personality of other bandleaders and has a poor comedy tag to his jazz-through-the-decades item. His male vocalist, Brian Clarke, is a tall, brawny youth who scores in "Blowing Wild" and "Such a Night." Annette Kloeoper does best with "Secret Love" and shows herself as a thrush with personality, if on slim elongated lines. Foster gives a featured spot in "Skin Deep" to his Scot-born drummer, Alec Elliot.

Jimmy James, English comedian, does average in his first spot as a drunk homegoing for his wedding night, but improves in second-half as a discoverer of talent. He's assisted by stooges Cass James and Helen James, both experienced aides in timing.

Renee Dyott is contortionist opener to layout, toe-dancing at top of staircase while playing uke and earning most palming for her fast-paced body wheels and graceful twists as she exits. Dolly Kim, little Chinese femme who has been a longtime on this vaude circuit, offers her stock act of swinging lighted lamps, whirling ball round umbrella, juggling on parasol with silver and china plates, and tossing water-filled bowls around at end of rope without losing any of the aqua. She's garbed in white blouse and pants.

Frances Duncan, Australian aerialist, clicks in second spot (See New Acts). The Bobby Douds house orch offers support up to the Lena Horne act. Gord.

'Old Enuf'

Continued from page 1

usual, was toastmaster. One of his quips was based on the fact that he, a lifelong and ardent Democrat, was sharing the spotlight with a Republican. "I saw it," Jessel recalls.

Two days later, the Hopper column commented that Jessel didn't know how to time his speechmaking.

"Honey," Jessel queried in his letter, "why don't you tell the truth of how you feel about me? ... Why don't you honestly write as you have been heard to say." George Jessel is a Democrat and therefore I must never compliment him!"

Unkindest cut of all was Jessel's "Hedda, my darling, we are both getting older and we haven't time not to be honest with ourselves and our pens."

Jessel also cautioned the scribe not to make cracks about his timing, because "nearly every writer you can think of has likened my timing with words to that of Babe Ruth's with a bat—and this quote is from your own Chicago Tribune but a few months ago."

Toastmaster - General promised that when he starts his weekly TV commentary, "Inside Show Business," in September, his conscience would be his only editor. And, he added, "Should I speak of you, and I am sure I will, I shall say 'Hedda Hopper is a most attractive woman, a fine actress, and a lady of exquisite taste'—and I shall mean it—for I feel that that is the truth."

Pocono Season Spotted With Debuts; Heavy Trout Sked At Westport

Mountainhome, Pa., June 15. Two important debuts will highlight the Pocono Playhouse season here, with Margaret Truman making her straw hat bow and beginning her barn travels in "Autumn Crocus" here next week (21), and Gloria Vanderbilt Stokowski making her thesp and silo debut here Aug. 16 in "The Swan." Mr. Stokowski's only other barn appearance will be in "The Swan," at Coonamassett, Mass., Aug. 30.

The Playhouse, beginning its eighth season here last night (Mon.) with Cornelia Otis Skinner in "Paris '90," looks for a good season, according to general manager Rowena Stevens. Despite extensive road repairs all last summer which blocked important highways from Philly, New York and elsewhere, the barn had a very good season. This year the roads are open and biz should better last season.

Mrs. Stevens plans two tryouts during the summer, "Second Wind" week of Aug. 2, possibly with James Gleason, and "The Other Devil" Aug. 30 with Patricia Bennett (tv's Mrs. Peepers). Speaking of tv, Mrs. Stevens finds it a handicap for silos. Good supporting players, she says, now prefer to stay in N. Y. for one or two high-salaried tv dates to taking barn jobs.

Fourteen-week season will also include "Stag 17," with six members of the original N. Y. cast; "Glad Tidings," with Signe Hasso and Neil Hamilton; "The Show Off," with Joe E. Brown; "See How They Run," with Jeffrey Lynn, and "My Three Angels," with Ed Andrews and Tony Dowling.

John O'Shaughnessy is set as director, although Richard Bender will stage "The Swan" for Mrs. Stokowski and Morton Da Costa share the direction for Miss Truman's "Crocus." Barnett Owen is back as stage manager, Paul Flood as biz manager, David Ballou as scene designer and Dixie Lee on publicity.

Talent, staff and crew are costing her more this season than last, and other costs are correspondingly up, says Mrs. Stevens, but her \$3.60 top remains unchanged, and there's special prices on blocks of seats and benefits.

Tryouts for Westport

Westport, Conn., June 15. Slate at the Westport Country Playhouse this season will include about six or seven tryouts, according to James Ave, who took over as managing director of the operation this year. Tryouts last summer numbered 10 out of a 13-week season. First of the new plays, William McCleery's "The Lady Chooses," premeed at the barn Monday (14) as season's opener. Faye Emerson, Walter Abel and Hugh Reilly head the cast.

Another tryout is Richard Reardon's "Court Olympos," skedded for week of July 5. Rita Gam, Steve Hill, Lee Grant and Nicholas Joy will appear in the presentation under John C. Wilson's direction. Possible tryouts at the silo include Walter Macken's "Home Is the Hero," which would be done for the Theatre Guild.

If put on, presentation would probably be directed by Worthington Miner and star Thomas Mitchell Norman Brooks' "Manhattan Harvest" is also being considered, as is S. K. Lauren and Gladys Lehman's "Her Destined Road." Schedule for the Playhouse has not been completed as yet.

New staff assignments at the barn include Stanley Vaughn, house manager; Joan DeKeyser, exec secretary; boxoffice treasurer, Caro Jones, and two new stage managers, Elliott Martin and Marvin J. Perry. Returnees are Marvin Reiss, stage manager; William McGirr, master carpenter; William Mull, electrician, and Ralph Lycett, publicity and subscription director. According to Lycett, there's been a 10-15% increase in subscriptions this year. House is lowering tab on its Friday matinee from \$2.90 to \$2.40, with price on Wednesday matinees remaining unchanged.

Bucks Record With 'Party'

New Hope, Pa., June 15. "Cocktail Party," a new house record at the 432-seat Bucks County Playhouse here last week, with a take of \$7,146 for eight performances, T. S. Eliot play is currently in its second week of a

fortnight's engagement, with house completely sold out by last Friday (11).

Previous high during barn's 14 years of operation was chalked up in 1952, when "An Evening With Beatrice Lillie" pulled in \$6,941.

Mont'l Barn's Boff Bow

Montreal, June 15. Montreal's only strawhatter, the Mountain Playhouse, opened its fifth season last Saturday (12) with a solid production of the Hart-Kaufman comedy, "George Washington Slept Here." Show was staged by Jean De Savoye and produced by Norma Springfield.

Jack Creley, who has starred with the company for the past three years, is back to play the role of Newton Fuller in this farce, and newcomer Mary Alice Wunderle is an attractive and convincing costar as the wife.

The 17-person cast taxes the small stage to the limit and designer Peter Symcox has developed a workable set. First-rate performances are given by Donald McGill and Lew Davidson. "Washington" will continue for three weeks, to be followed by "Blithe Spirit" and "Gigi." Bruce Raymond is general manager. *Newt.*

'Cocktail' \$2,800, Olney

Olney, Md., June 15. Second and last week of T. S. Eliot's "The Cocktail Party" drew a mild \$2,800 at the Olney Theatre. This was about \$400 better than the previous week.

Strawhatter's second attraction, "Outward Bound," opens tomorrow (16) for a fortnight's stand. Play, directed by Bramwell Fletcher, stars Fletcher, Mark Miller, (Continued on page 60)

K. C. Starlight Bowling To 300G Advance With 'Madam'; 10 Shows Set

Kansas City, June 15.

Starlight Theatre opens the al fresco musical season here Friday (18) with presentation of "Call Me Madam" for 10 days in Swope Park. As in each of past seasons, Starlight begins its season well heeled, with something over \$200,000 under its belt from advance ticket sales.

Theatre operates on a season's budget of approximately \$600,000, and through sales during the winter and spring thus far has always been able to step off with about one-third of the nut in the till.

A non-profit civic enterprise, the Starlight actually is fully underwritten by about 700 businessmen-angels who are on call for necessary monies up to \$750,000. Thus far the theatre has operated in the black, and the modest profits are being plowed back into plant improvements.

As a bonus from last year's profits, theatregoers this year will have the luxury of handsome new pergolas to shelter them in case of rain. Some improvements also have been made to the stage and other facilities.

Civic support thus far has put the theatre over the top, enabling producer-director Dick Berger and staff to stage musical presentations without expense of highest bracket name players. No expense is spared in trapping scenery and costumes, and all of Berger's work is on a spectacle basis. Up to now it is paying off.

This year's season will be the longest, with opening musical playing 10 days instead of seven as in the past. Others of the 10-show season will run one week, except for "Oklahoma," which will play two weeks as the closer.

Opening cast has Billie Worth in the Sally Adams role, with Donald Burr, David Daniels, Helen Clayton, Jay Velle, Joseph Macaulay, Eric Brotherson rounding out the principals.

Southbury's Eighth

Southbury, Conn., June 15. Local hayloft, Southbury Playhouse, gets underway June 29 with a week's run of "The Fourposter." It's the eighth summer of stock activity here. Spot again has Jack Quinn at the helm.

Nine-week season is planned, with operation Tuesday through Sunday as previously. Added starters on sked are "His and Hers" and "Kind Sir."

Upham Shifting To Wildwood With Shows

T. C. Upham, producer at the Cape Theatre, Cape May, N. J., for the past 14 summers, will operate this year at the Arena Theatre at Convention Hall on the boardwalk in Wildwood, N. J. Season, which begins June 27, will run 11 weeks, with productions offered on Sunday-Wednesday basis.

It's expected that productions at the Arena Theatre will finish out the week, Thursday-Friday, at the Cape Theatre.

Bel Geddes Set For B'way 'Room'

London, June 15.

Barbara Bel Geddes and Cedric Hardwicke have been set by Gilbert Miller to costar in his Broadway production of the Graham Greene drama, "The Living Room." They will play the parts originated in London last season by Dorothy Tutin and Eric Portman. Peter Glenville will repeat his original staging.

Miller will present the play on Broadway in partnership with Donald Albery, who produced the original here. Show is slated to open early next fall, after a preliminary tour.

Hepburn Nix

Audrey Hepburn was originally sought as femme star of the Broadway edition of "Living Room," but she turned down the assignment for fear that Glenville, who was committed to stage it might expect her to play the part as he'd directed Miss Tutin to do. Miss Hepburn felt that she probably couldn't repeat Miss Tutin's characterization, and under the circumstances might not be able to do it her own way.

The star, now playing her final three weeks in "Ondine," at the 46th Street, N. Y., has a film contract for this summer, but isn't committed for next fall and winter.

Swann's 1st Balto Winter Stock Winds to 20G Loss But Will Resume in Fall

Baltimore, June 15.

Don Swann's winter stock operation at the Hilltop-Parkway wound up a 26-week season with a loss estimated at \$20,000. This was Swann's initial season at the former Loew's filmhouse. Best grossers were bills with sex angles such as "The Moon Is Blue," "Barely Proper" and "Pajama Tops."

"Moon Is Blue," a local cause celebre due to the holly-contested film censorship issue, was the season's opener, and was brought back for a total of four weeks, grossing \$36,500 and netting \$13,200. "Pajama Tops," an adaptation of a French farce by Jean de Létraz, featured Magda Gabor and Elaine Stritch, and drew \$21,800 for three weeks. Sherry Britton in "Barely Proper," a new script dealing with nudism that Swann is considering for a national tour, garnered \$10,180 for two weeks.

In contrast, Basil Rathbone in "The Winslow Boy" drew \$2,870 and Gene Lockhart in "On Borrowed Time" eked out \$1,490, both for one-week runs.

Despite the deficit, Swann will open this fall season again in the fall. Currently, he is operating his summer theatre at nearby Lutherville, Md.

Cragsmoor Season

Season at the Cragsmoor, N. Y., Playhouse begins Tuesday (22) with "Faithfully Yours" and winds up Labor Day. Prof. Stanley Warren of the City College of New York, returns as director. William Lee Steger will be set designer, while Peter Forward will function as technical director and lighting originator.

Producer-manager of the operation is Lee K. Holland.

Such Is Legit

Although he has no show on the boards at present, Alexander H. Cohen figures he's making more money than any producer on Broadway.

He's doing jury duty in New York at \$3 a day.

Inside Stuff—Legit

Audience reaction to Joan Fontaine's performance in "Tea and Sympathy," at the Barrymore, N.Y., has been enthusiastic. Actress not only gets in ovation at the final curtain, as did her predecessor in the part, Deborah Kerr, but also gets a hand at two points in the play, after scenes with Leif Erickson, playing her husband; and Anthony Perkins, playing the juvenile. Considering the general seasonal boxoffice decline and the fact that there was little advance sale, attendance at the Robert Anderson drama has held up strongly in the two weeks since Miss Fontaine succeeded Miss Kerr. For the initial stanza, ending June 5 and including the downtown Memorial Day evening, the gross was \$24,800 and last week it topped \$26,500. As with Broadway business generally, receipts are due to decline this summer, but on the basis of the initial boxoffice response to Miss Fontaine, the Playwrights Co. and Mary K. Frank now figure the show is a cinch to play at least through the 1954-55 season. Meanwhile, Miss Kerr is filling a picture commitment in England this summer, but is due to head a touring edition of the Anderson play, opening Oct. 28-29 in Asbury Park, N.J.

Close cooperation between Equity and American Guild of Musical Artists will permit the non-profit Greek Theatre Assn. in Los Angeles to present both "Carmen" and "The Mikado" on successive weeks and pave the way for more homegrown production at the ozone legit house next year. Save for the two shows, Greek's offerings will consist of touring attractions, six weeks of the N.Y. City Ballet and one week of the Jose Greco troupe. Normally, "Carmen" comes under AGMA's jurisdiction and "Mikado" under Equity. But to do the latter under the terms of the usual Equity stock contract was impossible, since regulations call for a minimum of two productions and two weeks work for theshes involved. Equity rep Edd X. Russell and AGMA rep Lee Harris came up with the compromise, under which AGMA takes contract authority but the unions work together. Deal was quickly accepted by Greek's managing director James A. Doolittle.

Paula Trueman, recent understudy to Josephine Hull in "Solid Gold Cadillac," denies reported reasons why producer Max Gordon failed to renew her contract and signed Ruth McDevitt as stand-in for the Howard Teichmann-George S. Kaufman comedy. Actress asserts she did not demand star billing or a contract to play the lead permanently, but was willing to continue as understudy under her existing deal, which carried a rider stipulating that she was to go on as lead when Mrs. Hull was out of the cast, and providing for increased salary during such periods. She says the producer wanted her to continue on a week-to-week basis without the rider in the contract. Management contradicts this statement, insisting that the original story was correct. Meanwhile, Miss McDevitt is now playing the lead during Mrs. Hull's continued absence because of illness. The show is now in its 33d week at the Music Box, N. Y.

Los Angeles Civic Light Opera Assn. was evicted by the city's electorate last week. Outfit is now in its 17th season of presenting musical-comedies and operettas at the Philharmonic Auditorium. Civic was due to be dispossessed from the theatre last year by the Temple Baptist Church, which owns the structure, but was granted a year's extension. As part of the deal, the church agreed to permit a longer stay if the L.A. electorate approved a bond issue for construction of a new municipal auditorium which would eventually house the Civic. The deal stipulated that passage of the bond issue would automatically extend the CLO tenure at the Philharmonic until the new auditorium was built. Bond issue failed of passage and the Civic must now find new quarters for next season.

"It continues to be sadly true," said Richard Watts Jr., critic of the N. Y. Post, last week, "that New York as a city doesn't appreciate the value of being the theatre capital of America and, in many ways, of the world. The latest evidence is, of course, the current civic determination to add to its tax burden. It would be a pleasant sign of understanding of the stage's local importance if it just weren't regarded as merely a source of revenue, but even that would be fairly negative proof. Something positive might be done, too. Shouldn't the merchants and hotel owners, for example, help subsidize it in return for the out-of-town playgoers it brings here in such sizable numbers?"

Phyllis Perlman, pressagent on "Wonderful Town," "Seven Year Itch" and "By the Beautiful Sea," is sailing tomorrow (Thurs.) on a biz-vacation trip to Europe for the summer. She'll check on "Itch" in France and Italy, where it's still running, and hopes to find a new play for producers Courtney Burr and John Byram. She's complaining, though, that she has to give up being a Lucy Stoner. On account of her passport reading "Phyllis Perlman Bamberger" (she's widow of the late producer-pa. Theron Bamberger), she must register all over Europe as Mrs. Bamberger. "I know I'm going to get all mixed up," she says.

Investment coin has been tight in Los Angeles for the last three years, ever since the "My L. A." debacle, but the upcoming musical, "That's Life," has had no trouble. Capitalized at \$24,000, including overall, a series of audition sketches around town raised the necessary finances with no difficulty. Now producers Danny Dare and Sam Lewis are returning checks from interested investors who came around too late.

Current London Shows

London, June 15.

(Figures denote premiere dates)

After the Bell, Globe (10-5-54).

Airs Showtime, Royal Ct. (4-22-53).

Angels in Love, Savoy (2-11-54).

Both Ends Meet, Apollo (6-9-54).

Boy Friend, Wyndham's (12-1-53).

Cockles & Champagne, Saville (5-28-54).

Dark Light Enough, Aldwych (4-30-54).

Day By Day, Haymarket (11-26-53).

Facts of Life, Cambridge (4-5-54).

For the Love of Money, St. Martin's (6-1-54).

Going to Town, St. Martin's (6-20-54).

Guns and Dolls, Coliseum (5-28-53).

Hips, Dancing, Lyric (6-2-54).

I Am a Camera, New (3-12-54).

Impressario Smyrna, Arts (5-28-54).

Intimacy At 830, Criterion (4-29-54).

King and I, Drury Lane (10-5-53).

Love Match, Palace (11-10-53).

Man of Northstead, Duchess (4-28-54).

My Love, St. Martin's (6-1-54).

My Darling, Ambassadors (12-5-53).

Never Too Late, W. G. W. (6-3-54).

Pal Joey, Prince (6-1-54).

Question of Fact, Piccadilly (12-10-53).

Reluctant Heroes, Whitehall (10-12-53).

Ring Out, Bell, Vic. Pal. (11-12-53).

Ruthless, Drury Lane (6-1-54).

Sleeping Prince, Phoenix (10-5-53).

Teahouse Aug. Moon, Her Maj. (4-22-54).

Waiting for Gulliver, Arts (6-21-54).

Wedding in Paris, Hipp. (4-3-54).

Witness Prosecution, W. Gard. (10-28-53).

You'll Be Lucky, Adelphi (2-25-54).

133G Advance Sale As Dallas Musical Bows

Dallas, June 15.

State Fair Musicals' 13th season opened yesterday (Mon.) with a record \$133,000 advance sale from season tickets. Increase is well above last year's \$115,000 advance sale and 1952's \$112,000 pre-season boxoffice.

Charles R. Meeker Jr., vicepresiding director, beginning his 10th season as Musicals head, said the current 12-week season's advance sale represented the greatest number of season ticket holders in Musicals history, even though prices are upped this year. Choice seats went from \$3 to \$3.50.

After current fortnight of the Jack Benny variety revue, June 14-27, Meeker will produce the five book shows. Due are "Wish You Were Here," June 28-July 11; "Hazel Flagg," July 12-25; "Naughty Marietta," July 26-Aug. 8; "Panama Hattie," Aug. 9-22, and "Wonderful Town," Aug. 23-Sept. 5.

SCHEDULED OPENINGS

At a Will, Garrick (6-17-54).

Six Characters, Arts (6-22-54).

Out of Blue, Embassy (6-29-54).

Unique Limited Partnership Setup For the Ensemble; Profits Paid First

The Ensemble, repertory operation slated to bow at the Bijou Theatre, N. Y., next October, will function under a unique limited partnership arrangement for legit production. Profit split between the limited partners and the general partners (Leo Kerz and Joseph Kramm) will be on the basis of 66 2/3% going to the former, with the latter getting the remaining 33 1/3%. Capital for the venture is now being sought.

However, before that split is made, salaried participants in the project, including Kerz and Kramm, will receive an amount equal to 25% of the season's net profits. Because of this initial 25% cut into the profits, the limited partners actually wind up with a regular 50% dividend. The 25% given salaried participants will be in addition to wages paid out and will be charged as an operating expense each year.

Project will be financed at \$100,000 for a three-year period covering the 1954-55, '55-56 and '56-57 seasons. Profits will be paid the backers before the capital investment is returned. Original capital will be retained each year so as to be available for the start of the new season. This eliminates the necessity to refinance the project each year, which would dent the profits of the investors.

General Partners Wait
Profits due the general partners for the first and second fiscal years (Continued on page 58)

Phoenix Winds To \$50,000 Loss

Phoenix Theatre lost about \$50,000 on its first season, ending last Saturday night (12). The Edward T. Hambleton-Norris Houghton stock venture started with \$125,000 capital and has around \$75,000 left to finance next season's operations, including \$25,000 prepaid rent on its theatre in lower Second Avenue, N. Y.

The company played a 23-week season including Sidney Howard's "Madam, Will You Walk?," "Coriolanus," the John Latouche-Jerome Moross musical, "Golden Apple" (latter was moved uptown to the Alvin, where it's in its seventh week of a commercial run) and "Sea Gull." All four productions played six-week engagements at the Phoenix, except "Sea Gull," which closed after five weeks because of a prior commitment by Montgomery Clift.

The Chekhov revival, incidentally, not only recouped its production cost, but also earned a net profit. "Golden Apple" just barely repaid its production cost. "Madam" and "Coriolanus" both earned operating profit (the Howard piece being in the black every week and the Shakespeare revival having only one week's operating loss), but failed to get back their production outlay.

WINTER STOCK SETUP TALKED FOR LOUISVILLE

Louisville, June 15. Following closely on release of plans to renovate the Memorial Auditorium, municipally-operated 2,400-seater, has come a proposal, announced by Maurice Settle, executive secretary of the Auditorium board, and submitted by the Louisville Park Theatrical Assn., to sponsor a series of plays by a stock company next winter.

Association's plans are contingent on the Auditorium's renovation by January, 1955. Aldermen have appropriated \$50,000 for the project, which may cost as much as \$100,000, according to Settle. No proposals are in the works for raising the additional amount.

Six new Broadway productions are proposed for the winter series, which Denis DuFor, Amphitheatre summer shows director, will produce. DuFor is now in town readying the al fresco series opening July 2. He envisions names stars and the latest available shows for the next winter project. Stock season would be for six weeks, starting in January.

Three Tuners at Newport In Upbeat on Musicals

Movein' of musicals on summer theatre skeds is reflected in the production slate for the nine-week season at the Casino Theatre, Newport, R. I. Of the nine offerings skedded, three are tuners. Comparatively high number of musicals set for the barn is due largely to the lack of new properties available this season which, according to Sara Stamm, who operates the strawhatter, has caused her to shorten her season this summer to nine weeks. Theatre ran 11 weeks last year.

Opening bill will be "Song of Norway," week of July 5. Other tuners will be "Oklahoma," Aug. 16, and "Boys From Syracuse," Aug. 30. Sked also includes Talullah Bankhead in her summer trout tour of "Dear Charles," week of July 12.

Hayes Twosome Set For Frisco

Helen Hayes, who is opening Huntington Hartford's new Hollywood Theatre Sept. 20 with a four-week engagement, will follow her stand there with another four-week booking at either the Curran or Geary, San Francisco, beginning Oct. 18. Actress will offer the same program at both locations, appearing in "What Every Woman Knows" and "Mrs. McThing" two weeks each. Kent Smith will appear with Miss Hayes, with John Stix directing.

Hartford will function as producer of the Frisco venture, with Richard Skinner, general manager of the Hollywood operation, as associate producer.

COWARD-WILDE MUSICAL SCORES IN LONDON BOW

Tennent Productions presented "After the Ball," a musical play by Noel Coward based on Oscar Wilde's "Lady Windemere's Fan," at the Globe Theatre last Thursday (10). The three-acter, which has been on an extended provincial tour, was directed by Robert Helpmann and stars Mary Ellis, Vanessa Lee, Peter Graves, Graham Payne and Irene Browne.

Although premiere audience received the musical enthusiastically, and the critics liked it, they qualified their praise saying that Coward and Wilde didn't fuse together perfectly. Musical is heavily dated and prospects are only average, mainly due to authors' names.

Actor Arthur Macrae has authored "Both Ends Meet," which was presented by H. M. Tennent at the Apollo last Wednesday (9). Described as a comedy, it borders on farce. The contrived plot extracts obvious laughs on the subject of income tax and although likely to have pop appeal locally, it could not survive a transatlantic crossing.

The production has been slickly directed by Peter Brook and the talented cast includes Brenda Bruce, Miles Malesson and Jane Downs.

Houston Playhouse Folds After 3 Years in B.O. Dip

Houston, June 15. After more than three years of continuous productions, the Playhouse Theatre shuttered Saturday (12) with "The Man."

Producer Joanna Albus, beset by financial problems due to lack of h.o. support, said she hopes to reopen the Playhouse on a civic, non-profit, educational basis. A state charter has already been obtained for the purpose. But financial support, she said, will have to come from the people of Houston.

The partnership of Miss Albus with William Rozan was legally dissolved on Thursday. The 53 original shareholders have agreed to the reorganization.

That TV Buildup

Patricia Benoit, who plays Wally Cox's bride on the "Mr. Peepers" television series, is playing the Audrey Hepburn part in a stock production of "Gigi" this summer at the Theatre-by-the-Sea, Matunuck, R. I.

Although she has made only two appearances on Broadway, both in small roles, she'll be starred for the strawhatter date, with the sub-billing of "Mrs. Peepers."

Feuer & Martin May Do 'Kismet' For Road In Fall

Cy Feuer and Ernest H. Martin may produce a second company of "Kismet" for the road for next fall. Project is not definite but may be set this week with Charles Lederer, producer of the original edition at the Ziegfeld Theatre, N. Y.

Idea is that the musical, based on the old Edward Knoblock drama, is continuing at capacity on Broadway and presumably not be available to tour for another year or more. At that time, also, Alfred Drake, the present star, is anxious to do the operetta in London, where Rodgers & Hammerstein have it tentatively scheduled to follow the current "King and I" at the Drury Lane.

"Kismet" is figured a likely bet for the road, particularly with a strong b.o. draw in the lead. Feuer & Martin producers of the recent "Guys and Dolls" and the current "Can-Can," have a full production-business staff on a permanent basis, the only Broadway management except Rodgers & Hammerstein with such a setup. They are therefore well qualified not only to produce a touring edition of the musical, but also to handle the booking and operation of it.

Lederer, co-author of the book of "Kismet," as well as its producer, is apparently not too anxious to take on the task of doing a touring facsimile, not having the organization to handle it and also having some writing projects in line.

Terms for F & M to acquire the road rights might involve a guarantee and percentage, with the new management providing the financing. Or the touring edition (Continued on page 60)

Miller Okays Irish Am. Group Use of 'Crucible' After Snafu on Show

Although amateur rights to "The Crucible" have not yet been released, a college group in Ireland has been given permission to stage the Arthur Miller drama. An okay to present the play was given the Galway Players, University College, Galway, Ireland, after the company had put on an unauthorized production of the work last February.

Group presented the play Feb. 18 at the Festival of the Universities Dramatic Assn. Production was put on in the Aula Maxima of University College, Dublin, a student's hall and not a regular theatre. Galway Players presumed the play was available for tryd showing after running across the script in Theatre Arts mag, which also included a mailing address for amateur production requests.

Group went ahead with the production, assuming a bill for royalties would follow. Word was finally received from the Dramatists Play Service that the drama was not available for amateur presentation. Notification from DPS put a crimp in outfit's plans, since the Dublin production had resulted in the Galway Players being chosen to represent the Universities at the Ireland Amateur Drama Festival, which is held after Easter.

A letter explaining the situation was sent to Miller, who gave unit the greenlight for future presentations. Letter also noted that the production was put on by group's own coin, with no financing from the college, and acceptance of offers to present the play would aid in reimbursing the students who put up the coin for the production.

Closed-Circuit Telecast of 'Sea' Hinges on Guarantee Versus Loss

'Fourposter' in Swiss Language Zurich Hit

Zurich, June 8. As an experiment, Jan de Hartog's "Fourposter" has been adapted in Swiss dialect and in this new form, is doing very well at Zurich smalleater Theatre am Central where it premeed following an equally successful run at Komodie Basle. Contributing to its success is the excellent casting of local talent, so far, only in satirical cabaret in the two leads. They give a good account of themselves, as the married couple over a span of 35 years.

The dialect adaptation by Ettore Cella is skillfully done and successfully transplants the play's atmosphere into a Swiss setting, with clever adjustments to local conditions. Lukas Ammann's direction is lively and allows no lagging spots.

Cleve. Angels Buy Into Janney Show

Cleveland, June 15. Twenty Clevelanders have bought a large chunk of stock in the new Russell Janney-Franklin Hauser tuneshow slated for New York next season under tentative title of "Frontier Americana." It's very likely that another score of Ohioans will join a long list of backers as a result of a preview of show's music staged for them last week by the two authors on their visit here.

Janney, who wrote book and lyrics of the period operetta he is producing, acted as emcee at a party for 60 well-heeled prospective local angels. Hauser, co-owner of the S.R.T. Television-Radio Studios of New York, was introduced as composer of the music.

Snatches of it were sung by Rose Marie Brancato, accompanied by duo-pianists Victoria Crandall and Moreland Kortkamp, who flew in from New York with the producer.

Plot of tuneshow was suggested by the Lewis & Clark expedition to discover a northwest passage to the Pacific Coast in the early 1800s, said Janney. Hero is a fur trapper, a mystery man called "The Hawk," who dreams of opening up the uncharted Northwestern wilderness. Heroine will be a wealthy French gal, one of Napoleon's former mistresses, who becomes so interested in the romantic trapper that she helps to finance the Lewis-Clark exploratory trek.

"Frontier Americana" will follow format of "Vagabond King," which Janney co-authored and staged about 30 years ago. Capitalized for about \$250,000 on a limited membership, the proposed production is reputedly about 75% financed already.

One of the backers of "Pajama Game" (St. James Theatre, N.Y.) is a Cleveland, Mrs. John S. (Siki) Lucas, socialite--heiress, who bought a mittfull of shares in it from Frederick Brisson after hearing the Richard Adler-Jerry Ross music at a cocktail party on her Nassau estate last winter.

ALBERT SOUGHT FOR B'WAY 'REUBEN' LEAD

Eddie Albert, currently on the Coast for a television series and to play the peddler in the film version of "Oklahoma," is being sought for the male lead in "Reuben, Reuben," the Marc Blitzstein musical to be produced in the fall by Cheryl Crawford. It would be his first stage appearance since "Miss Liberty" in 1949-50.

The actor is winding up a nitery engagement at Las Vegas with his actress-singer wife, Margo, and would be free for a Broadway stint upon completion of his summer tv series. However, he's considering remaining in Hollywood and concentrating on films for the next couple of years.

Proposed closed-circuit telecast of "By the Beautiful Sea," musical starring Shirley Booth, is being considered by producers Robert Fryer and Lawrence Carr. Hitch in whether the Theatre Network Television offer involving a percentage of the gross, will guarantee the Broadway show against loss.

Legit management figures that the production expenses of the telecast would come to around \$40,000. That would include a week's theatre rental, cast payroll, author-director royalties, etc., all based on the show's potential capacity gross of \$58,000. It would also involve pay to stagehands, musicians, production and business staff, etc.

TNT deal would be on a participating basis, with the legit show sharing in the revenue from paid attendance at the various theatres included in the closed circuit hookup. If the "By the Beautiful Sea" telecast drew big attendance there would presumably be ample financial return for everyone, with a substantial profit for the legit management. But without a guarantee it would involve a serious gamble.

Proposal calls for the tele performance to be given on a Sunday night from the stage of the Majestic Theatre, N. Y., where the musical is currently in its 11th week. The telecast would not be available in New York, thus presumably avoiding boxoffice competition with the continuing legit original.

On the basis of last year's closed-circuit telecast of the Met Opera's "Carmen," the proposed tele edition of "Sea" would possibly be potent promotion for the legit production. However, that would be a future intangible, so producers Fryer and Carr turned down the original bid without the guarantee.

Big problem with "Sea" is to get past the general business decline of the late-June, July and early-August period. A serious loss might be fatal in that regard, whereas the prospective promotional value would be in the uncertain future.

ATPAM Elects Oliver as Biz Agt.

Hal Oliver has been elected business agent of the Assn. of Theatrical Press Agents and Managers. Election for officers and board of governors of the union was held Monday (14). Only competitive ballot on the slate was for the position of business agent, with Joe Moss running against Oliver. Former drew 160 votes, 14 less than the latter.

Supporters of Oliver and Moss waged campaigns for their candidates, with latter group ticking off by sending out a mimeographed pitch to union's membership. Oliver's backers retaliated by sending out their own mimeographed booster, noting that opposition group's campaign letter bore the imprint of a CIO mimeographing firm. Union is an AFL affiliate.

Oliver replaces Oliver M. Saylor, who's held the post for the past 12 years but declined to run again because of his contemplated entry into the legit producing ranks next season. Unopposed in the election were incumbents Wolfe Kaufman (prexy), Abel Enklewitz (veepee), Milton Weintraub (secretary-treasurer) and Fred De Bondy (sergeant-at-arms). The uncontested 10-man board of governors ballot comprised Wally Fried, Mike Goldreyer, Sam Handlesman and George Oshrin (managers), Saylor and Nat Dorfman (New York press-agents), Francis Robinson and Sam Stratton (advance press-agents) and Joseph Burstin and William Roland (Yiddish group).

Tenure of office runs from Thursday (17) until the second Monday in June of '55.

Bellport Preem

An original musical by David Sheldon Pomeran, as yet untitled, will be premeed at the Bellport, L. I., Gateway Theatre as closing bill of the season, Sept. 1-5. Barn begins its sixth year of operation June 30 with "Twelfth Night." Season will run 10 weeks.

Strawhat Reviews

The Lady Chooses

Westport, Conn., June 14.
Lawrence Langner, Armina Marshall & John Wilson presentation, comes by William McCleery. Stars Faye Emerson, features Walter Abel, Hugh Reilly. Directed by Luther Younger. Running by Marvin Reiss. At Country Playhouse, Westport, Conn., June 14, '54.
Frances Parry Pat Mahoney
Jeff Parry Dennis Mahoney
Mrs. Lindsay Beulah Garrill
Dick Parry Hugh Reilly
Meredith Ames Walter Abel
Henry Bent Arny Freeman
Samuel Vaughn Jeffrey Rial
Alice Barnes Claire Emory
Grace Murray Ina Bradley
Loane May Funder Ellen Deming
Ruth Orgera Lily Lloyd
Beth Lloyd Jean Stapleton

Initially produced as a television original for Helen Hayes, "The Lady Chooses" has now been extended by William McCleery for full-length purposes with moderate success. However, thanks to Faye Emerson's radiant performance in the central role—and also to Miss Emerson's numerous following—Lawrence and Armina Langner have a nice little hit to open their 23d season in their charming country theatre set down in the midst of a Westport apple orchard.

Suburban citizens who specialize in PTA meetings and community forums will recognize themselves in McCleery's amusing research about a commonwealth matron who gets but finally does not accept a surefire chance to go to Congress. Beset with worries about government, about economics, the periphery of political machines and equal to the challenge of almost any social problem, Frances Parry falls almost naively into the mits of an ambitious politician and a ruthless five percentor who represent everything she is indicting.

Her publisher-husband, unable to forbear her civic evangelism, goes far away to fish although he would secretly like to be in Congress himself. But when he suspects that the politico—an ex-governor—has romantic interests, the mate comes back and uses a distasteful press conference to fumble his wife's ambition. The press conference is a very funny idea and would be outstanding with a little more invention.

Miss Emerson is extraordinarily good as the crusader. She has the personal authority for the assignment and all the resources of a fire charmer who looks little like a suffraget. Walter Abel has the thankless role of the ex-governor and makes the best of it with his scrupulously professional stage deportment. Hugh Reilly is every bit the fisherman-husband, even including the pipe and tobacco pouch. Jeffery Harris has a couple of good scenes as a fledgling newsman who is dominated by his mother-editor and Lily Lloyd and Ina Bradley spiritedly head the delegation of lady reporters who give the proceedings an occasional spike.

As usual, and after three pokes at the Westport routine, director Luther Kennett has still had insufficient practice time. As usual, Marvin Reiss has designed a set that looks bigtime and expensive.

Doul.

Nathan the Wise

Westport, Conn., June 13.
White Barn Theatre, production of dramatic poem in two acts by Melchior Lengyel, adapted from Gotthold Ephraim Lessing's play, "Nathan the Wise." Staged by Derwent. At White Barn Theatre, Westport, Conn., June 13, '54.
Nathan Clarence Derwent
Recha Patricia Smitton
Templar James Burns
Days Elfrida Derwent
Sultan John Austin
Dervish Richard Temple
Patriarch Mary Leader
Lessing Victor Varconi

The time has come for a re-statement of Lessing's plea for tolerance among men, and Melchior Lengyel's new version of "Nathan the Wise" impressively led by Clarence Derwent & Co., rates important attention as a present-day theatre document.

The thesis of the oneness of man, whatever race, faith or nationality, which has distinguished the Lessing opus as an international classic, registers more tellingly than ever in the Lengyel adaptation of the 12th century Jerusalem discussion which Lucille Lortel chose to tee off her 1954 White Barn season in a one-acter last Sunday (13).

Derwent and his colleagues recently did "Nathan" at the Library of Congress in Washington, and were so well received that a tour is being contemplated. Which, on the basis of the Westport presentation, can readily be understood.

In the new treatment, Lessing himself is met as narrator-commentator, calling the characters to their lecterns, a process that makes for superior theatre.

This title role can well be one of the toppers of Derwent's long

career. He is complete master of the part—even in the evening dress of the reading—and achieves a fervor reflecting almost a personal conviction in the play's message. Nathan's declaration of the basic sameness of religion in the second-act climax is a Derwent triumph.

The other participants are generally first-rate: Patricia Smitton, a talented looker, as the adopted daughter; James Burns as the impetuous Templar; Rand Elliott as the sympathetic Sultan, and Victor Varconi as Lessing.

Cantor David Levy off-stages "Sh'm Yisroel" in the button-up. Prior to performance (13), Miss Lortel dedicated Derwent House, a living-recreational center for the actors playing at the White Barn, which is located close by the theatre.

Doul.

Legit Followup

Caine Mutiny Court Martial

(PLYMOUTH, N. Y.)

The presence of Barry Sullivan, succeeding Henry Fonda, in "The Caine Mutiny Court Martial" brings a realignment of the billing order of the three stars, and also clarifies their relative performance value. Lloyd Nolan is now not only billed first instead of third, but it's evident that his is the key performance in the Herman Wouk drama. Even on opening night, his portrayal of Captain Queeg was the acting freerunner, but it's now obviously the element that provides the essential dramatic core of the play. It remains one of the memorable performances of recent years. (The N. Y. drama critics picked Nolan as best actor of the year in the recent VARIETY poll.)

Sullivan, without the advantage of a long trout tour, as Fonda had, is quite acceptable as Barney Greenwald, the defense attorney. He lacks Fonda's authority, style and magnetism, but he is readily believable, varied and resourceful in the role that, it is now clear, is not the vital one to the show.

John Hodiak, still billed second, continues to give a solid portrayal of Steve Maryk, the defendant, and the principal secondary parts continue to be skillfully played by Russell Hicks as the presiding officer, Ainslie Pryor as the prosecutor, Robert Gist as Keefer, Eddie Firestone as the court-scared signalman, Charles Nolte as Keith, and Stephen Chase and Herbert Anderson as the terminology-happy psychiatrists. Raymond Bailey, a replacement, is okay as the navigation expert.

There have apparently been a few script changes since the premiere, all minor. However, the final celebration scene, which has aroused considerable philosophical argument, is seemingly the same as before. Although it's easy to question the point it makes, the scene is obviously vital as the dramatic climax of the show.

As before, "Caine" is a directorial bulleseye for Charles Laughton. It's also a natural for continued smash attendance, regardless of the forthcoming release of the film version of the novel. Hobe.

Three Premieres Set For Laguna Strawhat

Laguna, June 15.
Three premieres have been scheduled by the Laguna Summer Theatre, which opens its 10th season July 13. Strawhat will be managed by Kenneth Britton and Joseph Paul for the fourth consecutive year.

New plays to be tried out are "Blaze of Glory," Leo Liberman script which has been optioned by Richard Krakauer for Broadway production this fall; "Ten O'Clock Call," Finley McDermid script about a silo troupe, and "Face Value," comedy by the late Ernest Pagano and Gertrude Walker.

Tentative casting on these three plays includes such talent as Jan Sterling, Alex Nicol, Jane Darwell and Wallace Ford in "Glory"; K. T. Stevens and Hugh Marlowe in "Call," and Mary Brian, Dorothy Stone and Barbara Morrison in "Face."

Demetrios Vilan returns to Laguna for another season as resident director and will stage all eight plays.

Cleve. Play House, Chagrin Barn in Hassle on Plays, Silo Claiming Pressure

Cleveland, June 15.

Booking war is raging between the long-established Cleveland Play House and the three-year-old Chagrin Falls professional straw-hatter operated by William Van Sleet and Paul Marlin. Latter lost production rights to "Four Poster" and "My Three Angels," which had been skedded for their repertory, when rival group allegedly put pressure on the New York play agents.

Van Sleet asserted that the Samuel French office originally agreed to the deal, and at the last minute made a switch in denying him permission to stage both shows, "because of written objections made by the director of Play House."

Play House officials, in categorically denying his charges, said they were merely protecting the theatre's best interests. They also felt they were within their rights in tying up exclusive rights to certain popular Broadway shows on their future agenda, to keep them from being shopworn by competitive interests.

Ruth St. Denis, noted dancer, will open the season for the Van Sleet-Marlin Players tonight (15) in the title role of "Madwoman of Chailloit." As substitutions for cancellations of "Fourposter" and "My Three Angels," Chagrin impresarios inked "To Dorothy a Son" week of Aug. 3 and "For Love or Money" July 27.

Their summer sked also includes Richard Hylton in "Dark of the Moon," June 22; "Born Yesterday," July 6; "Time of Cuckoo," Margaret Bannerman in "Old Acquaintance," "Respectful Prostitute," "Little Hut," Lynne Carver in "Country Girls," Laura, "Buy Me Blue Ribbons" and "Nina," with dates not completely set.

For a closer, Ethel Waters in her one-woman show has been signed for two weeks starting Sept. 7. Aaron Frankel was appointed director and William Noffke scenic designer.

'Mountain Fire' London Premiere Washed Out

London, June 15.

Tomorrow night's (Wed.) production of "The Mountain Fire," which was due to have been presented by Peter Cotes and Anna Deere Wiman at the Strand Theatre, has been cancelled. According to an official statement, the decision has been taken because of the "inadequate public response" during the provincial tour.

Starting in the British production of the American play were Jerry Wayne and Julie Andrews.

Unique

Continued from page 57

will be retained by the partnership. Losses incurred during any fiscal year will be covered first by the general partners' share of the net profits, then by net profits distributed to the general partners and the limited partners and then by the limited partners to the extent of their investments.

At the windup of the first year of operation, profits due the limited partners will be paid out. At the end of the second year, the limited partners will receive any excess of net profits for that period over any losses of the initial stanza. Assets of the partnership will be liquidated when the three-year period is ended. At that time the ledgers will be straightened out with the general partners and the limited partners receiving their respective percentage takes on the net profit of the overall operation.

Although the profits due the general partners will be retained by the partnership, each of the producers will be permitted to draw from the profit due him an amount equal to personal Federal and state income taxes. Kerz and Kramm will pull down weekly salaries of \$150 the first year, up to \$250 the second semester and \$300 the last year. Coin shelled out to them will be charged as expenses.

Percy Faith, Columbia Records' musical director, leaves for England today (Wed.) for a two-month stay.

Legit Bits

Ina Claire sailed for Europe Friday (11) on the Nieuw Amsterdam. Charles Goldner, costar of "The Girl in Pink Tights," which closed at the Hellinger, N. Y., Saturday (12), returned to Paris yesterday (Tues.) on the Mauretania. Also sailing were Pat Grant and Sam Grant, who is actress Betta St. John. Mme. Elsa Zabranska, opera singer; Stubby Kaye and Lew Herbert, who recently appeared in the London production of "Guys and Dolls," in from Britain yesterday (Tues.) on the Queen Elizabeth.

Jose Ferrer plans to produce and direct a Broadway edition of Sam Spewack's "Under the Sycamore Tree" next winter, with Elliott Nugent in the part originated in London by Alec Guinness, and Neva Patterson as femme lead. Ferrer is also mulling a Main Stem presentation of P. A. Breal's French comedy, "Les Hussards" ("The Cavalrymen"). Teresa Wright is being sought by Anthony Brady Farrell to star in his contemplated production of Harry Granick's "The Delectable Mountain." Frederick Brissom, Robert E. Griffith and Harold S. Prince, producers of "Pajama Game," are considering a presentation of "Dancin' Day," a musical with book by Jerome Chodorov and Joseph Fields, music by Frederick Loewe and lyrics by Harold Rome.

Albert Selden and Morton Gollub are trying to cast the important title role of "The Last Tycoon" the H. S. Kraft dramatization of F. Scott Fitzgerald's novel about Hollywood. Jerome Mayer and Irl Mowery have approached Joan McCracken, Claire Trevor and Gig Young for leading roles in Arnold Sundgaard's "The Kilgo Run." Sam and Bella Spewack are setting up a package of their new comedy, "Festival," with Melvyn Douglas, Vanessa Brown and Kurt Kasznar in line for leads, but no management set thus far. Lynn Gordon back from a show-chasing European trip and readying another season for her investor syndicate.

Actress Eleanor Wilson has gone to her home in Stockbridge, Mass., for the summer, with time out for appearances in "Affairs of State," at the Playhouse in the Park, Philly, and "My 3 Angels" at Billy Miles' Berkshire Playhouse, Stockbridge. Paul Groll will succeed Charley Harris as company manager of "Wonderful Town" for the tour. Reginald Denenholz is summer associate to Bill Fields as pressagent for the Playwrights Co., with Bob Hector taking over as Nat Dorfman's associate. "Antony and Cleopatra" and "Solid Gold Cadillac." Incidentally, Denenholz will be p.a. of the musical, "Dilly." Brenda Lewis appearing on tv's "Strike It Rich" next Monday (21).

Patricia Wilkes, who understudied Rosalind Russell and Carol Channing in "Wonderful Town," is set for a part in George Abbott's fall revival of "On Your Toes." Meanwhile, she'll play the femme comedy lead in a strawhat touring edition of "Boys From Syracuse." Elizabeth Miele, who tried various gimmicks (including a suggestion for giving shares in the show as Christmas presents), is now offering a bounty in the form of an extra 10% interest to backers of her proposed musical, "Can You Dance."

Eric Bentley, associate professor of English at Columbia U., has been appointed Brander Matthews professor of dramatic literature at the university. He's the drama critic of the New Republic mag. Viola Rubber announces plans for the fall production of a comedy, "Put Them All Together," by Theodore Hirsch and Jeanette Patterson, with Jan Baskler, William Prince, Janis Carter and Kay Medford.

"The Matchmaker," Thornton Wilder play, starring Ruth Gordon, Sam Levene and Eileen Herlie, at the Edinburgh International Festival in August, will be produced in Berlin after the fest, prior to moving in to London's West End. Tyrone Guthrie will direct.

Margo Jones, managing director of Theatre '54, Dallas, has skedded a speech next Monday (21) at Indiana U. during the National Dramatic Arts Conference. Texas State Fair officials have had a swimming pool, 20 by eight feet and six feet deep, built under the expo's auditorium stage for "Wish You Were Here," State Fair musical due June 28-July 11.

Richard Skinner leaving today (Wed.) by auto for Hollywood,

where he takes over direction of the new Huntington Hartford Theatre there. June 1. House opens in the fall (Sept. 20) with Helen Hayes in "What Every Woman Knows." Gene Buck and Pat O'Brien were reelected as president and vice-president of the Catholic Actors Guild last week. Others are Jay Jostyn, second v.p.; Ed Begley, recording secretary; Jane Taylor, historian; Frank McNeill, chairman of the executive board; Ann Sullivan, social secretary (theatrical); Madeleine Larkin, social secretary (non-theatrical).

London Legit Bits

London, June 8.

Emile Littler's former London Palace hit, "Zip Goes a Million," starts its third provincial tour, opening at the Hippodrome, Golders Green, Aug. 16, and tours till Christmas. New leading man is radio and vaude star, Charlie Chester. Anita Sharpe-Bolster, English actress who appeared in "The American People," the Robert Montgomery, and other programs, is here negotiating deals with West End legit moguls for two American plays. One is Carl Leo's "Never Say Never," and the other is a new one by Columbia professor Gene Raskin, titled "The Lost Island."

Brian Rix's "Reluctant Heroes" finishes at the Whitehall Theatre Aug. 28, when it will have completed a four-year run. Show (also to be done by the Rix organization) which is to follow is titled "Dry Rot," by John Chapman, new playwright. Play was acquired by Rix after its tryout at the Theatre Royal, Windsor, last March. "Heroes" will go on a six-week tour in the provinces, after which it goes to Germany to entertain the troops for five weeks. Radio star John Slater will costar with Rix in "Dry Rot."

For the first time in a decade, the Palace Theatre will be dark. With Jack Hylton's sudden move of his play, "The Love Match," to the Victoria Palace, replacing "Crazy Gang," the Palace is without a show. Rumor that Tom Arnold and Emile Littler, owners of the house, intend to stage Erik Charell's continental hit, "Fireworks," there is unlikely, as musical would take several weeks to get ready. A & L are frantically looking for a musical to replace "Love Match." John Rumsey, head of American Play Co., here looking over West End shows suitable for Broadway. Is off to Berlin June 11, to take gander of current plays in Berlin. Bill Liebling and wife Audrey Wood now in London taking looksee at current West End plays.

Ballet Review

Brasiliana

Paris, June 15.

Andre Cherrier presentation of the Ballet Theatre of Rio De Janeiro in two acts (tableau). Choreography, Gilberto Green; staging, Mariano Noro; costumes, Maria Kowalska; decor, Dirceu Nery; musical arrangements, Jose Prates. With Cherrier, Mattieu, Mario Camar, Nair Eugenia, Agostinha Reis, Elza Ambrosio, Dina Antunes, Constant Roca, Irala De Oliveira, Borella Camparo, Haroldo Costa. At Theatre Re L'Etoile, Paris; \$2.50 top.

Micio Askanasy, the patron of this Brazilian ballet company, started it in 1949 and has since toured all of South America, Spain, Italy, Switzerland, Belgium, England, Portugal and France. Troupe is having a success here criticwise and by word-of-mouth, and has just had its engagement here extended. Rep is made up of a comb of folk dances, popular dances and naive attempts at more show-wise production numbers. Show neither exudes the purely national quality, or the top ensembling needed to make this of any interest for the U.S. At best it could be a limited-run affair at an off-Broadway house on its carioca pull, but other-wise chances are limited.

Show's 11 tableaux begin with a ritual number in the Candomble which involves sorcery and the devil, but loses basic appeal on the stage. Other numbers vacillate between popular dance and attempts at specialty numbers, such as "How the Samba Was Born," "Coffee Wedding" and "On the Village Plantation." Interspersed are folk-singer Nelson Ferraz, who adds a weighty baritone to the proceedings, and specialty bongo man Mattieu. Costumes and decor are okay as is general carioca flair.

Mosk.

**B'way Bounces Back; 'Waltz' \$23,100,
'Kismet' \$57,800, 'Carousel' \$52,000,
'Solid Gold' \$26,300, 'Apple' \$25,700**

around \$24,300 in eight performances last week, with bookings split between the Pabst Auditorium, Milwaukee and the Parkway theatre here. Take for five perform-

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Barn Notes

Theodore Hirsch and Jeanette Patton's new comedy, "Put Them All Together," skedded for Broadway production this fall by Viola Rubber, will have its initial straw-hat tryout July 26-31 at the Somerset (Mass.) Playhouse. . . . Sherwood Kelth's Deertrees Theatre, Harrison, Me., and Boothbay (Me.) Playhouses will open June 26 and June 28, respectively. Preem offerings will be "Berkeley Square" at former and "Conversation Piece" at latter.

Gloria Vanderbilt, wife of conductor Leopold Stokowski, will make her legit bow this summer at the Pocono Playhouse, Mountainhome, Pa., week of Aug. 16 in "The Swan" . . . Nancy Wells will appear with the Valley Players, Holyoke, Mass., resident company this summer . . . James E. Brodhead, flack for the past two seasons for the Jatoma Players, Alpena, Mich., returns this summer as an actor and diction coach with the group, which begins an eight-week season July 7 with "Goodbye My Fancy." Owner-manager Marie D. Miller will handle p.a. chores.

Penn Playhouse, Meadville, Pa., begins its fifth season July 5 with an eight-day sked running through Aug. 28. John W. Hulbur is director at the barn, with David Shaber handling drumbeating. Guest directors will include Sydney H. Spayde, Herbert Kazzell and Philip R. Wiseman . . . Howard Whitfield and his wife, Kate Tomlinson, currently on vacation via auto trip to Atlanta, where he'll be production stage manager for the musicals at the Municipal Theatre Under-the-Stars and she'll be a member of the company.

Gail Hillen's Triple Cities Playhouse, Binghamton, N. Y., launches its third season June 28 with the Margaret Truman package, "Autumn Crocus." Silo will run for 10 weeks with sked including Mary Astor in "Late Love," Victor Jory in "My Three Angels" and Rudy Vallee in "Jenny Kissed Me." Eileen Geis will be the femme lead in the Corn Cob Theatre, Staten Island, N. Y., production of "Three Men on a Horse" Aug. 12-14. Barn begins its season July 8 . . . Helen Clayton will appear in the Kansas City (Mo.) Light Opera Co. production of "Ca' Me Madam" (June 28-29) and "Sweethearts" (June 28-July 2) . . . Josephine Nichols, assistant professor of Speech and Drama at Adelphi College, Garden City, N. Y., will appear this summer at the Totem Pole Playhouse, Fayetteville, Pa., in three productions.

Eddie Rich, producer at the Sacandaga Summer Theatre, Sacandaga Park, N. Y., will make Tuesday appearances on Bob Stone's afternoon program over WRGB-TV, Schenectady, beginning June 29. It's expected that guest stars will appear with him.

Russell Arms, of tv's "Hit Parade," signed by the Music Theatre, in Chicago's northwest suburb, for "Anything Goes" for two weeks, starting July 8 . . . Bob Kidd and Lee Henry in from New York to appear in Chi Playwrights Theatre Club's summer Shakespeare Festival . . . Kay Westfall gets star billing in the Evanston,

Ill., Showcase Theatre's production of "Over 21" teeing off June 22.

Roy Jones, who has been on road for Col and Metro exploiting his last few years, named company manager of Guy Lombardo's Jones Beach spectacle, "Arabian Nights" . . . Dolly Wheaton has left the Mountain Playhouse at Jennerstown, Pa., for strawhat work in Minnesota, but will return to the former theatre later in the season . . . Evelyn Wexoff, who was Magnolia last time the Pittsburgh Civic Light Opera Assn. did "Show Boat," will return as Don Ameche's leading lady when that show opens the Pitt Stadium season next Monday (21) . . . New-comers to resident company of Clay Flagg-Carl Low White Barn Theatre near Pittsburgh this summer are Dorothy Blackburn, Susan Willis, Willard Thompson and Mary Hennessy.

Enid Markey has been engaged for the featured feminine role, opposite Eva Le Gallienne, in the try-out of John Cecil Holm's adaptation of Mildred Walker's novel, "Southwest Corner," at the Spa Summer Theatre, Saratoga, N. Y., week of Aug. 9. Producer John Huntington also announced that Parker Fennelly will play the top male—the ous has a Vermont locale—that Co'e Norton, Cynthia Smith and Toni Darney are others expected to be in the special company. Clyde Waddell and Ruth Saville, of the resident group, will also appear. Roddy McDowall is to guest in the Spa Summer Theatre's production of "Where's Charley?"

Tris Whitney, currently standby for Marthia Scott in Remarkable Mr. Pennypecker, will appear as costar with Jan Merlin in "A Streetcar Named Desire" Aug. 3 at Westhampton (L. I.) Playhouse. Merlin is currently in Hollywood making his film debut in Universal's "Five Bridges to Cross." He will return east in July to appear in "Rope" and "Streetcar" at the Westhampton Playhouse.

Dancers Rod Alexander and wife Bambi Linn will join Libby Holman in her one-woman show, "Ballads and Blues," at the Cape Playhouse, Dennis, Mass., week of July 26 . . . Mary Ward, flack at Berkshire Playhouse, Stockbridge, Mass., for many years, is on a safari to Italy. Fred Reese Wagner, her associate since 1950 at Stockbridge, has taken over the publicity stint . . . Jerome Borges and Ragnar Leyden have been set for the designing and lighting stints at Berkshire Playhouse, Stockbridge . . . Late playwright Sidney Howard's son, Walter, is press assistant at Stockbridge.

Capitalized for \$120,000, the new All-Equity troupe will have Boris Kogan as musical director, James R. Nygren as choreographer and William H. Boehm as stage manager. Latter will double in several major roles during 10 weeks of musicals.

Also signed for the company are Thomas McDuffie, Chester Watson, Rosemary Kuhlman, Mary Marlon, Frank S. Stevens and Rowan Tudor. Following "Oklahoma" are skedded "New Moon," "Roberta," "Student Prince," "Finian's Rainbow," "Show Boat" (two weeks), "Annie, Get Your Gun," "Carousel" and "Desert Song."

Musical is being set up under canvas next to the Thistle Down racetrack in suburban Warrensville Heights. Project was organized by John L. Price, Jr., its veep and production manager, with Robert H. Bishop 3d as prez.

Showboat Launches 5th Season On Ohio River With Collegian 'Cabin'

Hiram, O., June 15.

Fifth season for the Majestic, only traveling showboat left on the Ohio River, was launched by the Hiram College Players at Wellsville, O., Thursday (10), with "Uncle Tom's Cabin." During its summer tour, two other oldtime melodramas will also be offered, "Maria Martens" and "Lust, Lucre and Liquor, or Virtue Unbesmirched." Latter was written by Bradford S. Field, while "Maria Martens" is by an unknown English author.

Since 1948, the Hiram College speech department has used the Majestic, 31-year-old showboat, as a summer classroom, and has played to crowds totaling 150,000. After four days at Wellsville, the Majestic has moved down the Ohio River, with stops at New Cumberland, Steubenville, Wellsville, Wheeling, Powhatan Point, Carlington, New Martinsville, Sistersville, Saint Marys, Marietta, Parkersburg and Long Bottom, W. Va. The group also hopes to reach Cincinnati and Louisville this year.

A crew of eight men students and 16 women students will be aboard this season, receiving college credit for their work in the dramatic presentations, and taking turns at such tasks as swabbing the decks, paring potatoes, mending costumes, selling tickets, buying groceries and similar tasks. Jeffrey W. Kurz, professor of speech and drama, is in charge of the players. Capt. Tom J. Reynolds, owner of the Majestic, again will pilot the vessel.

Off-B'way Chilled By Hot Weather

Hot off-Broadway activity of the past season has cooled off completely. At present there are no major off-the-Stem productions.

In recent weeks two N. Y. theatres which showcased prominent off-Broadway presentations during the '53-'54 semester have come up with dud. Houses are the Barbizon-Plaza Theatre and the Theatre de Lys, both currently dark. "Montserrat," a quick fold, went into the Barbizon following the longrun "World of Sholom Aleichem," while "The Homeward Look" was a two-performance flop at the de Lys earlier this month.

"Threepenny Opera," which had been playing to good business at the de Lys, was forced to exit the theatre to make way for the "Homeward" booking. Other notable shows at the de Lys last season were "End as Man" and "Bullfight." House is slated to relight July 6 with three one-acters by Paul Green.

Also presently dark is the President Theatre, which recently housed a 10-week season of Gilbert & Sullivan. Shuttering of the Circle in the Square in Greenwich Village a few months ago because of alleged fire violations has eliminated a theatre which during its operative years was an important winter and summer showcase. Another dent in the off-Broadway scene was made Sunday (13) when the Phoenix Theatre wound up its initial stock season.

Productions are still going on at such off-the-Stem operations as the Greenwich Mews Playhouse, Originals Only, the Provincetown Playhouse and the Cherry Lane Theatre.

Plays Abroad

Continued from page 59

It's Never Too Late

tive sense. All the same, the cast works extremely well and infuses some life into the characters. Miss Johnson, in particular, does exceptionally well, and Mary Merrill extracts quite a few laughs as the irritating and always hurt mother. Ian Hunter is not well served by a very limited part and Anthony Ireland, too, has little scope as the publisher. Josephine Griffin plays the teenage daughter admirably.

Play is smoothly directed by Joan Swinstead and Tom Lingwood's settings are adequate. Myro.

Catharine Doucet and Margaret Wycherly, all down from New York. Marjorie Gateson, who starred in "Cocktail Party" here and was to be in this second offering, bowed out to accept a tv offer. Dan Rodden, who handled publicity for the company for Playhouse Inc., has just returned to resume that chore this summer. He is being assisted by Joe Judge Jr., son of the onetime baseball first baseman.

'Southwest' Budget

Albany, June 15. The cost of trying out "Southwest Corner," John Cecil Holm's short novel, at the Saratoga Summer Theatre the week of Aug. 9, will be between \$5,000 and \$6,000. So said John Huntington, producer of the Spa Theatre and holder of an option to do the play in New York, on a visit to Albany Wednesday (9).

Huntington added that if "all goes well and the summer theatre audience reaction is good," the Broadway presentation should be made in December. By that time, Eve Le Gallienne, who is to star in the Spa debut, will be finished with a fall lecture tour.

Huntington may offer the new musical, "Happy Dollar," written by Lee Falk (his former partner in Cambridge, Mass.), John La Touche and William Friml, the week to Sept. 6-13.

Mad Anthony's Shift

Toledo, June 15. The Mad Anthony Players, summer stock theatre company, will stage its productions this season in the Doermann Theatre at the U. of Toledo, instead of in the Zoo Theatre where it presented plays the last two seasons. University has leased the theatre for \$2,000 and 10% of the profits above \$22,500. Lease runs from June 14 to Aug. 29, and provides that the university install some \$500 worth of backstage improvements. Performances will start June 21, with the 11-week season to offer "Gigi," "Taming of the Shrew," "Hay Fever," "Glad Tidings," "A Streetcar Named Desire," "A Girl Can Cuckoo," "I Am a Camera" and one other play.

An 11-week theatre crafts workshop will be offered to students. Lecturers will include Gregory A. Falls, U. of Vermont speech instructor; William F. West, Stephens Playhouse director; Neil Whiting, U. of Texas technical director, and Murray Stahl, business manager for the Mad Anthony Players.

'Stalag' Co-op for Clinton

Shows skedded for the Clinton (Conn.) Playhouse this summer include a partial touring package of "Stalag 17," put together as a co-op venture by several strawhat managers. Production goes into the barn week of July 5 following the Barbara Bel Geddes-Hiram Sherman package, "Little Hut," which lights the silo June 26. Also slated for Clinton are two musical packages, "Wish You Were Here" and "Pal Joey."

Travelling with "Stalag" will be six members of the original Broadway cast, Richard Posten, Addison Powell, Tom Mather, Lothar Rewalt, Robert Shawley and Otto Siminek. Buford Armitage, production manager of the New York presentation, will direct. Offering is scheduled to hit 11 barns.

Berkshire Bowling

Stockbridge, Mass., June 15. Local Berkshire Playhouse offers its second bill June 21, with William Miles in the director's spot for his 16th year. Opener will be Rosemary Casey's comedy "Late Love," featuring Edward Andrews, Marta Linden, Margery Maude and Shepherd Strudwick. Faced with mounting operation costs and nightly turnarounds in the past seasons, director Miles has had the house under reconstruction. The balcony has been enlarged with two additional rows. These with some extra orchestra chairs has increased the capacity from 436 to 483.

Other productions in the 11-week schedule will be Francesca Brunning in "Pygmalion," "Madam, Will You Walk," Anna Russell in "Trailers' Joy," "Charley's Aunt," Edward Everett Horton in "The White Sheep of the Family" and Betty Field in "Ethan Frome." Three weeks are yet to be announced.

Lake Shore's Sked

Buffalo, June 15. Lake Shore Playhouse's eighth season opens June 22 with Lewis T. Fisher again producing and the company including John Anderson, Richard Longman, Jo Fisher, Madge Martin, Richard Casey, Cliff

Barn Season

Continued from page 58

ford Ashby, Lewis Palter, Bill Jacobs, Sue Wood, Sylvia Ashby and Joyce Flynn.

The season's schedule, which runs to Aug. 31, includes "Moon Is Blue" (opener), "Mr. Roberts" (29), "Junior Miss," "Tonight at 8:30," "Sound of Hunting" and "Slight Case of Murder in July" and "Taming of the Shrew," "My Three Angels," a pre-Broadway tryout, "Goodbye Again" and "Lullaby," in that order, in August.

Arena For Manchester

Boston, June 15. Formation of the North Shore Music Theatre, Inc., which will construct a theatre-in-the-round at Manchester, Mass., slated to be in operation the summer of 1955, was announced here last week. Charles Summer Bird 3d has been elected prez of the corporation, with society maestro Ruby Newman; Stephen Slane, former manager of the South Shore Music Circus, Co-hasset, and banker Forrester (Tim) Clark named directors of the corporation. Gordon G. Coogan was elected treasurer and Slane will be in charge of productions.

Engineering and architectural plans for the 1,500-seater are being prepped by Levy & O'Keefe, of New York, with construction on the 15-acre site expected to get underway soon in order that the theatre may tee off its sked of musical comedies and operettas at the beginning of next season. Tentative plans also include construction of a 400-seater restaurant on the property.

'Finian' Ties Woodstock

Woodstock, N. Y., June 15. "Finian's Rainbow," with Susan Reed and Alan Gilbert in top roles, will open the Woodstock Playhouse season July 2. Gilbert will re-enact the part he played in the 1947-48 Broadway production of the musical satire, and later in the London presentation. Michael Howard returns as Playhouse director.

Others appearing in the opener include Michael Lewin, Leonardo Cimino, Heywood Hale Broun, Bernard Kates and Betty Lind.

Feyer

Continued from page 57

might be bankrolled from the operating profits from the original production. Another possibility would be for F & M to partner with Lederer. It's even conceivable that Lederer would simply engage F & M to produce and book the show, while he retained the operation and management control.

Meanwhile, F & M are now readying a Broadway production of the London musical comedy, "The Boy Friend," which is slated to open Sept. 30 at the Royale, N.Y., after which they will do "Silk Stockings," the musical edition of the old film comedy, "Ninotchka," with songs by Cole Porter and book by George S. Kaufman and Leueen MacGrath (Mrs. Kaufman). The latter show, with Hildegard Neff and Don Ameche costarred, is scheduled for Dec. 29 at the Imperial, N. Y.

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Literati

McArmy & 'Mary Anne'
Doubleday & Co. latches on to the Army-McCarthy hearings in its upcoming (June 19) "Editor-at-Large" ad column due in the New Yorker and Satevepost. Excerpt from the text plugging Daphne du Maurier's "Mary Anne" (\$3.50) being issued Friday (18), reads:

"Mary Anne (Clarke) had been the Duke (of York's) mistress, and when he threw her over for another woman, she confessed that, with his aid, she had been selling commissions in the Army, of which he was commander-in-chief. The result was an investigation by Parliament of the Army. Though the hearings took place in 1809, long before television, they were the centre of public attention, shoving even the Napoleonic Wars off the front pages."

Esquire Inc.'s Reduced Net
Esquire Inc., publishers of Esquire, Coronet and the trade mag, Esquire Apparel Arts, ended the fiscal year with a reduced net profit despite increased revenues. Firm netted \$72,553 after taxes on revenues of \$15,737,250 this year, compared to a net of \$118,857 on revenues of \$15,164,288 the year before.

Figures released in the annual report revealed rising costs of printing, paper, labor and distribution were responsible for the decrease. Net advertising was down from \$9,297 to \$793,475. Coronet's was up from 2,939,248 to 2,761,522. A dividend of 15c was paid at the end of April, making the 17th successive year of dividend payments.

Scully Award
Frank Scully received the Statue of Liberty annual award of the Women's Committee for Legislative Action at their installation of officers luncheon at Ciro's, Hollywood, Saturday (12).

Award, it was announced by Mrs. Daniel G. Marshall, incoming president, is for his many services in the last 20 years in medical, political and humane fields.

H'wood Foreign Press' Slate
The Hollywood Foreign Correspondents Assn. by unanimous vote elected Olga Andre as new prexy of the org. She was formerly a veepee. Other officers named were Sven Rye, veepee; Terry Ellman, treasurer; and Sylvia Norris, secretary.

New executive board consists of Bert Reisfeld, Florent Dhont, Hilda Ullao and Dante Orgolini. Official installation of the new officers will be held on July 8. Org represents scribes who serve more than 500,000 readers throughout the world.

Ben Hecht's Memoirs
For an ex-reporter and playwright, Ben Hecht is mightily verbose in his autobiography, "A Child of the Century" (Simon & Schuster; \$5). Book runs to more than 600 pages, acquainting the persevering reader with Hecht's thoughts on many subjects from Racine, Wis., to Israel.

Author sets out to establish himself as "ideal historian" of the empire I call myself. To borrow a quote Hecht supplies for Fanny Brice at one point in the tome: "You write it a little fancy, kid, but you've got some of it straight." Admirers of Hecht, the rebel, probably will not cheer the mellower man of letters, and conservatives may feel that the author displays far too much self-indulgence in many passages. While the book would benefit from judicious editing, the writer's accounts of his childhood, his family, and his early Chicago days are excellent. There are splendid word portraits of Carl Sandburg and H. L. Mencken, and a freshly-definitive view of Sherwood Anderson.

Hecht pays tribute to the "heroism" of actors in the theatre, and observes, with welcome awareness, the importance of audiences. Included are many fine anecdotes of Broadway and filmland. When Hecht finally bids farewell to Hollywood, which he views as a bejeweled jade, he finds her eyes "weary and kind, for I was as nice a friend as she had ever known."

S&S provided better proofreading than most books get these days, but Hecht, who film-scripted part of "Gone With the Wind," is permitted to state that "that" was played by a girl named Vivian. Volume is embellished with a gallery of photographs, and the text closes with sentimental reference to the author's small daughter, actress Jenny Hecht: "Watching

her, I remember a lad in Racine. My book is done—but it is beginning all over again." Down,

Pines Folds 3
Despite the "highest circulation in history" and national advertising at "an all time high," Ned Pines, publisher, is suspending temporarily publication of Screenland, Silver Screen and True Life Stories, effective with the August issues. The suspension, according to the publisher, is caused by "constantly spiraling production and distribution costs."

CHATTER
Dave Willis, Scot comedian, now retired and penniless, writing story of his life under title of "It's a Funny Old Life" in Scottish Sunday Express.

Sylvia Peters, English tv announcer, writing weekly article in Glasgow Evening Times as deputy for "What's My Line?" chairman Eamonn Andrews.

Prentice-Hall brings out a new John Dos Passos novel, "Most Likely to Succeed," Aug. 9. It's a study of the attraction of Communism for the intellectuals during the 1930s.

Phil Minoff, television editor of Cue mag, signed with General Features Corp. to write a tv column for nationwide newspaper syndication. Deal doesn't affect his position at Cue.

Roland Gammon, editor of See, vacationing in Miami and Havana and putting the finishing touches on "Truth is One," his new book on world religions which Harper & Bros. will publish in October.

Reader's Digest will publish this fall, as one of its "condensed books," the Ernest K. Gann best-seller, "The High and the Mighty," which has been made into a CinemaScope film by Wayne-Fellows for Warner Bros. release.

Ken Parker's collection of eight original scripts, "Parker's Television Plays," has gone into a second printing. Northwestern Press, Minneapolis, publishes the tome, which comprises six half-hour dramas and two hour-long works.

Arthur Rosenstock, New York Newspaper Guild prexy, presented golfer Ben Hogan with a citation and a stick of type cast in bronze at the Baltusrol Golf Club, Springfield, N. J., last week. Hogan was recently voted winner of the 1954 Page One Award in Sports.

Current Business Week magazine, plugging the article on its cover with a "Business Gets Its Name in Lights" heading, has a five-page feature story on Richard Bissell, co-author of the "Pajama Game" musical's book, as well as a twopage review of the new Broadway show.

Jack J. Podell, formerly in charge of publicity for several Fawcett mags, named editor of Fawcett's Motion Picture mag replacing Sam Schneider, who held the post for the last three years. Latter is leaving as of June 28 to freelance in Florida for Fawcett and other publications.

Bernsteins

Continued from page 2

mediate plans for any additional properties.

The Bernsteins agreed that there had been a supply of good British pix of late. "We have an advantage over you in America in that, in addition to our own films, we always have that extra supply of American pictures," Sidney commented. "It's something you in this country can't draw on."

He added that in his Granada circuit every attempt was being made to cultivate an audience taste for French and Italian films. "It's a slow process," he said, "but it's bound to pay off in the long run." He thought that, had American exhibs aimed at the gradual introduction of British films, latter would be more successful in the U. S. today. "Only now are you slowly learning that, if your country wants to sell goods abroad, it must also buy them," he declared.

Asked if the impression prevailed in Britain that British pix in the U. S. weren't given a real chance by the local industry, Sidney admitted that this opinion was held by some. "As for myself, I can very well understand that the American industry will not go beyond a certain point in aiding its competition," he observed. "The U. S., after all, hasn't been trained in reciprocity."

He also denounced the practice among some British exhibs to automatically pull a film after a week's

run, regardless of b.o. performance. "It's ridiculous on the face of it," he stated. "We play a picture as long as it makes money for us. That's common sense, nothing else."

Roy Rogers

Continued from page 1

to the pact, and now that Rep has won through a reversal of the lower court ruling, Rogers is anxiously awaiting any possible action from his angel.

Art Rush, Rogers' manager, was not reachable for a comment. It's understood the Rogers group is considering filing for rehearing within the 30-day period allotted. It was reported Rogers has tendered feelers to Rep regarding a possible buyout of the pix.

Republic is readying its huge backlog of Rogers and Autry pix for tv release, and considering a bombardment of offers received as soon as the high court gave its decision.

Earl T. Collins, prexy of Hollywood Television Service, Rep's tv subd, said the studio is mulling three different plans for releasing the pix to video, but that he was not free to disclose them at this time. National and regional offers are being considered, but HTS has nixed local bids, three from L. A. alone.

HTS has 80 Rogers features and 50 Autrys, with the most recent Rogers pix having been lensed in 1952. However, 31 of the Rogers pix were shot in color, and the studio will not release them at this time, holding them for two years when it believes color tv will be here on a commercial basis.

Half-Billion \$

Continued from page 3

pared with \$142,723 in the first-half of 1953.

Paramount, Warners, American Broadcasting-Paramount Theatres, National Theatres, RKO Theatres, Allied Artists and Stanley are either holding close to last year's money-making pace or are ahead of it. 20th-Fox, showing substantial gains, has declared two extra dividends of 10c per share each over the last few months.

How can the happy tenor of this rundown be squared with the theatre gloom COMPO has been depicting in its campaign against taxation?

Excepting the relatively few instances where exhibitors have television or real estate interests, and/or are engaged in some other field, the local celluloid merchants must rely solely on peddling Hollywood's wares for their dollars and cents win or lose. In the now highly competitive bid for the consumer dollar, the smaller owners are losing.

In contrast with this, the large outfits maintain a condition of flexibility. On the strictly financial front, a number of the principal filmeries and chains have been buying in their own stock as a proved effective means of putting to use unneeded cash on hand. This of course, is a cushion against any future dropoff in income, for the lesser number of shares outstanding will make it easier to maintain current divvy rates.

Stanley Warner shelled out \$15,000,000 in buying International Latex Corp. If theatre business should fall off, SW figures it might still stay in shape, money-wise, through its girdle acquisition. Other of the so-called diversifications include Paramount's heavy stake in Telemeter, DuPont and Chromatic Laboratories, and Columbia's telepix subsidiary, Screen Gems.

All producer-distributor concerns, importantly, also have the continuing upbeat foreign market to compensate for period of business softness experienced at home.

Value Line, market appraisal publication put out by Arnold Bernhard & Co., last week compiled a rundown on the major film issues on the N. Y. Stock Exchange. The sum-up comment was this: "The movie industry's revenues and earnings turned upward last year. Substantial further earnings recovery is indicated during the years ahead. Investment in this group on the part of risk-taking accounts is still considered advisable."

Film industry analysts agree. The picture business looks good, even if in a speculative sort of way.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Before the Schine gags run their course and happily become as dated as LaRosa jokes, I want to get to a point of order (an important point of order I want to emphasize in all sincerity) and I want to set it down in black and white, like the trunks of fighters and I don't want to be interrupted (let me finish the sentence: Mr. Copy-reader!) because this is most important—

Whoa, where was I? It so happens that this question can be answered by a simple declarative sentence, for a change. I was in the Wiltern Theatre, Los Angeles.

It was 10 o'clock of a smoggy morning and because G. David Schine was not at the Ambassador Hotel, which his old man owns, but was in Washington itching to get away from the TV cameras operating on a grind policy there, and a guy named Joe and an aide named Roy were getting bored stiff with retakes, I appointed myself an unpaid volunteer to check on what was going on at the Wiltern Theatre. I was doing it for the Sons and Daughters of No More American Revolutions.

I armed myself with 20 Questions, after an entertaining program of the same name, and without showing any credentials, not even my top secret pass of Gate Crashers Local No. 7, I barged in to a nest of nice people, all apparently out to gain information, which up to then had been top secret in Hollywood, though known to every New York newshound and his brother as long ago as last March.

These were the questions I wanted to ask:

1. What were hundreds of picture executives, exhibitors, trade reporters and critics doing that early in the morning so far from their home bases?

2. What were these Two Shinskys doing in America anyway?

3. Why wasn't everybody at his post watching on contraband tv sets in motion picture studios the Army-McCarthy marathon to the tune of "With a Schine on his suit and a malady in his heart, what a heck of a way to start the day?"

3. Why were Howard Hughes' pressagents distributing throwaways on the ground in the lobby instead of tossing them from a \$20,000,000 plane he once succeeded in getting off the ground to the consternation of a U.S. Senator whom Hughes subsequently succeeded in retiring to oblivion?

Theory Of The Leisure Class
4. Why were they claiming to have had no interest in a gimmick these Two Shinskys had cooked up so that booth projectionists would have more time to read the Daily Worker when a widescreen picture was being projected on the screen?

5. Why were Don Hartman and a carload of Par execs present when the gimmick had no samples of their VistaVision to show how the gimmick improved their product?

6. Why were reps of CinemaScope, Cinemascope and Edison's Black Maria trying to lose themselves in the crowd while jotting down code numbers like 1.33, 1.66, 1.75, 1.85, 2.00, 2.25, 2.55 and 3.00?

7. Why was Dore Schary of Metro there and not making a speech? Why was the showing advertised to start promptly at 10 o'clock and then delayed so they could jam the public address system so my thought-hand stenographers could not take down the speaker's thoughts word-for-word?

8. Why was the gadget called Superscope? And was that the name it carried before my staff began investigating?

9. Why did these variable Two Shinskys change their name to Tushinsky right in the middle of the showing of "Fantasia," which turned out to be a foreign fantasy called (in translation, to get it by the customs) "The Nutcracker Suite" by a Russian called Tchaikovsky? (It turned out to be music that Freddy Martin might have written.)

10. Why did that packed house applaud this thing, since they knew the picture never made any money in the first place and that the composer, being a Russian, the kind of foreigners who never like anything, hated it?

11. Did that crowd know that the inventors of this Superscope were fugitives themselves from Local 47 of the Petrillo union of musicians?

12. Weren't all those dupes aware that their father was also a musician who played with a lot of foreigners in symphony orchestras in St. Louis and New York?

13. Did they realize that one of the sons, Joe by name, had been a trumpeter in the NBC orchestra conducted by another foreigner named Arturo Toscanini?

Has This Been Checked?
14. And, what was even more suspect, that his brother Irving (no connection with the fine American trust company of the same name) had once been an oboe player?

15. Did that theatre packed full of stargazers know that this oboe player, when caught trying to change some 13th Century Dutch notes to boogie-woogie, switched to physics as his major at college? Maybe even nuclear physics?

16. And isn't it significant to any patriot that they worked underground on something revolutionary disguised under a lot of five-rouble words like "variable," "anamorphic," "economical," and, what is worse, such immoral and subversive doubletalk of revolutionaries as "flexibility" and "latitude"?

17. What was the Breen office doing while all this flexibility and latitude was being tossed around? Didn't they see what this would do to the flower of American womanhood, not to stress the nation's longitude?

18. Did any of the otherwise smart executives and exhibitors in that audience, these dupes of these Fifth Amendment Latitudinarians, realize that these Tushinskys (reformed musicians, remember) planned with this gimmick to capture the projection booths—top secret doors to the screens of 50,000 theatres throughout the world?

19. How many of these wide-angled dreamers were aware that these New York wind-blowers sneaked off to school at the U. of Missouri—the same brain-washing hangout that graduated Harry S. Truman, who was also a card-carrying member of that Petrillo totalitarian setup as a piano-player?

20. And, finally, why would kids like this major in physics knowing full well that they would eventually have to share in the guilt-by-association with characters like de Forest, Edison, Oppenheimer, Steinmetz, Urey, Lawrence and Einstein?

Waiting For A Clearance
While waiting for the traffic light to turn in my favor, I was accosted by two young men named Field and Krause. One I knew as a screen-writer now making lots more money in the field of trade. The other was identified as an engineer in the hire of Howard Hughes. They invited me to luncheon at the Pig 'n' Whistle, hinting I would not be hurt being seen there as the chain was now owned by Louis B. Mayer.

I accepted the invitation, not because it would help or hurt me in the eyes of Louis B. Mayer, but because I was hungry. If the luncheon date has any kickbacks in the next six months, I want to say here and now I intend to reimburse Mr. Field, whose first name is Martin. Just how, I haven't decided yet. Probably by inviting him to see the fights some night on my television screen.

But all this will have no bearing, except to scandalomongers and dupes of communists. It's true I drank a Moscow mule, but the waitress assured me the copper mugg was from Montana and the vodka from Connecticut.

Let's stick to the main point. What about those Two Shinskys?

Broadway

Mac Kriender, 21 boniface, back from Europe yesterday (Tues.) on the Queen Elizabeth.

Jim Sauter, USO-Camp Shows prexy, kayaked by a fly ball at the Yankee Stadium Monday (14) night.

Jack E. Baker, Republic veepee in charge of studio operations, off to Europe last week on the United States.

Marlene Dietrich planned to London yesterday (Tues.) to start a four-week stand at the Cafe de Paris there.

Tom Rogers, Metro radio-tv contact has been discharged from Flower Hospital and is now recuperating at home.

It's Dr. Ed and Dr. Pegeen Fitzgerald now—both received honorary LL.D. degrees from Seton Hall University this past weekend.

Mary and Tony Amadeo, ABC engineer for The Fitzgeralds, named their new daughter Diane Pegeen after the Ed & Pegeen team.

Stephen Edward Seadler, son of Metro's advertising manager, Si Seadler, engaged to Ingrid Linnea Adolfsen, wedding set for this summer in Stockholm.

Walter Reade Jr., prexy of Theatre Owners of America and of the Reade circuit, awarded a gold plaque for outstanding community service by the Jewish War Veterans of Asbury Park, N.J.

Ira Morais, exploitation and publicity staffer for RKO Theatres for past 11 years, resigning to join Lewyt Corp. as national publicity manager, handling the vacuum and manufacturing contract divisions.

Pincus (Pinkie) Sober, of Metro legal department, former AAU and Olympic track and field champion, again named to referee the All-Navy-All Marine and Inter-Service championships at Camp Lejeune, N. C.

John and Betty Marsh, the young couple from Kansas City who play two of the leading roles in "Cinerama Holiday," arrived in New York after five months' location shooting in Paris and Switzerland.

Frances Yeend, soprano of the N. Y. City Opera Co., flew to Europe Monday (14) enroute to Israel, to sing eight performances of Verdi's "Requiem," within 15 days, with the Israel Philharmonic Orchestra under baton of Ferenc Fricsay.

The postmortem disclosure of former N. Y. Gov. Harold G. Hoffman's financial difficulties, via a secret letter to his daughter, shocked Broadway where he was w.k. as a Lamb and as prexy of the Circus Saints & Sinners. Gov. Hoffman died at the Blake Hotel Apts. on West 44th St., next door to The Lambs Club which was virtually his second home.

Syd Silverman (VARIETY) won the Lyman H. Atwater Prize in Politics at the Princeton Univ. Class Day exercises Monday (14). He marries Jan Michael McNally at St. Pat's on Saturday (26) and after a European honeymoon—sailing July 1 on the Queen Elizabeth—he reports to Uncle Sam. Syd is a reserve officer who was permitted to complete his college education.

Miami Beach

By Lary Solloway

Five O'Clock Club reopening with Belle Barth featured.

Betty Reilly made annual return with date at Nautilus Hotel's Driftwood Room, starting last week.

Jules Gorlitz planned in for look-see at progress on building of swank fontainebleau in which he is interested.

Roosevelt Theatre folded stock company last week after staging two musicals and one straight play. Offish biz hastened demise.

Hotels girding for biggest, summer season, with "piggy-bank" vacations offered by air and rail lines aiding in flood of reservations.

Roney Plaza in process of being sold by film exhibitor J. Myer Schine. He's already disposed of the McAllister for sum in excess of \$4,000,000. He is reported ready to retain only the Boca Raton in this area.

Paris

By Gene Moskowitz
(28 Rue De La Fuchette)
(Odéon 49-44)

Francis Carco on sick list. Mary Lou Williams into Boeuf sur le Toit.

Charles Trenet doing one-man show at European.

Henri Salvador doing solo concert at Salle Pleyel.

Sidney Bechet gravely ill at the American Hospital here.

Robert Q. Lewis, Stanley Adams, Gypsy Markoff to Cannes.

Bishop Fulton Sheen here for a week before heading for Rome.

Lou Levy here looking over

local song mart for U. S. possibilities.

Anita Loos here for look at local legit "Gigi" before holidaying in Italy.

"Gorgy and Bess" due for return engagement at Empire here next October.

About 57% of the gross film receipts in France are assured by 45 key cities with more than 60,000 inhabitants.

Lynn Loesser combining holiday with biz in collecting some likely French ditties for the Frank (Loesser) Music Pub in the U. S.

Renee Passeur who suffered injuries in recent auto accident back into cast of "La Reine Mere" at Theatre du Quartier Latin.

Gloria Swanson here for role in Sacha Guitry Napoleon pic. Veran star will play Madame Sans-Gene, role she played on silent screen, in Guitry opus.

Marquis de Cuevas signing with A. M. Julian, director of Sarah Bernhardt, for use of house for his ballet troupe for three-month stint next fall.

William Wyler and John Huston in confabs here on their forthcoming producer-director stints under the distrib aegis of Allied Artists.

Wyler may do the Huston property, Jean Anouilh's hit play, "The Lark," with Suzanne Flon as the star.

Erik Charell, in from Munich where he is producing pic version of "Fireworks" opera, flies to London for weekend to huddle with Tom Arnold over sale of British stage rights of "Fireworks," show that introduced "Oh, My Papa" song.

Jacques Tati heads for N. Y. for the opening of his Gallic comedy, "Mister Hulot's Holiday" at Fine Arts Theatre there. Tati is the first original comic personality to emerge here since the war and his two pix, "Jour De Fete" and "Hulot" have garnered many prizes here and had general release in England.

Forthcoming Marlene Dietrich pic, "A Night At The Lido," will roll here in December, with Jean Marais and Yves Montand as leading men. This Charles Feldman-Filmsonor package will feature all the best Lido cabaret numbers of the last few years in this whodunit unfolded in this nitery. H. G. Glouzet will direct.

Minneapolis

By Les Rees

Theatre-in-Round offered "John Loves Mary."

Hotel Radisson Flame Room has magician Russell Swan.

Lorella Valmery here second in advance of "The Seven Year Itch."

Eddy Louche Little Theatre offering "Lilith" staged by guest director Dr. Frank Whiting of Minnesota U. Theatre.

Twin Cities' bands and musicians plus visiting nitery performers teamed up for Prom Ball-room benefit show for disabled musician.

Rafael Druihan, Minneapolis Symphony orchestra concertmaster, to Aspen, Colo., to take similar summer post with symphony orchestra there.

Washington

By Florence S. Lowe

Lillian Roth and Three Suns at Casino Royal nitery last week.

Nathan Golden, Department of Commerce film boss, back after a European junket.

Merric Smith, Eric Johnston's secretary, on mend after a siege with illness in a local hospital.

Eartha Kitt due into Uline's Arena for a benefit concert sponsored by National Council of Negro Women.

Pittsburgh

By Hal V. Cohen

Joan Reichman publicity director of Corning, N. Y., summer theatre. Dancer Nola Pardi sails June 25 on Ile De France for Paris and London engagements.

LeRoi Operti and Robert Watts are back as resident members of Civic Light Opera Co.

Mike Shapiro, long-time circuit theatre owner, and his wife celebrated 37th wedding anni.

Larry Fagan, city editor of Scripps-Howard Press, and his wife celebrated 37th wedding anni.

H. B. Lantz, Playhouse actor, will be with Shakespearean film troupe at Antioch, O., this summer.

Bill Nelson, of Carnegie Tech drama faculty, off for Williamsburg, Va., to light the Festival there.

Al Schwalberg and Sid Blumenstock in town for couple of days to tell exhibits about Par's Vista-Vison.

Arthur Maxwell signed for Prince Danilo role opposite Patrice Munsel in "Merry Widow" at Pitt Stadium next month.

London

Lew Grade on 10-day vacation at Juan Les Pains.

The Queen and Duke of Edinburgh to attend the opening of the Italian Film Festival here Oct. 25.

Groucho Marx planned in last Wednesday (9) from Rome, and was given Page One coverage by most of London dailies.

Marti Stevens arrived here Friday (11) for her London cabaret debut at the Colony Restaurant, where she opened Monday (14) for a four-week season.

Anne Jackson here from New York to join her husband, Eli Wallach, currently starring in the hit Broadway importation, "Teahouse of the August Moon."

Ruth Draper, who opened a new London season at the Duke of York's this week, honored at Cambridge University with an honorary Doctorate of Law.

Dame Sybil Thordike's golden jubilee in legit commemorated by the Gallery First Nighters' Club by the presentation of a statuette of the actress in the role of Saint Joan.

Irving Allen and Albert R. Broccoli hosted a Les Ambassadeurs cocktail party for Richard Widmark, here to star in their latest Warwick production, "A Prize of Gold."

Armand and Michaela Dennis left London last Friday (11) for a new filming expedition in Kenya. They're due back at the end of year for publication of their first book, "Leopard in My Lap."

Johnny Bubbles (Buck & Co.) opens at the Bagatelle for two weeks starting June 14. As soon as he is finished, he planes to Germany to play 13 weeks for the American Forces opening at Wiesbaden June 28. After which he returns to England to play string of dates for Moss Empires.

Lena Horne plays five weeks for Moss Empires. After the Empire, Glasgow, she goes for a week in Edinburgh, Belfast, Dublin, and then winds up with week at the Palace, Manchester. She then goes to Ostende, then to the south of France and Monte Carlo until the end of August.

Chicago

Papa Bouche's Villa Venice opened last Saturday (12).

Chet Roble now keyboarding Saturday nights in Chez Paree lounge.

Farrell Davisson, Chi VARIETY staffer, to San Francisco on two-week vacation.

Maria Terry, new Coral recording artist, in town on p.a.'s for "Rendezvous," her new disk.

Sherman Wolf, onetime salesman at Warner Bros. Theatres, joined Aaron Cushman flackery.

Ruth Page, choreographer who is now in Europe, named ballet director of Lyric Theatre, Chi's new opera company; joins up in fall.

Mike Hall, who handles national publicity for Nat (King) Cole, in town during singer's Chez Paree engagement to assist magazine coverage of life. Look and Saturday Evening Post.

Brian Stoner appointed midwest division manager for Paramount, succeeding Jim Donahue who retired last month for reasons of ailing health. Donahue has taken residence on the Coast; Stoner previously had been assistant manager of the San Francisco 20th-Fox branch.

Barcelona

By Joaquina C. Vidal-Gomis

Juanito Segarra and his orch are a hit at the Rio nitery.

The Comedia legit actress Conchita Montes and Pedro Porcel are appearing in "Twenty Little Years" at that house.

American pix on screens here are "Blue Gardenia" (WB), "Blowing Wild" (WB) and "Trouble Along With Me" (WB) and "Lil" (M-G).

Italian actress Silvana Pampanini has arrived in Barcelona with actor Ruben Rojo. Both go to film on location in the Canary Islands.

Tina Gasco and her company at the Barcelona Theatre with a revival of "Three Bedrooms" by Tejedor and Alfayate. Jose Badola is the male lead.

Philadelphia

By Jerry Gaghan

Ronnie Graham guested at suburban Musicians' musical, "Say When."

Henny Youngman made his first appearance at Celebrity Room with nine-day stand.

Mugsy Spanier taking two-weeks' rest following windup of run at the Rendezvous (12).

Winnie Garrett is playing repeat date at Orsatti's after making her local nitery debut at spot earlier this spring.

Powelton Cafe, West Philly sepi

spot which recently changed hands, returned to name policy with Errol Garner as topper.

Julius LaRosa, current at Latin Casino, guested at Philadelphia Inquirer's mammoth musical festival (11) in Municipal Stadium.

Benefit performance at the Broadwood Hotel, which featured Gene Krupa, Kitty Kallen, Roger Price, Elliot Lawrence and Mary Mayo, raised \$4,000 for ailing songstress Dolores (Dodie) O'Neill.

Memphis

By Matty Brescia

Bob Kirk orch to Claridge Hotel's Magnolia Roof on two-week date.

Buddy Morrow orch into the Peabody's Plantation Roof for two weeks.

Princess Nelson, former Memphis model and actress, now in Copa chorus at New York.

Cathy Dauby, to model and charm director of WMCT, taking a summer hiatus to wind up her master's degree at Indiana U.

WCBR, Memphis daytime idler, reading an all-Negro program schedule with Negro spikers and talent. Golfer Dr. Cary Middlecoff is one of the owners of the outlet.

Paul Molloy, radio-tv editor of Commercial Appeal, to Hot Springs to do a feature on former Met star Marjorie Lawrence, now a polio victim at the Arkansas resort center.

Ireland

By Maxwell Sweeney

Vivian Blaine in for stint at Theatre Royal, Dublin.

Brendan Smith Productions pacted for legit season at Butlin's Mosney Holiday Camp.

"Moon Is Blue" mixed by Films Appeal Board. UA now applying for limited license certificate.

Red Garters (Paris) has dance sequence picked by the film censor. Similar cut ordered for "Kiss Me Kate" (M-G).

Roger Livesey will open pre-London tryout of William Templeton comedy "Keep in Cool Place" at Olympia, Dublin.

Exhibits of French, Italian and other foreign language films fear government economy wave may wash out current rebate of 50% of entertainment tax bite.

Istanbul

German Hans Holl quartet opens summer season at the Moda Club Saturday (5).

"The Smile of the Lotus," new revue with all-Chinese cast, at the Taksim Casino.

Legit comedian Teshit Bilge stars in new musical "Return from the Mad House."

Komedi Theatre starts its tour of Anatolia, Cyprus and Greece this week with its three legit hits of last season, "Harvey," "Makine" and "The Red Light."

A German puppet revue, "The Dancing Albertos," here for a month's engagement at the Atlas. Rep will include "The Consul," "Lucia de Lammermoor" and "Traviata."

Portland, Ore.

Larry Keating here to visit his family.

Jack Collins sold his Oregon Clover Club to the Shrine Club. Advance seat sale brisk for Jack Benny Variety Show to be staged by William Duggan at Auditorium July 1-4.

Ben Yost's Colleens (4), Kurtis Marionettes (2), Reggie Rydal, and The Sparklets at Amato's Supper Club.

Omaha

By Glenn Trump

Dwight Fiske a hit at Don Hammond's Seven Seas.

Serena, underwater strip, opened at Angelo's Friday (11).

Spring meeting of radio and tv farm directors here drew more than 100 reps.

New Colony Club show includes Jerry Wallace and Red Coffey, Pat Hamilton, To and Francis Ishtar.

Harry Knight succeeded in rodeo boss Lee Cremer in for confabs with Ak-Sar-Ben's Jake Isaacson about this fall's rodeo here opening Sept. 24.

Westport, Conn.

By Humphrey Doulsen

Dorothy Kirsten at Stonehenge. David Wayne and his family will Summer here.

Martha Raye due back to newly purchased home.

Mrs. John Cecil Holm recuperating from surgery.

Murray Burnette, radio-tv writer, rented Robert Rossen's house.

Martha Wright opened Connecticut Symphony "pops," Meredith Willson conducting.

Hollywood

Gary Merrill in from N. Y. George Jessel planned to St. Louis.

William Wyler arrived in N. Y. from Europe.

Ray Millands back from seven-week European tour.

William Boyd and wife, Grace Bradley, in from N. Y.

Red Skelton named entertainment chairman for National Flag Week.

Grant Withers and Ray Teal in from Colorado location of "Run For Cover."

Roy Mack and Lou Levene dissolved their agency business; Mack will open his own.

Helen Deutsch named to Screen Writers Guild exec board, replacing Walter Reisch.

Don Hartman, Paramount production topper, suffered injured left wrist in auto crash.

Marilyn Monroe returned to "There's No Business Like Show Business," set after virus attack.

H. C. McIntyre and W. A. Hislop, Universal execs in Australia and New Zealand, in for studio confabs.

USC conferred honorary Doctor of Laws degrees on Y. Frank Freeman and Brig. Gen. David Sarnoff.

Budd Boetticher and Carroll Case to Mexico City to finalize production plans on "The Number One."

Maxwell Anderson returned home after three weeks at Cedars of Lebanon for treatment of heart ailment.

Lawrence Welks planned to Milwaukee to attend graduation of their daughter, Shirley, from Marquette U.

Loren L. Ryder, Paramount engineering topper, in London on first leg of Vista-Vision demonstrations in Europe.

Walter Compton resigned from RKO publicity department to become vice president and general manager of Walter E. Kline & Associates.

San Francisco

By Ralph Gleason

Lily St. Cyr booked into El Rey Theatre, Oakland July 9-22 at \$4,500 weekly.

Ed Neilson, Capitol regional chief, moving offices from L. A. to San Francisco.

Joseph Schmidt retired as superintendent of the San Francisco Civic Auditorium.

Stan Kenton Festival of Jazz reserving September dates in San Francisco and Oakland.

Charlie Applewhite in town briefly for d.j. appearances under the wing of George Jay.

Roz Russell and Freddie Brisson spent her birthday in Frisco on way to a vacation in Hawaii.

John J. Anthony's Saturday matinee at the Curran June 5 drew only 50 people so the night show was cancelled.

Fred Spiggle, SF News radio editor, delivered graduation speech at Guide Guide for the Blind commencement in San Rafael.

Norman Granz planning a concert with Duke Ellington and others Oct. 23 in San Francisco and Oct. 24 at the Auditorium.

Peggy Lee hit all daily papers with interviews her first two days at Fairmont. Decca kept the thrush busy remainder of week on d.j. circuit.

Local jockeys solicited under name of Sidney Skolsky: "Do you want tape of me interviewing Marilyn Monroe and her singing to troops in Korea?"

The Santa Fe Railroad brought in Hopi Indian chief Taputka from Winslow, Ariz., to ballyhoo the debut of new Chicago streamliner, the San Francisco Chief.

Wilbur Baranco, pianist at the Runnel Inn, is doubling as instructor in a jazz course at the University of California as well as teaching piano in the University's extension department.

Lisbon

By Lewis Garry

Singer Luis Barreira on tour of North Africa.

Pianist Artur Rubinstein started a concert tour of Portugal and Spain.

"Robe" (20th) did nine weeks at Cinemas Tivoli here and Rivoli in Oporto.

First-run S. Luis will close from July to September to increase seating capacity to 2,000.

Cesario Gonzales and Anibal Contrera organizing a Spanish Film Week at Cinema Monumental.

Comedian Humberto Madeira left cast of revue at Teatro Maria Vitoria to star in a pic in Barcelona.

Almeida Cruz orch back from a six-month tour of North Africa off for a three-month stay at the Casino in Vichy, France.

Portuguese producer Artur Duarte, under contract to Orfea Filmes of Barcelona, to direct pic, "Zalacan, the Adventurer."

OBITUARIES

E. RAY GOETZ

Edward Ray Goetz, 68, producer, songwriter and composer, died June 12 in Greenwich, Conn. A prolific producer, he scored his biggest click during the 1929-30 season with "Fifty Million Frenchmen," presented at the Lyric Theatre, N. Y., and also staged by him. In 1928, he was represented in New York by "The Lady of the Orchids," which he authored and produced.

Another Goetz production in 1928, in which he was associated with Gilbert Miller, was the comedy, "Paris," for which he and Cole Porter provided the incidental music. In 1930, he produced and staged "The New Yorkers" at the Broadway Theatre, N. Y. Cast included Clayton, Jackson & Durante. In association with the late Raymond Hitchcock, he produced and wrote the lyrics for "Hitchy Koo." Another co-production effort with Hitchcock was "Words and Music," which was put on at the Fulton Theatre, N. Y., during the 1917-18 season.

Goetz did some of the lyrics for George White's "Scandals" of 1923 and in 1925 arranged for the importation by the Shuberts of Chez Eysler, a Paris cabaret, which he owned in New York in the cellar of the Century Theatre. He was a charter member of the American Society of Composer, Authors and Publishers and from 1914-17 was a director of that society.

Shows for which Goetz penned tunes included "Hanky Panky," "The Hen Pecks," "The Never Homes," and "All Abroad." Among tunes for which he wrote the lyrics were "Argentine," "For Me and My Gal," "In the Shadows," "Wholly Buy My Violets," "Cinderelates," "Across the Sea," "Let's Be Lonesome Together," "So This Is Love," "Lady Fan," "Don't Go in the Lion's Cage Tonight," "If You Could Care" and "Yaaka Hula Hickey Dula."

A daughter survives. He married

Manuel (Mel) LORENZEN

JUNE 8, 1954

Beloved husband of Mrs. Devoted father of Harvey Lorenzen and Wilma Foster. Brother of Walter, Carl and Alfred. Funeral home, 112 West 72 Street, Saturday, 10 a.m., June 12th; interment Hoboken Cemetery.

three times. Following the death of his first wife, the former Elizabeth Leyland, he wed Ethel Johnson, then French singer-comedienne Irene Bordon. Both marriages ended in divorce. He had also managed the late Miss Bordon for several years.

WILL ROSSITER

Will Rossiter, 87, music publisher and songwriter, died June 10 in Oak Park, Ill., after a brief illness. He entered the tune publishing business in 1890 with his own song, "Sweet Nellie Bawn," and since then has had a stable of songwriters that is a veritable "Who's Who" in modern pop music. He was known familiarly as "Uncle Will."

Before the turn of the century, Rossiter appeared in variety theatres in the key cities to plug his own songs and those of his firm. In more than 60 years as a publisher he is credited with starting song plugging on the stage, radio, and in music stores. He also started the practice of putting decorative covers on sheet music to hypo sales.

Writing under the pen name of W. R. Williams, Rossiter composed a number of songs himself, the best known of which is "I'd Love to Live in Loveland With a Girl Like You."

As a publisher he helped to start and establish many top cleffers. Most famous of the songs he has published are "Some of These Days," "Darktown Strutters Ball," "Turkey in the Straw" and "Meet Me Tonight in Dreamland."

Rossiter maintained offices in Chicago's Loop and remained active until the week before he died. His last composition, "You Haven't Changed," was published in 1946 and was dedicated to his wife, Ida, who died in 1950.

Two nephews and a niece survive.

PAUL F. MOSS

Paul Finder Moss, 44, legit-film producer, died June 13 in New York. Husband of actress-playwright Thelma Schnee, he had undergone an operation for an ulcer condition last week.

Moss and his wife had been living in London for the past year and a half. While in England, he produced "Father Brown," Alec Guinness' latest pic, for which his wife adapted the scenario. He went

to Hollywood during the early '30s and in 1934 collaborated with Jerry Wald on "20 Million Sweethearts." He was co-producer of "The Whole World Over," which ran on Broadway in 1947. Play, written by Konstantin Simonov, was adapted by his wife.

Moss was vice-president of Theatre Associates, Inc., a theatrical syndicate and was also co-producer with John Kieran of "Kieran's Kaleidoscope," a series of 52 short subjects filmed for tv. In 1941, he managed boxer Billy Soose, who won the world's middleweight championship that year.

Surviving besides his wife, are a daughter, born June 5, a son, his parents, a brother and three sisters.

OTIS LAMPERT

Otis Lampert, 87, onetime member of the Lampert Bros., vaudeville strong men act, and a model for artists and art students for the past several decades, died June 10 at the Rochester, N. Y., Institute of Technology. He had been employed as an artist's model there in recent years. Originally a New England lumberjack, he was teamed in feats of strength with Adolph E. Nordquest.

Lampert was the model for the "Civic Virtue" statue, which stood for years outside New York's City Hall in Manhattan and is now set outside Borough Hall in Queens. He also posed for the "Spirit of Communications" figure which appears on the front covers of numerous telephone directories.

Two nieces and a nephew survive.

HUGH M. ROGERS JR.

Hugh M. Rogers Jr., 38, director of television production for BBD&O, died June 10 in Norwalk, Conn. Joining the ad agency in 1949, he supervised all live tv programs for which the agency was responsible. The year prior to joining BBD&O, he was a producer-director for CBS. From 1941 to 1947, he was a writer and assistant to the managing editor of Life mag.

Rogers also had produced plays for the Blackfriars' Guild, N. Y., and had assisted Father James Keller, founder and director of the Christophers, in developing radio and tv shows. During the 1952 presidential campaign, Rogers handled all programs originating on network tv for Gen. Eisenhower.

Wife, two sons and a daughter survive.

LEON RAINS

Leon Rains, 83, retired opera singer, died June 11 in Los Angeles. At one time he was a member of the Metropolitan and Darnsch-Elis opera companies. Born in New York, he was one of the first American artists to study and sing in Europe. He made his stage bow at the age of 12 as a soprano at the old Star Theatre, N.Y.

Rains made his operatic debut in 1897 as a basso with Darnsch-Elis and toured the U.S. in various roles. He toured with Nellie Melba and sang at the Met during the 1908-09 season. For 20 years prior to World War I, he was the leading basso of the Dresden Royal Opera Co.

DAVE COMER

Dave Comer, 71, British music publisher and composer, died June 6 at sea aboard the Queen Elizabeth on his way home from New York. For 50 years he had been associated, up to his retirement last year, with B. Feldman & Co., London music publishers, and was director and musical editor when leaving.

Comer wrote "Hors d'oeuvres" and other songs of the late ragtime and early jazz era, and was pianist at London's Savoy Hotel with one of the earliest ragtime bands in Britain, just after the first World War.

His wife, four sons and two daughters survive.

KITTY CLIFFORD

Mrs. Catherine DeBank, 74, onetime actress, professionally known as Kitty Clifford, died June 8 in New York. She appeared on the stage at the turn of the century in such Charny Cunningham productions as "When Johnny Comes Marching Home" and "Knight for a Day" and had also danced with the Wilbur Opera Co. She was married to the late Horace Greeley DeBank, an actor.

A son survives.

HARRY DUNCAN

Harry Duncan, 72, manager of Fairlyland Park and veteran Kansas City showman, died June 10 in that city after a six-month illness. He was manager of Fairlyland Park,

Kansas City's outdoor amusement park, for the past 25 years.

For years the park played name bands in the ballroom in summer, and Duncan was widely known in band and music circles for that operation. He was a longtime member and onetime president of the National Assn. of Amusement Park Managers.

Surviving are three sons, one of whom is Harold Duncan, associated with Fairlyland Park.

LEONORA ALLEN

Leonora Allen, 58, former singer and vaudeville, died June 13 in New York. Inactive for a number of years, she had appeared in vaude as member of the team of Rogers & Allen, a singing act. Miss Allen played the Palace Theatre, N.Y., and toured the vaude circuits. She had appeared with the St. Louis Municipal Opera Co. and had done some concert singing.

Husband survives.

JOSEPH R. GARRY

Joseph R. Garry, 77, retired actor who had appeared on the legitimate stage for almost a half-century, died June 7 in Marietta, O., after a months illness. Born in Marietta, he made his thesping debut at the age of 22.

Garry later was seen in such plays as "The Third Degree," "Dummy," "The 13th Chair" and "The Last Weekend." He was a member of The Lambs.

Surviving is a niece.

JERRY GREY

Gerald J. (Jerry) Grey, 44, dancer who had appeared on stage, films and tv, died June 7 of a heart attack in San Antonio. With his wife, Jeanne, the couple was frequently seen on San Antonio's WOAI-TV.

Grey, who owned and directed a dance studio, was fatally stricken shortly after a rehearsal.

Besides his wife, a son and three sisters survive.

JAMES H. HARRIS

James H. Harris, 65, a band and orchestra organizer, died of heart disease June 6 in St. Louis. He studied music in several schools before receiving his degree J.R. violin from the Oberkecher School of Music.

Harris, a Negro, was a former director of the orchs of the National Youth Assn. and the Choral Guild.

His wife, son and daughter survive.

WILFRED EUBANKS

Wilfred Eubanks, 28, saxophonist, died June 11 in New York. Police and doctors worked 90 minutes in an unsuccessful attempt to revive the musician after he was found unconscious. A spinal injury suffered in his youth made him subject to fainting spells.

Eubanks played with the Cozy Cole orch and had been with other combos.

His mother and a stepbrother survive.

ERWIN BIEGEL

Erwin Biegel, 58, German screen and legit actor, died May 24 in Berlin of a heart ailment. He had numerous roles in Berlin theatre plays and was one of the first actors to appear at the newly opened Schlosspark (1945) and Schiller Theatre (1951).

Biegel was last seen in Zuckmayer's "Hauptmann von Koenigstein" at Berlin's Schiller Theatre.

EDUARD WENCK

Eduard Wenck, 60, Berlin actor, died in Berlin May 17, reportedly a suicide because of an incurable heart ailment. He appeared in Berlin in numerous plays and often in German pils in which he portrayed character roles.

His last part was that of the priest in Gerhart Hauptmann's "Rats" at the Schiller Theatre, Berlin.

LEOPOLD TRAXLER

Leopold Traxler, 93, itinerant cameraman and exhibitor, died recently in Gobselsburg, Austria. In 1906 he bought one of the first film cameras and toured his native country until two years before his death.

Traxler, who was known as the "roaming movie theatreowner," showed his films in practically every hamlet in Austria.

ALICK PICKFORD

Alick Pickford, 59, veteran Australian film executive, died of a heart attack June 4 at his ranch at Tarana, near Bathurst, Australia. Long with Western Electric as secretary, he later joined the Hoyts' circuit. Ill health forced his retirement two years ago.

His wife and two sons survive.

GEORGE R. BAYARD

George R. Bayard, 57, executive v.p. of Russel M. Seeds advertis-

ing agency, died June 12 in Chicago. He was with Seeds for 13 years and was previously with CBS and Hearst newspapers.

Survived by wife, two daughters and two sons.

Harold McDonald, 55, a member of the Universal-International studio orchestra for the last 10 years, died in Hollywood June 10 after a heart attack.

Otto Guenther, 78, president of the Guenther, Bradford advertising agency in Chicago, died June 7 in that city.

Maurice Cass, 69, veteran stage and screen actor, died June 8 in Hollywood following a heart attack. His wife survives.

MARRIAGES

Mary Virginia Fiske to Warren J. Boorom, Woodstock, Ill., June 12. Bride is secretary to Jim Movak, program director for WRC & WNBW, NBC's Washington outlets; he's director of promotion and advertising for WTOP-CBS radio in D.C.

Minnie Wishmen to Sid Summers, Troy, June 13. He's city manager for Stanley Warner and is also manager of the Troy Theatre.

Jean Darling to Reuben Bowen, New York, June 14. Bride is a singer; he's a magician, professionally known as Kajar.

Lise Einfeld to Richard Malkin, New York, June 11. Bride is the daughter of S. Charles Einfeld, 20th-Fox ad-pub veepee; he's with radio-tv department of J. Walter Thompson.

Sheila Finnegan to Hal Davis, New York, June 11. Bride is with the L. H. Hartman ad agency; he's with ABC-TV.

Marilyn Griffith to Richard Bare, Palo Alto, Cal., June 12. Bride is with KO program dept., he's with McGraw-Hill sales dept.

Pat Merryman to Dick Jack, San Antonio, recently. He's staffer of KGBS-TV there. Bride is a model. Marion Palf to Martin Magner, New York, June 5. Bride is a writer; he's a tv director.

Mary Scott to Arthur Schwartz, June 13, Sands Point, L.I. Bride is an actress, under the name, Mary Grey; he's the composer-producer.

Effie Mungo to James Simpson, Dalry, Scotland, June 7. Bride is daughter of John Robertson Mungo, operator of the Ritz Theatre, Irvine, Scot.

Jennifer Barker to Andrew Peter Hynes, Harrogate, Eng., recently. Bride is an actress.

Jeanne Cook to Derek Waring, Huby, Eng., recently. Both are thespers.

Josephine Vicari (Josie Carey) to Henry Massucci, Pittsburgh, June 5. Bride's on staff of Pitt's educational channel, WQED.

Helena Hornak to Edward McBarth, Pittsburgh, June 5. Bride on Stanley Warner Theatre's staff.

Ena Baguley to Peter Millard, Manchester, Eng., June 7. Bride is a ballet dancer; he's an actor.

Nina Foch to James Lipton, Brooklyn, June 12. Bride is an actress; groom is an actor.

'Little Things'

Continued from page 1

October and racked up a 250,000 disk sale.

Her followup release, under a one-year Decca pact, was the clicky "Little Things Mean a Lot," which is backed by "I Don't Think You Love Me Anymore." Disk already has sold 750,000 copies and is still going strong. "Little Things Mean a Lot" (Feist) was written by Edith Landmann and Carl Stutz, newspaper gal and deejay from Richmond, Va.

Miss Kallen's breakthrough with a ballad is a throwback to her days as a band vocalist. At Merc, she was given only "cute" songs and never exploited as a ballad singer despite her band background. The accent, at the time, was on new sounds and new gimmicks and Merc's a&k staffers couldn't fit her into the groove. As a free-lance diskster, she cut "Besame Mucho" with Jimmy Dorsey and was teamed with Harry James on "It's Been a Long Long Time." "I'm Beginning to See the Light" and "I'll Buy That Dream."

Since the Decca click, Miss Kallen has become a hot in-person property. From a \$1,500 night club attraction, she's in line to net \$10,000 a week from her upcoming one-niter tour with the Larry Fortine orch. Tour, which is being booked by Joe Glaser, already has 26 dates set. Recently, Miss Kallen asked a longtime tieup with the William Morris Agency to sign with General Artists Corp.

Mambo

Continued from page 1

and a jazz policy. Spot previously operated as The Bandbox and folded as a jazz operation. It's gotten so frantic at La Bamba on weekends, that the spot now has 10 bouncers to hold the mambo addicts in line.

In an effort to keep the mambo kick in high gear, the ballroom and nitery owners around town have instituted special mambo contests, pro exhibitions and free instruction lessons. Within a two-block span on Broadway, between 52d and 54th Sts., the mambo fan can get cuff lessons Tuesday, Wednesday and Thursday nights. Roseland leads off the week on Tuesday with its "Rumbarama." The Palladium follows on Wednesday with its "M'Scope" and the Arcadia gets the Thursday free-loader.

The instruction and mambo contest policy also has been instituted in such other spots around town as the Chateau Madrid, the Belmont Plaza's Glass Hat and the Bachelor House. Brooklyn has followed the same line at the Town & Country Club and The Elegate.

At the Palladium's Wednesday night shindigs, Joe (Killer Joe) Piro handles the instruction sequence and emcees the show later in the evening. Piro figures his Palladium stint will help pull in customers for his dance studio. Some of the pros who fill out the 11 p.m. to midnight show net about \$15 a night. They usually shuttle from one mambo room to another during the week and when business gets sluggish in the summer, they shove off to the Catskill resorts for a season of teaching and performing. A lot of the mambo pros, however, use their terp talent to supplement their regular salaries as shipping clerks, elevator operators, etc. There's still not enough work around for the mambo dancers to keep them busy full time.

Tito Puente currently is heading up the Palladium's bill. He pounds at the beat for the show as well as for the terp and contest sessions. The tyros compete for a small cash prize but aren't looking for the coin — they just want to dance. There's also plenty of spectator interest before and after the contest and the show. Each couple on the dance floor tries to outdo the other with body wiggles and novel terp contortions. The only time the crowd looks unhappy is when the band takes an intermission break. The terps just can't wait to get back on the floor. Admission tab at the Palladium is \$1.75 for ringiders as well as exhibitionists.

BIRTHS

Mr. and Mrs. Larry Graburn, daughter, Burbank, Cal., June 7. Father is Columbia studio ad-pub liaison man with the home office.

Mr. and Mrs. Theadore Brown, son, June 8 in N. Y. Mother is daughter of Milton Berger, vaude agent.

Mr. and Mrs. Peter Thornton, son, Pittsburgh, June 7. Father's WFNS publicity director.

Mr. and Mrs. John Zicarelli, daughter, Pittsburgh, June 2. Father's bass player with Walter Gable orch at Ankara.

Mr. and Mrs. Fred Davey, daughter, Pittsburgh, June 8. Father's an announcer at WENS.

Mr. and Mrs. Charles N. Haviland, Jr., daughter, Pittsburgh, June 9. Father's the "son of Charles N. Haviland" of "This Is Cinerama" crew at Warner.

Mr. and Mrs. George E. Judd Jr., son, N.Y., June 9. Father's assistant manager of N.Y. Philharmonic-Symphony and former manager of Oklahoma City Symphony.

Mr. and Mrs. Hal Fisher, daughter, North Hollywood, Cal., June 10. Father is Columbia studio location manager.

Mr. and Mrs. Donn Tibbetts, son, Manchester, N.H., June 7. Father is an announcer with WKBR in that city.

Mr. and Mrs. Red Blanchard, daughter, San Francisco, May 15. Father is a KCBS announcer.

Mr. and Mrs. St. John Terrell, son, Doylestown, Pa., June 12. Father operates the Lambertville, N.J., Music Circus.

Mr. and Mrs. Arthur (Tommy) Thompson, daughter, Phoenix, June 8. Mother is television actress Gloria Saunders; father is director at KOOL-TV.

Mr. and Mrs. Mal Braveman, daughter, New York, June 7. Father is a pressagent.

Mr. and Mrs. Victor Borge, son, Waterbury, Conn., June 13. Father is the pianist-comedian.

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PARIS: 'ONLY FOR AMERICANS'

Everything We See Now Will Be Obsolete in 10 Years, Sez Sarnoff

Hollywood, June 22. Beyond color television lies third dimension and in not many more years we'll see it in its perfected state. Taking a long look into the future, Brig. Gen. David Sarnoff, board chairman of RCA, sees this new advance in electronics as a giant step in the ultra-refinements of home reception.

"We have been conducting laboratory tests at Princeton, N. J., for the past three years," said Sarnoff, who is passing a week here on semi-official business, "and the results have been encouraging. It's coming along and 3-D will be a reality before many more years, most certainly, in our time."

Science and electronics are moving so fast, declared the innovator of more electronic developments than any other industry figure, that "in 10 years everything we're now seeing will be so obsolete that we won't recognize them. The only thing that progresses slowly is man and he is being forced to survive by learning the use of the products of science and being stimulated to benefit all mankind."

Electronic tv tape is in the commercial development stage, said Sarnoff, and field tests will be conducted by the end of this year. Tape recorders, he predicted, will be in production next year and will be a great contribution to both black-and-white and color tv, helping to solve old problems.

Sarnoff foresees a great future (Continued on page 54)

Decca Sets 1st Pressing Of 100,000 \$25 Copies Of Bing's Biscuit Biog

Decca has great optimism that the Bing Crosby autobiographical album will be the biggest package in the history of the record business. Consequently, the initial pressing order on the \$25 retail package is for 100,000 copies. It's the first time that a platters has gambled on an investment of this size.

Package will be a highlight of the Decca 20th anniversary celebration. Crosby biographical biography will consist of five 12-inch LPs. In addition to the Crosby leader, Decca has plans for 20 topnotch albums to mark the anniversary. They will concentrate on artists who have been with the label since its inception, notably Guy Lombardo, the Andrews Sisters and the Mills Bros.

In addition to these, Decca artists & repertoire chief Milt Gabler is putting together a special 12-inch LP featuring highlights of Decca diskings over the years. Format enables the company to combine many of the top selling records of all time by various artists who have been on the label, a list that runs from Abbott & Costello to the Zimble String Sinfonietta.

This Is Serious

Hollywood, June 22. Robert Kippert Jr.'s "Black Pirates," locationing 25 miles from Guatemalan border, lost day and half when rebels began bombing San Jose.

Distant explosions interfered with sound recording operations.

CBS Films Eyeing Lolly & Rhonda

CBS Television Film Sales, which is embarking on a policy of inking top names for syndicated shows, is dickering with Rhonda Fleming to take the lead in a dramatic musical series, the first of its type for syndication. Involved is a CBS-owned format which would cast Miss Fleming as a smalltown girl who becomes a Broadway musicomedy star.

Also in the works is a series starring Louella Parsons. While contracts haven't been signed yet, it would be a quarter-hour series of 26 films with Miss Parsons doing both gossip and feature commentary on Hollywood, with the films so planned that part of the soundtrack can be replaced after the gossip segment is outdated, with new soundtrack and other footage inserted for replays.

Among the other CBS shows in the works, it's been decided to change the title of the "Man from the Islands" series to "Adventure" and to shoot on location on South America and the Caribbean, with interior shooting in Hollywood. First episode will be shot in Haiti. First print of "The Whistler," with Paul Kelly starred, is already in N. Y. and is being pitched at agencies for regional deals, with Signal Oil already having picked up the Coast markets on the mysterious.

Mary Martin's 'Ifly'

Status on '54-'55 TV

Mary Martin is holding herself aloof from any tv commitments for the upcoming season, with her "Peter Pan" legit musical getting top priority. NBC-TV, which has first call on her services in view of her close association with Leland Hayward, had hoped to snare her for at least two of Hayward's Monday night spectaculars.

Miss Martin opens on the Coast in a couple of weeks with the Hayward-produced "Peter Pan" musicalization. Whether or not it will be brought to Broadway depends on its success there. Should the show be brought to N. Y., Miss Martin would prefer remaining free from any tv commitments.

THANKS TO YANKS FOR THE FRANCS

By ABEL GREEN

Paris, June 22. Paris again, and so not to bed. Still the stay-up city of which there is no other. Still the place de resistance Americans insist upon complaining about and not staying away from. Still the most cultured metropolis in the world, but be sure to bring your own soap and toilet tissue. The headline on VARIETY's roundup story of 1953 can reprise for 1954: "Europe In Two Words—Bring Money." Yet the Parisian scene has new detail—more American jazz is heard, more Coca-Cola is drunk. Of the American-infested Hotel George V, a lobby sign is needed: "Ici On Parle Francaise." Perhaps the most piquant and Gallic 1954 touch is the current fondness of native Parisians for two American songs, Cole Porter's "I Love Paris" and Irving Berlin's "Only For Americans" (parenthetically, neither number is officially "released" for France, but that's nothing which troubles the French.)

But being the ever smaller one world that aviation tourism has brought about, these are exactly the two top pop favorites heard everywhere in Paris. They are virtually France's current theme songs. A "fractured English" group of mat and produce vendors, along with the tourists who wind up at Les Halles (the great Parisian market place, truly the breadbasket of the French capital), will be heard singing "I Love Paris" just as the more chichi international crowd hums and dances to the Porter melodies in the fashionable Macumba, Jimmy's, L'Ele (Continued on page 22)

Theatre TV May Bring Boxing Old Million \$ Gates

The \$1,000,000 gate, a fond remembrance of the lush era of boxing, appears headed for a comeback, thanks to theatre television. The closed-circuit telecast of last Thursday's (17) Rocky Marciano-Ezzard Charles heavyweight championship bout, piped to 61 theatres in 45 cities, grossed an estimated \$450,000, the biggest total yet for a theatre tv attraction.

The boxoffice at the Yankee Stadium, site of the International Boxing Club event, brought in slightly over \$500,000. While a total paid audience of \$1,000,000, including those on-the-site and those watching in drive-ins and theatres, was not reached, it might have been attained had additional (Continued on page 54)

Show Must Go On, Even for President's Daughter; 'Darling Marge' a Barn Hypo

By LAMAR CLARK

Mountainhome, Pa., June 22. Margaret Truman opened her 10-week tour of summer showshops here last night (Mon.) before a capacity audience at the Pocono Playhouse in a revival of C. L. Anthony's "Autumn Crocus." It's the same bittersweet, romantic comedy about a schoolteacher who finds love briefly and unhappily on a European vacation. But this time it's a romantic Innsbruck interlude from her Indianapolis chores instead of her English duties, and now most of the joking concerns Mr. Kinsey.

'Best at Palace' As CBS-TV 1-Shot

CBS-TV program veepee Hubbell Robinson is mulling an all-star 60-minute layout of talent availabilities who back in the heyday of the Palace, N. Y., were headline vaude attractions. This would be incorporated as a one-shot into the upcoming Wednesday night one-a-month "Best on Broadway" series of legit offerings.

Blueprint has Jack Benny pencilled in to reprise his emcee role at the Palace, with Burns & Allen, now CBS-TV stars, in the next-to-closing spot with their former vaude routine. Rest of the acts wherever possible would be recruited from former Palace stars who have gone into other entertainment fields, although standout attractions that never played the Palace may be incorporated into the production.

Senate OKs Gold Medal

Award to Irving Berlin

Washington, June 22. The Senate today (Tues.) approved a bill which would authorize President Eisenhower to award a gold medal to Irving Berlin in recognition of his patriotic songs such as "God Bless America." Introduced by Sen. Irving Ives (R-N.Y.), the measure provides for an appropriation of \$1,500 to design and strike the medal.

Senate Banking & Currency Committee, which handled the bill, said that "the medal would serve as a token of a nation's thanks to this man whose efforts have been devoted to the advancement of democracy under God."

Capitol observers believe that there have been only one or two instances of similar awards in the past. The late George M. Cohan, it's recalled, was voted a medal around 1940 for special services to the Government.

'Mambo World Series'

Hollywood, June 22. First "Mambo World Series" ever staged will be held next Monday night (28) at Shrine Auditorium under the aegis of Irving Granz. Headlining will be Perez Prado and Noro Morales.

Call Senate's Dignity (Remember?) Hurt By 'Caine' & Cheese Plugs

Repercussions resulting from Sen. Karl E. Mundt's mention of "The Caine Mutiny" during the Army-McCarthy hearings last week earned Columbia still another nationwide break for the filmization of the Herman Wouk novel. Sen. Wallace F. Bennett of Utah criticized Mundt and Sen. Joseph McCarthy for injecting commercialism into a televised Senate hearing. Mundt was scored for the "Caine" bit and McCarthy for introducing the name of a Wisconsin cheese plant.

"Both items in question should be able to stand on their own merits," Sen. Bennett said. "The Senate does itself no good to hold the cloaks of those with obviously vested interest in such items."

While McCarthy's introduction of the cheese plant appeared accidental, the plug for Columbia's "Caine" was a calculated plan dreamed up by the company's director of exploitation, Al Rylander. Rylander, given 100 to 1 odds by associates and friends that he wouldn't be able to pull it off, worked in conjunction with Sid Zinns, Col's Washington field exploitation staffer. Two weeks before the actual "Caine" mention to a nationwide tv audience and pickups by wire services and newspapers throughout the country, Zinns extended an invitation to Senators connected with the hearings to attend a preview of the picture at the Motion Picture Assn. of America's projection room in D. C. The in- (Continued on page 60)

Berlin Pic Fest Opens On Upbeat Note; Conant Stresses Aid to Free World

By HAROLD MYERS

Berlin, June 22. The fourth Berlin Film Festival opened last Friday (18) in a confident mood, without any of the gloom that surrounded the launching of last year's junket, which coincided with the outbreak of riots in the Soviet-controlled zone. The Burgomaster, in his speech of welcome, described it as a day of rejoicing, and pointed with pride to the fact that 29 countries were participating.

As Berlin is a western outpost, this annual fest has special significance and, in consequence, receives fullest cooperation of the foreign ministries of Washington, London and Paris. This point was underscored by the U. S. High Commissioner James B. Conant who, speaking in German at the opening ceremony, said the film festival helps Berlin and, through Berlin, helps the entire free world.

In a special pitch for patronage of the East Berliners, the festival authorities have taken over a picture theatre just a few yards from the east sector, where the Soviet-controlled citizenry can see the cream of the festival pix at specially-reduced admission charges, and thus get a taste of what they've been missing in the entertainment line.

This policy of penetration is part of the general propaganda campaign in operation in the west, particularly in regard to sound broadcasting. RIAS (Radio in the American Sector) is the most potent of these propaganda weapons, with extensive newscasts specially aimed at the east zone; AFN (American Forces Network) also has a high propaganda rating, also.

(Continued on page 54)

PLAYCENTRE ON GOLDEN LAWN AT 80th BIRTHDAY

Vet producer John Golden will tie in his 80th birthday celebration Sunday (27) with the official opening of a new Police Athletic League Playcentre on the nine-acre "front lawn" of his Bayside, L. I., N. Y. estate. With the voluntary aid of local contractors, Golden has permitted the acreage to be transformed into six complete baseball diamonds to be utilized by members of the 111th Precinct P.A.L.

Occasion will be marked by a children's parade to Golden's estate. Proceedings will be emceed by Tex and Jinx McCrary. "All-Faith Prayer," written by Golden, will be read by Helen Hayes.

Producer's entrance into the octogenarian ranks cued a N. Y. World-Telegram & Sun editorial last Thursday (17) in which a pitch was made to have Times Square renamed Golden Square on the occasion of Golden's birthday as a tribute to "one who has done so much for the theatre."

Marlene Wows London

London, June 22.

Marlene Dietrich, bowing at the Cafe de Paris here last night (Mon.) before a record-breaking crowd, held the capacity audience of the top in London society spellbound for 40 minutes, and then made a speech to beg off.

Miss Dietrich was introduced by Noel Coward, who until last night held the attendance record here.

Mae West's Nitory Bow

Las Vegas, June 22.

Mae West plays her first night-club engagement next month, opening a two-week stand at the Sahara, Las Vegas. She's surrounded by a male group in the act, presenting a cycle of songs.

Stand begins July 27. Miss West has already begun rehearsals for the turn, which will highlight a pair of tunes she composed herself.

Jolson Probate Audit Reveals Compromise On His Disputed Birthdate

Hollywood, June 22.

Al Jolson, who died in 1950, left a total estate of \$4,282,730, it's disclosed in a petition filed in Superior Court over the weekend in which approval of the first account of the California portion of the estate is sought. Document places value of the California assets at \$1,701,870. Court was informed the estate as a whole has paid \$768,119 in Federal estate taxes and \$124,779 in California inheritance taxes.

Disclosed in the accounting were the terms on which executors settled claims on policies insuring Jolson's life for \$400,000. Policies were issued, the report shows, on the representation that Jolson, was born in 1886, making him 64 years old when he died Oct. 23, 1950.

But subsequently the insurance companies contended the singer was born in 1879. His late brother, Harry, said he believed the singer was born in 1885. The settlement for a total of \$361,566 was made on a compromise birthday of 1884.

The accounting set forth that only \$430,853 in California assets remain in the executor's hands, other property having been distributed or used for the payment of taxes and administrative expenses. Among the expenses was the \$84,000 for the waterfall-adorned monument and shrine at the singer's resting place, Hillside Memorial Park. His widow, Mrs. Erle Jolson Krasna, 29, now wed to

(Continued on page 60)

BARNUM FESTIVAL'S BIG RADIO-TV PLAY

Bridgeport, June 22.

Sixth annual Barnum Festival, now-traditional July 4 week community demonstration in P. T. Barnum's home town, is topping 'em all in radio and tv tieups.

Biggest coup is Ed Sullivan as topper of "Ballyhoo Show," Festival's paid-admission outdoor vaude event, skedded for night of July 2 at Fairfield University field. Also set as headliners are Bill Kenny and the Ink Spots. Seating capacity is 11,500.

Robert Blake, p.a. for NBC's New York keys, is lining up a flock of WNBC and WNBT names to appear in the Festival parade climax. Faye Emerson, Skitch Henderson, Tex and Jinx McCrary, Stan Freberg and Herb Sheldon have been pencilled in.

Sigurd Swanson, ringmaster of the 1954 event, has been making the rounds of the New York stations drumbeating for the Festival.



HORACE HEIDT

Currently On Tour
Under Personal Management
WALTER PLANT

Berlin Pic Stints Mount; 'Sayonara' Legiter Stalled

The Joshua Logan-Paul Osborn-Irving Berlin legit production of James A. Michener's "Sayonara" is stalled by another technicality which has been advanced by Metro, 20th-Fox and William Goetz, each of whom claims the film rights for \$250,000. This technicality, while considered ambiguous by Logan and Berlin, who were to produce the stage version as well as script the musical (with Osborn on the book), has to do with an alleged seven year embargo on any stage version before the picture release.

Until the matter goes to court for declaratory relief, Berlin will

(Continued on page 54)

Don Hollenbeck Ends Life by Gas

Don Hollenbeck, CBS newscaster, was found dead yesterday (Tues.) in his New York apartment. Death resulted from asphyxiation by gas and was listed by police as a suicide. A police emergency squad worked over the 49-year-old commentator for nearly an hour but failed to revive him.

Hollenbeck had been with the CBS news staff since 1946. He was spotted on "CBS Views the Press," aired weekly over the network, for several years. Program was a critique of news handling by the New York City press. He had been conducting a nightly newscast over WCBS-TV, N. Y., flagship of the CBS web.

While with CBS, he received the Polk Memorial Award from Long Island U. for distinguished reporting in 1949 and 1950. Prior to joining CBS, he had a brief association with ABC. He had been a reporter and editor for 25 years. Police refused to say whether any notes were left.

A wife and a daughter survive.

Sullivan Cited In Paris

Paris, June 22.

Ed Sullivan planned in here today (22) for a two-day official visit at the request of the French government. He will receive a special citation from the Ministry of Information for the international aspects of his tv program "Toast of the Town" on which he has introduced many foreign artists to America.

Sullivan will stay here for two days and will have a showing of a kine version of his program for the French press and tv officials in which he will explain U. S. tv and attitudes to Gallic reps. He will also present a \$1,000 check to Genevieve De Galard, the nurse heroine of Dien-Bien-Phu, for French charities.

Sullivan will also be hosted at a special dinner to meet the "Who's Who" of French tv here. He planes back Thursday (24). He will also take time put to ogle some of the new talent here. Then next Sunday he will present his kinescoped Paris visit to U.S. audiences.

Cantor Switches from Live to Film TV In \$9,000,000, 7-Year Deal With Ziv Co.

Hollywood, June 22.

Daniels to Wax in Brit.

Sunderland, Eng., June 15. Billy Daniels is to wax some numbers in the U.K. during his current tour. He will do four sides for Mercury. Two possible choices are his "Bye Bye Blackbird" and "She's Funny That Way."

It will be the U.S. singer's first waxing session in Great Britain.

Disabled Vets Displace VIPs, High Brass During 'Operation S. Pacific'

Washington, June 22.

"Operation South Pacific" was carried off last Thursday (17) with all the precision, planning and order of a major military maneuver. Over 1,500 vets from seven local service hospitals crammed the National Theatre for a special matinee performance of the prize winning Rodgers & Hammerstein musical that few spectators or cast members will ever forget.

Mrs. Eisenhower; Mrs. Earl Warren, wife of the Chief Justice, and Mrs. Arthur Summerfield, Postmaster General's wife, were in the audience. So were a handful of top-ranking Pentagon military and civilian brass, plus a sprinkling of star and eagle-studded uniforms. But, despite the ovation given the First Lady on her entrance, it was the rank-and-file soldier who was "king for a day." For once, press and brass took the backrow seats, while the choice pews were filled by disabled and sick vets, while their more hardy and healed brothers-in-arms climbed the stairs to the balcony.

The house was filled according to a blueprint drawn up in advance by the military, with each section clearly earmarked for a specific group. MP's and SP's assisted ushers in filling the seats according to plan, with high-ranking officers in lobby and interior to greet the men and assist where necessary. An air of gayety and order marked the entire proceedings, both before, during and after the show. Even the presence of white-uniformed nurses and orderlies, plus the inevitable wheelchairs and crutches, failed to mar the holiday atmosphere of the big theatre.

There were even a few bedridden men viewing the show from cots placed in side aisles. And, despite the predominance of young men—vets of the Korean war—there was a sprinkling of Spanish-American oldsters from the Old Soldiers Home. One group wore the blue pajama uniform of Walter Reed Army Hospital, while others were able to appear in full uniform, complete with service stripes and decorations. There was even a group of vets from St. Elizabeth's Hospital for Mental Illnesses.

It was a uniquely responsive and articulate, but never raucous or disorderly audience to which stars Jeanne Bal and Webb Tilton and company played. With one eye on the First Lady and the other on the men for whom this command performance has been staged, the entire cast and orchestra played the memorable score and lines to the hilt, frequently to cheers and always to appreciative mitting.

New Pix Follow Graham; 'First Christian Western'

Washington, June 22.

Evangelist Billy Graham is using motion pictures in his work to an extent apparently never even dreamed of by other clergymen. His films "preach" to an average of 28 U. S. audiences each night, according to statistics of Billy Graham Evangelistic Films, Inc., with headquarters in Washington.

Best known is the feature length tinter, "Mr. Texas," which is advertised as the "world's first Christian western." Aimed specifically at converting its viewers to Christianity, pic was premed in Hollywood Bowl in 1952. In the past two years, it is claimed, about 5,000,000 have seen "Mr. Texas" and "more than 135,000 have made decisions for Christ after seeing the movie."

A second feature length tinter, "Oiltown, U.S.A.," has been shown

(Continued on page 60)

Eddie Cantor will make the transition from live to filmed teevee next year in an exclusive deal with Frederic W. Ziv Co., which calls for a total of \$9,000,000 over the next seven years with earnings set at a minimum of \$1,040,000 during the first year even if the films stay in the vaults. Discussions between the comedian and John Sinn, Ziv prexy, in progress for several months, resulted in the pact which guarantees a return of \$4,500,000 over the entire period, exclusive of residuals.

Under provisions of the contract, the continuing payments for re-plays of his telefilms will become part of his estate. Radio is also included in the exclusivity and the 39 annual tapes to match his output of half-hour comedy vidfilms will be patterned after his NBC record-and-patter series, which will be terminated after 102 issues in a few weeks.

In the collection of 39 annual vidfilms, to be titled Eddie Cantor Comedy Theatre, he will produce and direct 26 and perform in the other 13. Comedy talent will be brought in for shows in which Cantor doesn't appear except to handle the intro's at the opening. Shooting will start late in July to have a backlog ready for January, 1955 release. The Ziv sales staff starts work on this show in September. Ziv is said to have the first block of Cantor telepix pre-sold in the major markets, with the field sales crew writing contracts for the radio series, "Show Biz, Old and New."

Cantor made his decision to desert live tv for film at the close of last season's Colgate Comedy Hour, which he inaugurated four years ago. He is so determined to cast his lot with film that he rejected an offer of Manie Sacks, RCA veepee, for four shows next season at a weekly stipend of \$25,000. In turning down the proposal, Cantor said the only live shows he would do on tv would be for charity and exchange guest shots with fellow comics and singers, where no money changes hands.

HENRY GINSBERG SETS LONDON PALLADIUM PIC

Hollywood, June 22.

Three-way deal, involving the production of a picture dealing with London's famed Palladium Music Hall, has been finalized by Henry Ginsberg, former Paramount production chief and now an indie producer, Moss Theatre Enterprises, and Val Parnell, managing director of the Palladium. Contracts for the production were signed yesterday (Mon.) here and in London.

Picture, an international story revue, will be filmed in Hollywood, New York, and London. Palladium has been one of London's leading music hall's since it opened on Dec. 26, 1910. It has featured the leading variety acts from all countries, and many prominent American personalities have appeared on its stage.

Parnell will serve in a supervisory and consultant capacity in the making of the film, which will be the second of Ginsberg's projects in indie production. He is currently associated with George Stevens and Edna Ferber in the production of Miss Ferber's novel, "Giant," which will be made at Warner Bros. and released by that company.

No starting date has been set for the Palladium picture and distribution arrangements have been withheld.

Victor Herbert's Scores To Library of Congress

Washington, June 22.

Three autograph scores of Victor Herbert operettas have been presented to the Library of Congress, by Mrs. Ella Herbert Bartlett, of New York, daughter of the late composer. She presented the Library with the manuscripts for "Naughty Marietta," "The Prima Donna" and "Babette."

Library of Congress has been building a large Victor Herbert collection over the years.

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RKO TO HUGHES: PLEASE WRITE

French Offbeat Comedy Reminiscent Of Mack Sennett; 'Hulot' Scores

Reception of "Mr. Hulot's Holiday" by the New York critics last week served as vindication for Jacques Tati, France's one-man film-maker. Picture, made a year and a half ago, has run into considerable difficulty in finding distributors as well as outlets willing to play the film. This is attributed to its oldtime Mack Sennett hoké-plot-little-dialog quality.

As soon as the reviews appeared in the N. Y. dailies, Tati and his associate, Jules Buck, were swamped with calls from major distributors interested in taking on "Hulot" for Western Hemisphere release. Pair held talks last week with a number of distributors, including Columbia.

Experience in the United States followed, to an extent, the pattern of the picture's sale in Europe. At first, French distributors nixed the film, but after considerable bickering Tati obtained a play date and a releasing deal. The result was satisfactory to all concerned, since "Hulot" has now grossed close to \$2,000,000 in France, England, Italy and Spain. In England, it received playing time on a major circuit.

Buck, formerly associated with the late Mark Hellinger and a former 20th-Fox producer, obtained the U. S. rights to film in association with his family, M. A. and David Getz, European distributors and film financiers. He brought the picture to the U. S. three months ago and received a flat turnaround from the art house operators as well as the major distributors. Only Richard Davis, who runs the Fine Arts, N. Y., saw some possibilities in "Hulot." Davis, against the advice of friends and associates, took on the picture only after testing it in a sneak preview at his

(Continued on page 16)

Towns Yen For Right to Theatre Tax Echoes N. Y.

Minneapolis, June 22. League of Municipalities, comprising Minnesota municipalities' officials, has voted to make an admission tax enabling act a part of its 1954-55 legislative program.

Proposed act would permit any town to enact its own admission tax, as New York City just did. It will be combatted vigorously by North Central Allied, according to S. D. Kane, latter's executive counsel.

League sponsored a similar measure during last two terms of state legislature. With NCA leading the fight it was defeated on both occasions.

Fact that federal admission tax has been reduced or eliminated and that municipalities are now in greater need of more income sources will spur the league on to renewed efforts to put the act over, its heads have announced.

UI INKS JANE WYMAN TO NON-EXCLUSIVE PACT

Hollywood, June 22. Jane Wyman signed another non-exclusive pact over the weekend, this one with Universal for a minimum of three films. She is already under contract to Warners.

UI deal tees with "All That Heaven Allows," to be produced by Ross Hunter, who produced "Magnificent Obsession" in which Miss Wyman recently starred for the Valley lot. At the time of the contract signing, details were also finalized for the actress to visit Chicago and New York in connection with "Obsession" exploitation and for her to participate in the film's world premiere engagement in Cleveland, July 14-15.

TOP EXECS LACK WORD FROM BOSS

RKO continues to hold No. 1 position as a film business enigma. Newest development setting off considerable trade conversation and speculation is "launching of 'The Conqueror'" into production. The kibitzers want to know: Why is Howard Hughes concentrating an investment of \$3,000,000 to \$4,000,000 on this one when the distribution wing of the company is hard up for pix numerically. (Only three new films have gone before the cameras so far this year at RKO.)

On the basis of budget figures now being worked over, "Conqueror" might be held to the \$3,000,000 mark. Film, being produced and directed by Dick Powell, has John Wayne and Susan Hayward in the leads.

"French Line," King Brothers' "Carnival" and the reissue of Walt Disney's "Pinocchio" have given the sales department something to work with over the past couple of months, observers point out. But still, it's said, these were not enough to stem the losses which, reportedly, have at times reached \$160,000 a week.

Mystery Man

Hughes' reasoning remains unknown. If he has any ideas on how to activate the studio on anything resembling a full-scale basis, he's managed to keep them outside the knowledge of key men in his own company. For example, a West Coast exec who has been pre-

(Continued on page 18)

RKO Execs Meet

RKO homeoffice execs and division and field managers get together in Chicago tomorrow and Friday for the second in a series of meetings on sales matters and new product plans. New pix are being screened at the sessions, first of which wound-up yesterday in New Orleans.

Presiding is Charles Boasberg, RKO's general sales manager. James R. Grainger, president, who addressed the New Orleans conclave, also will speak at the Chi meet.

National Boxoffice Survey

First-Run Trade Improves; 'Demetrius' 1st, 'Them' 2d, 'Student' 3d, 'Cinemas,' 'Coins' Next

Despite the heat in many sections of the country, first-run biz as reported by VARIETY correspondents is some 24 key cities is perking up this session. Break in the heat in some places plus cooler weather also is a plus factor, but in most localities strong product overcame soaring temperatures. Pix getting additional bookings or just out are doing unusually well.

"Demetrius and Gladiators" (20th) is taking over leadership with better than \$355,000 in some 14 keys. "Them" (WB) is a close second with about 22 playdates, this unusual pic catching on a vast majority of spots.

"Student Prince" (M-G) is finishing third, with "Cinemas" (Indie) in fourth spot. "Coins in Fountain" (20th), which was champ for three weeks in a row, is winding up fifth. "Gone With Wind" (M-G) (reissue), only playing in four keys presently covered by VARIETY is taking sixth money.

109 Yank Film Permits Okayed By France; Takeout Increased

ANNE BAXTER SOUGHT FOR 'PORTOFINO' LEAD

Anne Baxter is being sought for the lead in "Lady of Portofino," first project on the slate of the newly-organized K.R.K. Productions. Miss Baxter has read the original story by Rudy Martinelli and has given the new indie outfit a tentative okay pending approval of the screenplay by Frank Spencer. Negotiations are under way for Frank Borzage to handle the direction.

Ten-year-old Tommy Rettig has already been set for the leading (Continued on page 15)

N.Y. Hears, Hopes British Lifting Takeout Curbs

Britain may permit the American film companies to convert into dollars all earnings in the United Kingdom, according to reports reaching N.Y. over the past week. Execs stated they heard only non-official word to this effect but it has bolstered their hopes that a free flow of dollars will be allowed under a new deal to be negotiated shortly.

British delegation is due in N.Y. about Sept. 22 to engage in negotiation of a new trade agreement with the Motion Picture Export Assn. and the Society of Independent Producers. Current pact expired Oct. 1. Reports of the unrestricted remittances originated in London, it was said.

England, under the current accord, permits dollar conversion of Yank earnings up to \$17,000,000. Additional "bonus" amounts are permitted commensurate with the amount of coin which American companies invest in British production. Further, part of the contract (Continued on page 15)

France apparently is set as a continuing source of important money for American film companies via a new deal finally and formally wrapped up this week after months of negotiations between Eric-A. Johnston, president, and other reps of the Motion Picture Export Assn. on one side and French government officials on the other. (Separate story on the possibility that indie producers may seek to upset the covenant.)

Two-year pact is retroactive to July 1, 1953, and gives the Yank outfits the right to take out of France the equivalent of \$200,000 monthly at the official franc-to-dollar exchange rate. Actually, this means the companies will remit \$280,000 per month for the next year for the reason they have been taking only \$120,000 monthly over the past year. On this basis, the American companies will remit, in the year beginning July 1, \$2,400,000 under the future phase of the deal and \$960,000 under the retroactive section, for a combined total of \$3,360,000.

Part 2 of the pact provides for permits for 109 Yank film imports into France in the year ending June 30, plus an additional six (Continued on page 15)

Arnall Wants Facts on French; Sniffs 'Subsidy'

Ellis G. Arnall, president of the Society of Independent Motion Picture Producers, wants to know about that part of the new dollar-film exchange agreement with France which allows the French government to help itself to part of accumulated American earnings. Deal negotiated by the Motion Picture Export Assn. provides that an (Continued on page 20)

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MEYER QUILTS 'DRAGNET' TO BECOME FILM INDIE

Hollywood, June 22. After three years as a telefilm producer with "Dragnet," Stanley Meyer is switching to theatrical pix. He's forming his own indie firm, which will make three pix for Warner Brothers release.

Meyer will ankle Mark VII Productions, Ltd., which turns out "Dragnet," at the conclusion of the currently-shooting feature length version of "Dragnet" at Warners. Mark VII will resume its telefilm activities.

Meyer said he was making the switch solely because he wanted to remain in the theatrical pix field.

United Artists Sets 29 Pix As Part of '56 Sked

Reaching out more and more for product on a long-term basis, United Artists is now set with virtually a complete program for 1955 and already has commitments for delivery of 29 features in 1956. With respect to long-distance pic skedding, the independent distributor appears well ahead of any other company. UA intends to continue its present rate of four releases per month.

Reflecting the hefty product situation, company has a total of 30 features completed and awaiting distribution either in the balance of this year or in 1955. Additionally, 24 others are either now shooting or are slated to roll within 30 days to six months. Continuing as the intriguing aspect of the UA operation is that a couple of years ago the organization was hard up for product.

Company has a financial participation in well over half of the new lineup via direct investment and/or establishment of production funds with banks, mainly Bankers Trust Co. and Chemical Bank & Trust, both N. Y., and the Walter E. Heller factoring firm of Chicago.

Of the finished product, only W. R. Frank's "Sitting Bull" is in CinemaScope. Others completed include Joseph Mankiewicz' "The Barefoot Contessa" with Humphrey Bogart and Ava Gardner; J. Arthur Rank's "The Malta Story" with Alec Guinness, "Man With a Mil-

(Continued on page 16)

RE: GUATEMALA MARKET

It's Best of Banana Republics For U.S. Film Product

Prospect that the present fighting in Guatemala will interrupt film shipments of American product and actual operation of cinemas there is not viewed too seriously by film headquarters here. Several of the major pic companies do not have exchanges in that country, but handle through an agency which buys films from them.

However, Guatemala always has been considered a good market for U.S. screen product. Many American distributors consider it the best of the so-called "banana" republics in Central America. All of Central America constitutes a very small portion of U.S. distrib revenue from the foreign market.

Newsreel Coverage

Hollywood, June 22. Only newsreel lenser leaving here for Guatemala is Fred Dietrich for CBS. NBC and News of Day are assigning from New York. Movietone sent Art Waldron from Miami.

Second Quarter Grosses Confirm Exhib Charge Distribs' Credo Of Slump Period Now Old Hat

Group of ptx in release over the past couple of months has tended to support the exhibitor argument that product with boxoffice weight can make money at any time of the year. It's a traditional theatre-man's beef that the film companies hold back better product until after the second calendar quarter on the theory that this is a slack season.

Leonard Goldenson and Edward Hyman, president and v.p., respectively, of United Paramount, have been among the outspoken critics of this reasoning, both contending that the b.o. pays off on a 52-week-per-year basis if the "right" films are made available.

At any rate, returns on some second quarter entries—April through June—show plenty of strength. Exhibs point up three in particular which stress entirely different values: Walt Disney's "Pinocchio," a fourth-time-around reissue; Paramount's "Elephant Walk," offering marquee material (Elizabeth Taylor) and large-scale production, and United Artists' "The Long Walk," which accents sex and murder in the Mickey Spillane tradition.

Over a month ago VARIETY reported "Pinoko" as headed for domestic rentals of close to \$2,000,000. This proved conservative, for the pic, on the basis of a wider payoff, is now certain to go above that figure.

"Wait," while in limited circulation, has piled up remarkable (for a pic of the type) grosses in its few playdates. Outstanding was its run at the Wood Theatre, Chicago, (Continued on page 15)

1st Swedish Pic Dubbed Into English Marks Film Biz Bow of Radio-TVites

What is believed to be the first Swedish picture to be dubbed into English is an import recently acquired by a group of investors headed by George Lax, an accountant active in the radio-TV field, and radio-TV actor Joseph Julian. Outfit's acquisition is "Barabas," a film version of a Random House bestseller by Par Lagerkvist.

Picture, which concerns a thief of Biblical times, was produced last year by Anders-Sandrew with a cast including Eva Dahlbeck and Ulf Palme, among others. About half of the venture was lensed as a locationer in Israel and the catacombs of Rome.

Dubbing will be completed shortly. Lax said in New York this week, and the film will probably be released next fall. No distribution deal has been set as yet, he added, as he and his associates prefer to wait until dubbing and editing are finished before setting up a distributor.

Financing to launch the film in the U.S. market was obtained (Continued on page 20)

TEST CHORISTER FOR COLUMBIA'S 'JOSEPH'

Larry Kert, chorus singer in the legiter, "Almanac," has been signed to a term contract by Columbia Pictures.

This wouldn't be so unusual, except for the fact that he'll be tested for the part of Joseph in Col's upcoming epic, "Joseph and His Brethren."

LONG LAYOFF

Repuico Goes 'Atomic' After Six-Month Hiatus

Hollywood, June 22.

After the longest production hiatus in the studio's history, Republic finally got underway with "The Atomic Kid," Mickey Rooney starrer. It's the first feature started at the valley lot since the first of the year.

Robert Strauss, Bill Goodwin, Whit Bissell, Hal March and Peter Leeds get featured billing and Elaine Davis, Rooney's wife, makes her film debut in the picture which Leslie Martinson directs.

Catching A Rolling Moss

Hollywood, like the Royal Northwest Mounted, gets its man—when it really wants him.

Actor Arnold Moss started out by auto from N. Y. with family for Hollywood recently, ostensibly for a summer vacation. Coast was supplied with a map tracing the route and probable stops. Wanted suddenly for a pic assignment, Moss was finally reached in the middle of the Kansas plains. He left his family in Grand Lake, Col., took four local planes to Hollywood, and an hour after arrival was playing a featured role in Par's "Love Is a Weapon." On completion of film, Moss has to go back to Colorado, pick up his family, and finish the auto trek west.

Col Won't Hinder Rita- Aly Wedding Pix; Inks - Indie Suit Settlement

Herbert Bregstein, head of Defense Film Corp., disclosed over the past week settlement of a \$4,000,000 suit in California Superior Court against Columbia and its president, Harry Cohn, who had been charged with restraining the distribution and exhibition of "Champagne Safari," which is owned by Defense.

As basis for the settlement, Cohn and other Col execs signed a stipulation that they will not in any way interfere with the film, said Bregstein.

"Safari" is a soundfilm record of the wedding trip made by Rita Hayworth and her (at that time) husband, Prince Aly Khan. According to Bregstein, the pic was skedded to open at the Cinema Theatre, San Francisco, which is a Fox West Coast outlet, last April 16. This was cancelled, he said, because Columbia and Cohn interfered and "intimated" exhibitors around the country.

Miss Hayworth's standard features are made by Beckworth Corp., which is in production-distribution partnership with Col.

Ernest Scanlon Joins Hecht-Lancaster Org

Ernest Scanlon, veteran in the financial and management phase of industry operations, has been named v.p.-treasurer of the Hecht-Lancaster Organization, effective later this month. He's now a consultant to Cinerama Corp., which post, presumably, he'll relinquish.

Scanlon in past had been exec v.p.-treasurer of the David O. Selznick enterprises, studio manager at RKO and Cinerama treasurer.

Clark To Lowell Thomas: O.K., Plug Ben Hecht, But Why Bum-Rap Film Biz?

Lowell Thomas sounded a sour note on his CBS radio network program last Friday (18) night so far as the Motion Picture Assn. of America is concerned. Thomas, in discussing the new Ben Hecht book, "A Child of the Century," criticized U. S. films sent abroad. Hecht's book, an autobiography, includes an attack on Hollywood generally.

In a telegram sent on Saturday to Thomas, Kenneth Clark, MPAA v.p., stated: "It was keenly disappointing to hear you speak in your newscast last night of the alleged harmful influence overseas of Hollywood motion pictures."

"Such a blanket and unwarranted attack was a flagrant and ill-considered departure from your usual high standards of impartiality and objectivity for which we have so long admired and respected you."

"If you desire to plug over the air a book by your pal, Ben Hecht, that's your business, but in doing so you really think it was fair to hit us below the belt? Surely on reflection you can't believe that it was just or right or accurate."

"As you must be aware, numerous outstanding and impartial authorities, at home and abroad, have hailed the American motion picture for the great good it is doing in behalf of our country and of democracy wherever it goes abroad. On this record we are proud to stand."

Newsreels Rate McCarthy Romp A Cheap Story

End of the Army-McCarthy hearings was greeted with regret by the television newsreels because it was a sure daily news clip obtained for a comparatively small expenditure of money. Hearings were a "cheap story" for these newsreels compared with the outlay for average news coverage. Some tv newsreel officials estimated that the Army-McCarthy hearings cost \$100 per minute for actual time whereas most news events stand \$500. Fixed location and set-up produced economy. Ordinarily reels have to scurry over the world for their stuff.

The hearings are figured to have cost the four tv newsreels \$68,000 while regular theatre newsreels spent \$17,000. Adding in about \$15,000 which is estimated to cover the cost of special footage shot for such commentators as Ed Murrow and Fulton Lewis Jr., the Army-McCarthy hearings cost roughly \$100,000 to film.

Cost accounting disparity stems from the fact that the tele reels had a day-long story while theatre newsreels had only limited insertions. It was profitable, too, for News of Day and Fox Movietone because they supplied television.

(Continued on page 15)

'Moon'-'Camera' Parallel?

In more respects than one, it looks like "I Am a Camera" is following in the footsteps of "Moon Is Blue."

"Moon" was an adaptation of a Broadway legiter; ditto, "Camera." "Moon" was frank in its concern with sex; ditto "Camera."

"Moon" set off a storm of censorship controversy; "Camera?" Producer Henry Cornelius has the dual version of the John van Druten play set to roll in Germany later this year. It will be a joint Romulus-Moulin project. U. S. distribution deal has yet to be set.

Warwick Schedules More Features

Broccoli Discloses Setup—British Quota Status Aids In-Recouping Negative Costs

Metro's Latin Deal For 'Mademoiselle Nitouche'

Metro has acquired the Latin American release rights to "Mademoiselle Nitouche," French film produced by the Hakim brothers. Film stars Fernandel and Pier Angeli.

Reade, President of TOA, Which 'Endorses' Code, Uses 2d Voice in Ads

Motion Picture Assn. of America reps are doing a quiet burn over a presentation the last week of RKO's "The French Line" at Walter Reade's Majestic Theatre in Perth Amboy, N. J. Riling the MPAA-ites were (a) the fact that the house took four-column space in the local Perth Amboy daily to plug the pic and identify it as one mixed by both the Production Code and the Legion of Decency, and (b) Theatre Owners of America, of which Reade is president, is on record as approving the "principle" of the Code.

TOA board, at a meeting less than four months ago, adopted a resolution expressing "continued approval of the principle of a production code within the industry in order to insure that the American motion picture screen will at all times fulfill its obligations and responsibilities to the public."

Bally of "Line" at the Reade situation had other repercussions in the form of an ad in the same paper by a group of Catholic priests in the area. The Reade copy pointed up the Code and Legion nix and said it was the public's privilege to decide whether or not to see the film. In the answering ad that followed, the Catholic clerics made this appeal: "Remember the Legion of Decency pledge. Uphold the moral code."

N. Y. to Europe

Denise Darcel
Mildred Dilling
Charles Einfeld
Helene Francois
Eva Gabor
George Gutman
George Jessel
Robert Merrill
Jack Mills
Michael Mindlin Jr.
Ronald Neame
John Schwartz
Zac Schwartz
Lawrence Spivak

L. A. to N. Y.

Frederick Brisson
Allan A. Buckhantz
Rory Calhoun
Cyd Charisse
Laraine Day
Yvonne De Carlo
Russell Holman
Fred Hitt
Van Johnson
Palma Kellino
Evelyn Keyes
Hedy Lamarr
Peter Lawford
Leonard L. Levinson
Tony Martin
Charles C. Moskowitz
Bruce Odum
Walter O'Keefe
Debbie Reynolds
David O. Selznick
Georgia Simmons
Louis D. Snader
Guy Trosper
Estelle Winwood

N. Y. to L. A.

Irving Berlin
Howard Dietz
Helen Feibelman
Rhonda Fleming
Charles Lederer
Mitch Miller
Thelma Ritter
Ruby Rhinnat
Menasha Skulnik
Lotta Vorchheimer

Europe to N. Y.

George Cukor
Alan Gale
Harry E. Gould
Harry Kalmine
A. T. J. Knight
David A. Lipton
Earl I. McClintock
Geraldine Page
Val Parnell
Loris Peterson
Natalie Schafer
William Smart
Bernard Sobel
Beila Spewack
Albert Tipton
David Weber

JAPANESE CIRCUITS MAKE OWN FILMS; CALLS VON STERNBERG UNMEANING COMIC

By GENE ARNEEL

Masaichi Nagata, president of the Daiiei film company of Tokyo, is forced to make "too many pictures—45 to 50 a year," he reported in N. Y. this week. The visitor from the Far East explained it (and an interpreter relayed it) this way:

"Japan has five major companies and each has its own circuit of theatres. We must make our own pictures for our own theatres."

Daiiei, in addition to production, has a distribution organization and operates 1,150 houses. Japan has a total of 3,500 theatres.

Nagata and a group of associates arrived in Gotham Saturday (19) for a week's visit in connection with the U. S. marketing of his new pic, "Hell Gate." This was a recent Cannes Festival prize win-

ner, as was Daiiei's "Roshomon" in 1951. They'll spend a week on the Coast before returning to Tokyo.

Y. Tamura, press representative for Daiiei, did an apparently skilled job of translating a reporter's questions and Nagata's replies. He appeared almost suspiciously talented in reducing to one or two words a couple of statements which required of Nagata a full verbal workout in the Nippon tongue. But be that as it may.

Nagata has no ideas about fashioning his pic to gain universal acceptability. Most product is made at the cost equivalent of \$100,000 to \$150,000 per pic and solely for Japan, Singapore, Malaya, Hong Kong, Thailand, the Philippines, Free China and Indonesia. The exec said he tries to turn out three to four "outstanding" films annu-

ally at \$300,000 to \$350,000 each and if perchance any of these are suitable for, say, the U. S., that's fine.

How do Yank pix fare in his home country? Native films account for 67% of the boxoffice returns, Nagata reported. American pictures take 90% of the 33% balance.

Romance and Upper Class

Re audience preferences, the exec felt that the "higher classes like the romantic pictures; other customers want action." Japan has no official censoring of pic but producers abide by their own version of Hollywood's Production Code.

Catstanding Hollywood entries in Japan over the years were listed by Nagata: Samuel Goldwyn's (Continued on page 18)

STAR SHORTAGE SLOWS STUDIOS

Shorts Short of Potential; Cartoons Alone Buoy Up Biz

The short subjects program of the major studios is at a crossroad. Distributors are finding it tougher to peddle their two-reelers and are reorganizing their operations to meet the demands of the current widescreen market. It is generally acknowledged that if weren't for the cartoon subjects, the studios would not be able to maintain the short subjects departments.

Added to the preponderance of the dual feature market, distributors are meeting opposition to the two-reelers because of the increased running time of feature pictures. Exhibitors are reluctant to book shorts since they desire a faster turnover for the widescreen pictures. In addition, exhibitors are paying a higher film rental currently for all pictures and are hesitant in shelling out coin for added attraction programs.

Both Metro and 20th-Fox are concentrating on specialized shorts which can be sold as a package with their C'Scope films. These consist of a musical prologue to the films or a travel subject ideally suited for presentation in conjunction with the feature. The musical shorts have the added advantage of providing employment for the studio musicians.

Spiraling Costs

Shorts program has also suffered because of the spiraling production costs. The previously-made elaborate shorts or two-reel comedies have been found to be uneconomical for the present film market and have been junked because of inability to recover even the costs. This factor was behind the Metro shelving of "Nostradamus" and the Pete Smith specialties, although it is now

(Continued on page 15)

India's Novelty: 3,000 on Terraces Overlook Drive-In

Los Angeles, June 22.

The World's largest theatre—and the first convertible house ever constructed—will be built in India next year by a firm of Los Angeles architects commissioned by Ambalal J. Patal, Bombay producer-distributor. House will have a seating capacity of 4,000 in the hard-top area and will accommodate another 3,000 on terraces overlooking a 600-car drive-in.

Patal still is undecided as to the screen to be installed, but it won't be CinemaScope. Twentieth-Fox system isn't practical in India, he reported, since the government has passed a measure designed to reduce eye strain which provides that the first row must be the same distance from the screen as the width of the screen.

Theatre will cost around \$500,000, Patal estimated, or about one-fifth the cost of a similar structure here.

Walter Meyers' Parlay: New Bride, Son, Option

Hollywood agent Walter Meyers is in New York with (1), a new wife; (2), an 18-year-old son who just graduated Taft prep school and enters Yale next fall, and (3), another option deal for Gale Storm to continue again in "My Little Margie" (with Charles Farrell). He accompanies Miss Storm June 28 to the Texas State Expo, where she does "Wish You Were Here" in Dallas.

Meyers' second wife is the former Muriel Gladwin of Detroit. The son, Robert Meyers, graduated Taft cum laude.

A longtime Broadway agent, Meyers has been on the Coast in recent years.

Holy Ground

Minneapolis, June 22.

Protestant church services are being held this Sunday morning at the local 100 Twins drive-in theatre. On the same Sunday evenings the ozone is currently showing "The French Line" which has been condemned by the Legion of Decency, many Catholic clergymen, some Protestant ministers and various church groups.

Controversial picture is playing a three-week engagement.

'Strong Man' To Coordinate Biz A TOA Dream

Hollywood, June 22.

An industry "strong man" to weld together production, distribution and exhibition arms of the film industry has been suggested by Theatre Owners of America and the board of the exhib group has decided to proceed with plans to select such an "industry coordinator." His duties will be determined by the TOA exec committee at a later date.

The resolution calling for creation of the job stipulated that the person chosen for the job be "qualified and experienced" to carry out the plan of TOA exec committee, "such plan to comprehend all matters relating to the exhibition, production and distribution of motion pictures and the financing thereof."

Plan will be presented to the full TOA membership for implementation at the annual TOA convention in Chicago Oct. 31-Nov. 4. Resolution was adopted unanimously as the final order of business at the session designed to bring about a stimulation of production, particularly on the part of independent producers. Theme of the meetings was "more, better pictures" and delegates to the sessions charged that the major studios were being too complacent to care about the present film shortage.

Three day session heard reports of the liaison effected with Cinematograph Exhibitors Association of Great Britain and Ireland and it was revealed that Alfred Starr, chairman of the Board of Directors and of the Executive Committee

(Continued on page 16)

V'VISION APPLAUDED AT LONDON SHOWING

London, June 22.

In the first demonstrations given outside America, VistaVision was screened to a representative British trade audience at the Plaza last Wednesday (16) and won immediate exhibitor approval. Presentation was introduced in turn by James E. Perkins, Paramount local managing director; Barney Balaban and Loren L. Ryder with general and technical data on the new process.

Using a ratio of 1.85 to 1 on a screen measuring 45 ft. by 23½ ft., the demonstration reels were identical to those shown in the recent Hollywood and New York tests and included clips from "White Christmas," "Three Ring Circus" and "Strategic Air Command."

Apart from a representative attendance of industry toppers, a large assembly of indie exhibitors and distributors attended the screening. Generally, they welcomed the statement that this combined high quality wide screen presentation involves no additional equipment cost unless exhibitors optioned for directional sound.

MAJOR SCRIPTS HELD FOR CASTS

Hollywood, June 22.

On the top of the various current explanations for the film "shortage" there is another reason peculiar to the name talent market situation now prevailing. Several major studios here are in a state of readiness as to scripts and shooting plans for big pictures but are stymied, at least in part, by inability to secure big stars. There are many reasons. Stars committed for legit, for tv, for foreign film assignments and so on. Here's a rundown on screen luminaries:

Out of circulation indefinitely are such top boxoffice names as John Wayne, Clark Gable, Burt Lancaster, Gregory Peck, Alan Ladd and Jane Russell.

Unavailable list also includes William Holden, who is on a four-months global trek and committed to Paramount for two pictures and to Columbia for one on his return; Richard Burton, tied up in Europe until January, and then with a commitment to 20th-Fox; Donald O'Connor, unavailable until late 1955; James Stewart, not available until 1955.

Marlon Brando also won't be available until 1955, and the same goes for Van Heflin. Paul Douglas and Wendell Corey are booked for a year with the legit, "Caine Mutiny Court Martial." Joan Fontaine is in the play, "Tears and Sympathy," for eight months. Gene Tierney, working at 20th-Fox, may be available after that pic, but 20th has pre-emption rights on two more pics.

Still More Unavailable

Jane Wyman will be available in December, Jean Simmons after she

(Continued on page 16)

Stanley Urges Selznick Shoot Tolstoy Novel As Cinerama Story-Film

Stanley Warner, holder of the exhibition and production rights to Cinerama, is feeling out David O. Selznick about the producer filming "War and Peace" in the Cinerama process, it was learned yesterday (Tues.). Selznick, whose "Gone With the Wind" is currently chalking up hefty returns in its fifth release, revealed last week that he would resume production with a picturization of the Tolstoy classic. He revealed that he was considering an association with a major company, "but it is possible that we shall proceed on our own, deferring any distribution plans until after it is completed, and until we see the future course of business that is rapidly changing."

Selznick stated definitely that his new project would receive the widescreen treatment, with a report indicating that the producer leans toward the new Todd-AO process or Paramount's VistaVision. However, the Cinerama reps are still in there pitching, for they feel that "War and Peace" would be ideally suited for their widescreen medium. In addition, DOS's plan to make the picture as long as "GWTW," which runs three hours and 40 minutes, and to present it with an intermission, fits in perfectly with Cinerama's two-day, reserved seat presentation policy. Cinerama is anxious to latch on to a picture with a story angle, since its first picture, "This Is Cinerama," and the still-unreleased "Cinerama Holiday" are both in the travelogue category. It has a deal with Warner Bros. for a feature-length film dealing with the "Lewis & Clark" expedition, but could still use additional product deals.

Selznick has not set a starting date for "War," but early 1955 appears to be his target. The producer has completed an outline for the screenplay, and is currently on the prowl for a writer.

Selznick is due in New York from the Coast tomorrow (Thurs.), mainly in connection with the two-

(Continued on page 21)

20th-Fox's Showmanly Demonstration Of C'Scope Progress; Terrific Trailer

By HY HOLLINGER

The industry's return to showmanship, an important adjunct of the new widescreen area, was again forcefully demonstrated yesterday (Tues.) when 20th-Fox pulled out all the stops to present a demonstration trailer, in CinemaScope, as lavish as any production that has ever come from the studio. Shown at the Roxy Theatre, N. Y., and set for showings in all key cities here and abroad, the 75-minute C'Scope color display, shown to exhibitors and the press, served as an effective means to tell the 20th story.

With production chief Darryl F. Zanuck handling the narration, the film had as its purpose (1) to show the value of four-track magnetic sound as compared to single-track optical; (2) to demonstrate the advancement made in C'Scope photography via an improved "taking" lens; (3) to serve as a showcase for 20th's upcoming product.

Industryites who gathered at the early morning Roxy session were notably impressed with what they saw, particularly the product array 20th is assembling for the nation's theatres. This portion of the trailer consumed most of the 75 minutes, its purpose being to develop interest in the pictures and to show improvements in photography, marked by greater clarity of image, depth of focus and improved sense of audience participation.

The section devoted to sound was less brief, but pointed up the value and tonal quality of stereo and magnetic sound as compared to optical sound. The demonstration also served as an obvious answer

(Continued on page 21)

667 Prints Back UA Rush Orders For Champ Film

That there still is a market for the film coverage of championship bout is borne out by the experience of United Artists, which is distributing the film of the Marciano-Charles bout. Burned with the 3-D prints of Marciano's quick knockout of Joe Walcott, UA appears to be headed for a quick recovery with the latest entry. It ordered an initial run of 300 prints and has now upped it to 667 to assure speedy distribution while the event is still hot in the mind of the public.

UA so far has corralled 700 dates for the fight pic and more requests are pouring in every day. The film landed in all RKO theatres throughout the New York metropolitan area on Friday (18) night, the day after the fight. Under a lightning-quick distribution method devised by UA, the pic was in theatres throughout the U. S. by Saturday, 36 hours after completion of the fight at Yankee Stadium, N. Y.

Contributing to the theatre demand for the film is the fact that the event was not home televised and that it turned out to be an exciting clash.

BILL GERMAN'S PLEA FOR ANTI-DEFAMATION

"The motion picture industry has been a pioneer in the nationwide effort to foster the American legacy of equality for all Americans of all religion and races," stated William F. German, sole distributor of all Eastman Kodak professional motion picture film. "Through the media of films, public actions and associations with groups that strive for a more democratic America, we have long striven to make our country a better place in which to live."

German made the statement in launching a campaign to raise \$75,000 in the picture trade for the Joint Defense Appeal, which is fund raising agency for the American Jewish Committee and the Anti-Defamation League. German, who is a Gentile, is chairmanning the JDA drive.

Exec set down this A-J-C-ADL program, to which, he said, the film industry subscribes:

1. Advance constructive and enduring relations among Protestant, Catholic and Jew.
2. Alert Americans of all faiths to the Communist threat to life, liberty and security.
3. Educate the public through mass media to the fact that prejudice is un-American.
4. Unmask the professional bigots and hatemongers, the demagogues who prey of the fears of the uninformed . . . exposing anti and un-American propaganda.
5. Mobilize public opinion to achieve equal opportunity in employment, abolish discrimination in housing, resorts, public accommodations . . . eliminate the quota system in colleges and universities.

Ancient Times Get Big Play From H'wood

Marco Polo and Alexander of Macedonia are getting a show business workout. Leo McCarey is plotting a feature on Polo's travels as his next production. And Samuel Goldwyn is now in process of reissuing his oldie, "Adventures of Marco Polo."

Alexander, the subject of a couple of network tv shows over the past weekend, is getting a play by two filmmakers. Robert Rossen is set with a script, has location site selected and is ready to start casting for "Alexander the Great." He's lensing this in Spain this summer for United Artists.

Frank Ross, whose latest at 20th-Fox was "Demetrius and the Gladiators," heads for India late this year—unless he changes present plans—to prepare "Alexander the Conqueror" for production.

Jack Connelly Forsakes Larchmont for D. C. Hq.

Former commanders of his American Legion Post and his friends in the neighborhood, where he has lived for many years, tossed a farewell dinner to Jack S. Connelly in Larchmont, N. Y., last night (Tues.). He is moving to Washington, where he will make his future home.

Connelly, who is in charge of newsreels, special events and all domestic production for the U. S. Information Service, has had to be in Washington so much in recent years in connection with his position with the Government that he finally decided to stop commuting. Connelly's work was with the Government newsreel setup before, and at one time he was in charge of newsreels for the State Dept. Before going into Government service, he was general manager of Pathe Newsreel and executive in charge much of the executive.

Susan Slept Here

(SONGS—COLOR)

Sock, Wacky Comedy

Hollywood, June 21.

RKO release of Harriet Parsons production. Stars Dick Powell, Debbie Reynolds and features Anne Francis. Directed by Frank Tashlin. Screenplay, Alex Gottlieb, adapted from Gottlieb-Silver Fisher play, "Susan". Music, Elmer Bernstein; lyrics, Nicholas Musuraca; editor, Harry Marker; music, Leigh Harline; special songs, Jack Lawrence; musical direction, Constantine Winkelminkoff. Previewed June 21, '54. Running time, 80 MINS.

Mark	Dick Powell
Susan	Debbie Reynolds
Isabella	Anne Francis
Virgil	Alvy Moore
Melvin	Glenn Ford
Natoli	Horace McMahon
Hanlon	Herb Vigran
Harvey	Les Montgomery
Waitress	Maria Lane
Georgette	Maidie Norman
R. Hawley	Elita Johnson
Waitress	Benny Rubin
Janitor	Benny Rubin
Legal Secretary	Barbara Darrow
Cashier	Barbara Darrow
Motel Manager	Oliver Blake
Telephone Voice	Louella O. Parsons

Some 97 minutes of well-farced escapism is offered in "Susan Slept Here." Audiences should go along with comedy, ingratiating cast, headed by Dick Powell and Debbie Reynolds, expertly produced fun. This one should encounter no booking troubles, most situations will find ticket window pace okay.

Romantic comedy is imaginatively developed, brightly trouped under Frank Tashlin's smart direction most of way. It goes stereotype in dream dance sequence that wastes approximately seven minutes. Slowing chuckles to only few titters. Occasional narrations, presumably by Academy Oscar, are also too cute. Remainder of footage, however, provides broad antics.

A Gottlieb script, based on Gottlieb-Silver Fisher play, involves Hollywood writer Powell with juve delinquent Debbie in sort of May-October romantic affair.

Tashlin handling, and players, score strongest in scenes played strictly for Pantomime. One sure laugh getter scene is Powell watching old movie he dialoged on television. Other has Debbie watching home movies, grimacing cattily at love rival Anne Francis. Laughs in many sequences step on dialog, much of which is not heard, indicating possible need to re-edit some of material. Approaches crackles of "Moon Is Blue." Some chuckles are sly type since battle-of-sexes stuff is open to assorted interpretations. For code purposes, Debbie remains pure through all her delinquency only that of being left homeless by mother gone off to remarry, she manages to spoil Miss Francis' courtship of Powell and gets him for herself.

First-rate featured, supporting players contribute much to fun. Glenda Farrell, Powell's secretary, and Jerry Moore, his navy buddy, being principal assets. Jerry holds more than holds her own in more experienced company. Also choice are Horace McMahon, and Herb Vigran as cops. Les Tremayne as worried lawyer, Rita Johnson as a psychiatrist and Mara Lane, Maidie Norman.

Jack Lawrence clefted title tune and did "Hold My Hand" with Richard Myers. Latter heard via Don Cornell record in pic. Leigh Harlin background score is good as Nicholas Musuraca's technical lensing adds to pluck look worn by Harriet Parsons production.

Brog.

Return to Treasure Island

(COLOR)

Tab Hunter and Dawn Addams teaming in an actioner for the program market.

United Artists release of Aubrey Wisberg-Jack Pollack production. Stars Tab Hunter, Dawn Addams. Features Porter Hall, James Seay, Edna May Oliver. Directed by E. A. Dupont. Screenplay and story, Wisberg and Pollack; camera, (Pathecolor). Directed by E. A. Dupont. Previewed N.Y., June 18, '54. Running time, 75 MINS.

Clive Stone	Tab Hunter
Jamesina Hawkins	Dawn Addams
Maximilian Harris	Porter Hall
Wells Newman	James Seay
Parker	Edna May Oliver
Cook	Harry Lauter
Cardigan	William Cottrell
Williams	Henry Rowland
Captain Flint	Dayton Lumis
Long John Silver	Robert Long
Thompson	Ken Terrell

(Aspect ratio: 1.75-1)

Aubrey Wisberg and Jack Pollack, who specialize in modest budget action pictures, have an other entry in that bracket that shapes up favorably for its intended market. For despite an implausible pulp fiction story, "Return to Treasure Island" does better than par the couple in sex, gunplay, chicanery and aquatic scenery.

Obviously tailored to tastes of younger filmgoers, this United Artists release has Tab Hunter to titillate

late femme teenagers while redressed Dawn Addams engagingly disports her figure and its more prominent accoutrements in a way calculated to entrance the male eye. Moreover, the stars' visual assets as well as the extensive test-scapes are handed an extra lift via pleasing Pathecolor hues.

Screenplay has Miss Addams, as owner of a treasure map, sailing to the South Seas with, onetime archaeology prof Porter Hall in quest of pirate loot. But before the pieces-of-eight glint in the sunlight, Hall turns out to be a renegade of the first water. He seizes the map with the aid of James Seay who heads a rival group of treasure hunters.

Lest anyone think that Miss Addams has been cast adrift to fend for herself, bewhiskered Hunter conveniently befriends her. It develops that he'd been left for dead on the island while a member of a previous Hall-Seay expedition. Suffice to say that the now clean-shaven Hunter and his femme partner rout the heavies, find the treasure and sail romantically away against a typical FitzPatrick travelog horizon.

Hunter and Miss Addams appear to enjoy themselves in splashing through the water and making with the heroics. Their acting, however, is another matter for both read lines in an unconvincing manner. Hall is considerably better as the scrupulous but while Seay is fair as another wicked treasure hunter. Other players deliver stock performances as members of the Hall-Seay factions.

E. A. Dupont's direction is good in the action sequences but neither he nor the cast can be blamed if the so-called dramatic scenes fail to come off for the story is hardly a credible one. William Bradford's color lensing is effective, Paul Sawtell's score is adequate and Fred Feitshans Jr., edited to a breezy 75 minutes. The Wisberg-Pollack production values are okay as are other technical credits. Gilb.

The Desperado

Well-plotted western drama for the programmer market; toplines Wayne Morris, but outside his usual Allied Artists group.

Hollywood, June 17.

Allied Artists release of Vincent M. Fennelly production. Stars Wayne Morris; features James J. Lyons, Beverly Garland. Directed by Thomas Carr. Screenplay, Geoffrey Humes; based on a novel by Clifford Adams; camera, Joseph Novac; editor, Sam Fields. Previewed June 15, '54. Running time, 79 MINS.

Sally Cameron	Wayne Morris
Tall Cameron	James J. Lyons
Lauren Bernmar	Beverly Garland
Rayford	James J. Lyons
Jim Langley	Dabbs Greer
Buck & Paul Croyton	Lee Van Cleef
Martin Novak	James J. Lyons
Martin Novak	James J. Lyons
Sgt. Rafferty	John Dierkes
Pat Garner	Richard Shackleton
Charles Garland	Charles Garland
Mrs. Cameron	Florence Lake

The carpath days in Texas serve as the basis for this rather interestingly developed, if somewhat dragged out, western drama. The familiar name of Wayne Morris heads the cast, although the film is not in his regular Allied Artists group of oater releases.

Principal plot motivation in the Geoffrey Humes' screenplay, scripted from the novel by Clifton Adams, veers away from toplined Morris and makes his footage take second place to that given James Lyons. This development permits the story to develop naturally and Thomas Carr's direction takes advantage of this to get believable performances from the good cast.

Lyons and Rayford Barnes, young Texans, revolt against the carpath rule of the State Police, represented here by Nestor Paiva, and flee to escape persecution. Their trail crosses that of Morris, a wanted gunman, who befriends Lyons when the latter falls out with Barnes. Later, Paiva and one of his State Police are murdered by Barnes, who vengefully places the blame on Lyons. A smart Marshall, Dabbs Greer, engineers

Lyons when the latter falls out with Barnes. Later, Paiva and one of his State Police are murdered by Barnes, who vengefully places the blame on Lyons. A smart Marshall, Dabbs Greer, engineers

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Lyons' capture but at the trial joining with Morris in proving the young man's innocence and fixing the guilt on the proper party.

The characterizations all come across solidly and help to make this a considerably cut above the usual oater. In addition to the thoroughly competent male performances of those named, favorably spotted are Lee Van Cleef, playing twin killers, John Dierkes, a State Police, and others. In line with the picture's deviation from the oater formula is the presence of Beverly Garland, playing a western heroine who makes sense, storywise and otherwise.

Technical credits, from lensing by Joseph M. Novac on down, are acceptably handled. Footage is somewhat unwieldy in length at 79 minutes.

The Outlaw Stallion

(COLOR)

Formula outdoor actioner in color for supporting dates.

Hollywood, June 18.

Columbia release of Wallace MacDonald production. Features Phil Carey, Dorothy Patrick, Billy Gray, Roy Roberts. Directed by Fred F. Sears. Story and screenplay by Lewis Meltzer (Technicolor). Lester H. White; editor, Aaron Salt. Previewed June 16, '54. Running time, 74 MINS.

Doc Woodrow	Phil Carey
Mary Saunders	Dorothy Patrick
Danny Saunders	Billy Gray
Ben Cooper	Roy Roberts
Wagner	Gordon Jones
Rigo	Trevor Bardette
Sheriff Fred Phillips	Robert Anderson
Truxton	Chris Alcide
Martin	Robert Anderson
Jack	Ben Cooper
Trimble	Guy Teague

(Aspect ratio: 1.85-1)

There's little in "The Outlaw Stallion" to distinguish it from countless other outdoor sagas about a horse and a boy. It's a lowcase attraction for juve interest, nicely dyed with Technicolor tints, for the programmer market. Roy Roberts, a Story locale in the David Lang script is a remote section of Utah and the time is the present. Billy Gray and his widowed mother, Dorothy Patrick, ranch near a preserve for wild horses, the herds of which are ruled by a beautiful white stallion which the boy claims as his own. For menace the story introduces Roy Roberts as the head of a group of horse-runners, illegally corralling the wild steeds and trucking them across the state border.

Roberts is using a trained black stallion in the horse-trapping trick when this nag is killed by the white stallion. Roberts determines to have the animal. For little reason, he takes the white, kidnaps the boy and his mother but is rounded up in the end.

Phil Carey is the adult lead in all this, but his role and that of Miss Patrick are so stereotyped very little can be, or is, made of them. Young Gray and Roberts, however, show up in okay fashion, as does Morris Ankrum, the reluctant sheriff with an aching back that makes it tough for him to lead a posse over the hills.

Fred F. Sears directed the Wallace MacDonald production. Having little to work with, storywise, in developing the human players, Sears' guidance uses some thrilling footage of fights between the stallions as much as possible. Lensing by Lester H. White and the other technical assists are satisfactory.

Brog.

The Unconquered

(Documentary)

Fine biopic of Helen Keller. Good educational tieup entry.

Albert Margolies release of Nancy Hamilton production. Camera, Joe Lipkowitz; commentary by James Shute; narrator, Katharine Cornell. Technical credits, Richard Carver. Music, Morgan Lewis. At Guild Theatre, N.Y., June 15, '54. Running time, 35 MINS.

"The Unconquered" is a moving documentary of how Helen Keller (now 72) became an inspiration to others through her valiant fight to carry on a normal life despite an affliction of infancy which left her sightless and deaf. But although

this Nancy Hamilton production is an excellent chronicle of Miss Keller's life story, the subject matter is probably too depressing to qualify for its general distribution.

Picture's market appears to lie primarily in the art house field where it can benefit through word of mouth and tieups with schools, social welfare groups and women's clubs. For "The Unconquered" has a wealth of educational values that stand out as a shining example and beacon of courage not only to the handicapped but to the more fortunate as well. (Mark Twain considered Miss Keller and Napoleon the two great figures of the 19th century).

In re-tracing Miss Keller's career the film records much of her life through early photographs, newsreel clips of yesteryear and liberal footage of more contemporary scenes. Especially touching are sequences which point up the loyalty of her two lifelong companions—Annie Sullivan, who died 18 years ago, and Polly Thompson, who has been constantly at her side since then.

Throughout the picture narrator Katharine Cornell effectively reads the commentary written by James Shute. Overall editing is good and the narration is convenient, serves as an additional bridge where needed. Score of Morgan Lewis, too, is an asset.

The Outcast

(COLOR)

Routine western, with hefty action footage to sustain general interest.

Republic (associate producer, William J. O'Sullivan) production and release. Stars John Derek, Joan Evans. Features John Derek, Joan Evans, Ben Cooper, Catherine McLeod, Ben Cooper. Directed by William Witney. Screenplay, John K. Butler. Richard Warner, based on a story by Todhunter Ballard; camera (Trucolor), Reggie Lanning; editor, Tony Martinelli; music, R. Harris. Previewed N.Y., June 21, '54. Running time, 70 MINS.

John Derek	John Derek
Joan Evans	Joan Evans
Ben Cooper	Ben Cooper
Catherine McLeod	Catherine McLeod
Ben Cooper	Ben Cooper
Andrew Devlin	Taylor Holmes
Ben Cooper	Nana Bryant
Chad Polson	Frank Ferguson
Cal Prince	James Milligan
Bruce Rankin	Nacho Galindo
Bert	Harry Carey Jr.
Sam Allen	Robert "Buzz" Henry
Asa Polson	Nicolas Coster

Although following a routine story line, "The Outcast" has enough action footage to sustain general interest. It's a nature for the oater fans and with John Derek and Joan Evans as stars should get okay market response. Brawling aspects of pic and femme charms of Miss Evans and Catherine McLeod are serviceable exploitation pegs.

Derek is yarn's pivot character and as such is kept pretty much on his toes. He's almost constantly either (1) whipping out his gun, (2) bruising his knuckles or (3) giving his horse a workout. Impetus behind all this action is his yen to gain control of his father's ranch which should have been his when the latter died. However, a conniving uncle (Jim Davis) forged a will and acquired the property, leaving Derek out in the cold.

The Misses Evans and McLeod are given ample spotting as romantic interests. Former is out to hook Derek, while latter is engaged to Davis. Derek gives both of them a whirl before settling down with Miss Evans. Both femmes register nicely.

Derek does a good job as a basically nice guy out to get what's rightly his, while Davis is proper sure and menacing. James Milligan and Bob Steele are effective as a couple of hired gunmen. Other cast members fill their roles satisfactorily. William Witney's direction keeps film moving at a fairly rapid pace.

Mr. Hulot's Holiday

(FRENCH)

Jacques Tati, French pantomimist, in a sight comedy reminiscent of the silent film days. Has good chance for general situations in the U.S.

A G-B-D release of Fred Orain and Jacques Tati production. Stars Tati. Directed by Tati. Screenplay, Tati and Jean Marquet; camera, Jacques Tati. Music, Jacques Tati. Previewed N.Y., June 16, '54. Running time, 65 MINS.

Mr. Hulot	Nathalie Faudou
The Aunt	Michelle Rola
The Old Maid	Valentine Camax
The Colonel	Andre Dubois
The Hotel Proprietor	Lucien Fregis
The Waiter	Raymond Car
The Stroller	Rene Lacout
The Stroller's Wife	Marguerite Gerard

(French, dubbed in English)

"Mr. Hulot's Holiday" the one-man effort of French pantomimist Jacques Tati will recall the comedies of the silent film days. The humor is based on situations, with the dialog playing a

spare and entirely secondary role. It is slapstick, here and there, with slight tags of rapid succession some of the humorous, others amusing, with others so-so. It is a loosely-constructed and plotless film, but with enough laughs to earn it playdates in general situations in the United States.

Its French origin and dubbed English dialog should be no handicap for the humor in for the eyes and it has universal appeal. The English dubbing is barely noticeable, since it is infrequently used and never employed in a closeup.

Tati, who produced, directed, wrote and stars in the film, presents the adventures of a well-intentioned schnook on his vacation at a seaside resort. This Mr. Hulot is out to make the most of his two weeks-with-pay, but every well-meaning gesture ends in disaster. His tiny sports car is pushed off the road by big American automobiles, a balking blocks his way, he canoe collapses, he is dragged down a mountain by a heavy knapsack.

The situations do not always occur to Mr. Hulot, but he's connected in some way. A particularly funny bit is that involving the collapsing funeral wreath when Mr. Hulot's tube somehow finds its ways among the floral offerings. As his other adventures, Mr. Hulot's all-thumbs approach backfires in his romantic attempts. His holiday closes with a big bang, as he inadvertently touches off a fireworks display.

While Hulot is the center of the misadventures, the other middle class vacationers come in for close study, with Tati providing excellent touches. There's the business man who can't get away from his business, the retired military man who gallantly leads a picnic expedition, and the couple who take incessant walks. The individual incidents are too numerous to mention, but on the whole, they're diverting and entertaining.

Tati has directed sharply, giving careful attention to each individual situation. The camera work and other technical aspects are good.

Young Wives' Tale

(BRITISH)

Wacky, British-made farce with Audrey Hepburn (seen briefly) as chief asset for U. S. theatre dates.

Hollywood, June 21.

Allied Artists release of an Associated British Pictures Corp. production, produced by Victor Skutezky. Stars Joan Greenwood, Nigel Patrick, Derek Farr. Features Bruce Middleton, Athene Seyler, Helen Cherry, Selma Var Diaz. Directed by Henry Cass. Screenplay, Ann Burnaby; camera, Edwin Miller; editor, E. Jarvis; music, Philip Green. Previewed June 16, '54. Running time, 74 MINS.

Sabina	Joan Greenwood
Rodney	Nigel Patrick
Victor	Audrey Hepburn
Victor	Victor
Nurse Gallop	Bruce Middleton
Mary Annot	Athene Seyler
Nurse Mott	Helen Cherry
Valentine	Fabia Drake
Elizabeth	Anthony Deane
Nurse (Regents Park)	Selma Var Diaz
Nurse (Regents Park)	Irene Handl
Man in Pub	Joan Sanderson
Taxi Driver	Jack McNaughton
Man in Pub	Brian Oulton

(Aspect ratio: 1.33-1)

Allied Artists has a wacky, British-lensed domestic farce in this frantic footage titled "Young Wives' Tale." By a fluke a main b.o. value for U.S. is the fact Audrey Hepburn occupies fourth feature (not star) spot in the billing.

"Tale" was made a number of years back by Victor Skutezky for Associated British, with Henry Cass directing a screenplay written by Ann Burnaby. Miss Hepburn was then an unknown. She appears in this in only seven scenes, mostly inconsequential, and the nominal stars of the farce are Joan Greenwood, Nigel Patrick and Derek Farr. The domestic comedy of errors is brought about by the post-war housing shortage in London.

Things get rather mad early in the footage and remain that way throughout, even bringing in a bedroom farce touch here and there, and there's no real solution to the house-shortage problem by the time the end rolls round, though the windup does find the two couples settling the marital misunderstandings and mixups that have resulted from the close quarters in which they live.

Performances are as free-wheeling as the broad plotting. Miss Greenwood, now signed with Metro in Hollywood, also has been seen on Broadway, seems expert at the British-flavored humor, as do Patrick, Farr, Miss Cherry, Athene Seyler, the nurse, Bruce Middleton, the London lounge lizard after Miss Greenwood, and Miss Hepburn, Edwin Miller's protogynist and other technical ends are adequate.

Brog.

Actionful Marciano-Charles Fight

It's axiomatic that fight pic, from the boxoffice standpoint, are as good as the fight itself. In the film coverage of last Thursday's (17) heavyweight championship bout between Rocky Marciano and Ezzard Charles, United Artists, which is distributing the film, has 18 minutes of action-packed material.

It is a well-filmed, tightly-edited version of the highlights of the Yankee Stadium brawl. Opening with a glimpse of the ringside celebrities and the introduction of the fighters, it moves into full accounts of the first, fourth, sixth, tenth and fifteenth rounds, the most exciting stanzas of the bout. The film provides excellent close-ups and is always sharp and clear.

Only beef, which may be raised by a ringsider, is that the footage is loaded in Marciano's favor. Although Marciano obtained the verdict, the fight was closer than the film depicts, with only the first round showing Charles off to advantage.

Picture was filmed by Sports Films, Inc., a subsidiary of the International Boxing Club, promoters of the fight.

Holl.

MAIL ORDER TALENT SCOUTS

Fae Miske's Deal With Burstyn Estate

Showwoman Carries On—But Foreign Distribution Faces Formidable Latterday Vexations

Joseph Burstyn, Inc., which gained prominence with such releases as "Paisan," "Open City" and "Bicycle Thief," continues actively engaged in the business of importing and distributing foreign product. Status of the organization, which had not been clear to some trade elements since Joseph Burstyn died Nov. 29, 1953, was clarified in N. Y. this week by Fae R. Miske.

Burstyn died intestate, consequently four brothers, a sister and a niece took over the ownership. Miss Miske, as secretary-treasurer, has since entered an arrangement with the estate giving her full management control.

Company's present lineup comprises "Green Magic," Italian with subtitles; "Side Street Story," Cannes festival winner, Italian with titles and English narration; "Prisoner of Parma," French, dubbed in English, and a reissue of Rene Clair's "A Nous La Liberté," French, titles. These are in addition to product which Burstyn, Inc., has on a continuing release basis, including "Paisan," "City," "Bicycle," the American-made "Little Fugitive," "Justice Is Done," "Miracle in Milan" and "Tomorrow Is Too Late." Last named was the first English version pic with Pier Angeli.

Miss Miske related she's now in process of negotiating new acquisitions in addition to handling the current releases. The femme exec, who joined Burstyn, Inc., about a year following its organization in 1953, explains that a network of 25 regional distributors covering the country gets the product to market.

Miss Miske makes it clear that (Continued on page 20)

Streihert Defends Films Made by Info Agency; Hollywood Not Enough

Washington, June 22. Hollywood is giving strong cooperation to the motion picture program of the U. S. Information Agency, and the film industry pictures are doing "a great deal of good abroad."

Theodore Streihert, USIA director, told a luncheon of the National Press Club last week that Hollywood is cooperating to the full with the overseas information program, and is producing many documentaries for it at bare cost. Streihert denied, in reply to a question, that it would be better for USIA to quit making propaganda films and to permit our story to be told to foreign motion picture audiences solely via the Hollywood entertainment product, although he asserted that "On the whole, Hollywood films have done this country a great deal of good abroad."

Streihert also denied, and vigorously, a printed report that he planned to resign in the near future.

The USIA chief is just back following a month in the Far East where he studied the cold war and got idea for improving the output of propaganda from this country. He predicted "that the cold war might last another 50 years."

Majors Sue Katners

Philadelphia, June 22. Eight film majors have filed separate actions in U. S. District Court here over film percentages at the Park Theatre during the period between Jan. 1, 1948, and the present.

Named individually as well as trading as Park Theatre were Edward I. and Sidney A. Katner, Howard B. Solomon and Ida Katner. The film companies were Columbia, Loew's, Paramount, United Artists, RKO, Universal-International, 20th Century Fox and Warner Bros.

RING DOWN ON FAME

Couple Making Cinerama Grand Tour Back to Kansas City

Kansas City, June 22. Betty and John Marsh are back home here after five months of their magic adventure as temporary film players. The couple have been in Europe portraying average Americans in the new Louis de Rochemont production, "Cinerama Holiday." A dentist, Marsh said he enjoyed the playing-acting, but is glad to get back to his practice with his father.

The Marshes were chosen, along with a Swiss couple, Beatrice and Fred Troller, a commercial artist, several months ago to play in the film, about a European couple touring American and vice versa. Shooting on the Marsh leg of the film was completed about three weeks ago when they came in on the Queen Mary. As a final chore couple returned to New York this week for publicity in connection with the film.

Scoring, Editing 'Cinerama Holiday'

"Cinerama Holiday," second feature in the Cinerama medium, officially wound up production over the weekend with the completion of several New York sequences. Film, produced by Louis de Rochemont for Stanley Warner, holder of the exhibition and production rights, is currently being scored and edited. A work print is expected to be completed by July.

"Holiday" will probably be released to some Cinerama outlets in August or September. It was brought in at a cost of \$1,500,000. Like the initial film in the medium, "This Is Cinerama," it consists essentially of a series of travel subjects. However, "Holiday" has a thin story line, displaying the reactions of an American couple, John and Betty Marsh of Kansas City, to Europe, and of a European couple, Fred and Beatrice Troller of Switzerland, to the United States. Picture was completely filmed on location in Europe and the United States.

To celebrate the end of production, de Rochemont and Stanley Warner feted the press yesterday (Tues.) in the Grill of the Rockefeller Center Luncheon Club. Celebration took the form of a cheese fondue and yodeling party, similar to shindigs held in Switzerland following a day of skiing. Motif will be followed throughout the country prior to launching the picture in each Cinerama city.

Pub-Ad Chiefs Very Mobile

Film company pub-ad chiefs are on the move this week, traveling from N.Y. to L.A., Europe to N.Y., and N.Y. to Europe.

Howard Dietz, Metro's pub-ad chief, planned to the Coast Monday (21) where he'll spend a week looking at upcoming product.

Universal's chief ballyhooligan David A. Lipton arrives in New York from Europe today (Wed.) after a six-week tour of the company's offices abroad. He leaves for the Coast Saturday (26) following homeoffice confabs.

Charles Einfield, 20th-Fox's No. 1 drum-beater, leaves for Europe today to supervise the setting up of International prems on "The Egyptian" this fall. Simultaneous openings in all European capitals are planned for the Darryl F. Zanuck production. Einfield will meet with government officials, exhibitors, and 20th reps in England, France, Germany, Spain, Italy, and the Scandinavian countries.

LE ROY'S PEN PALS HUNT NEW FACES

By MIKE KAPLAN

Hollywood, June 22. The old college try apparently hasn't done anybody much good, so Mervyn LeRoy has an idea for a new college try: By mail. If it works, he'll have laid the groundwork for a personal talent scouting network that could unearth plenty of picture potential among the undergraduates of the future.

LeRoy has discussed his new scheme with WB studio head Jack L. Warner and the latter has green-lighted the producer-director's scheme to discover new talent. Beginning this summer, LeRoy will begin lining up talent outposts which will go into operation with the start of the next semester.

Behind this desire to investigate all college possibilities, particularly in those schools with smoothly functioning theatre arts departments, is LeRoy's conviction that Hollywood has too long ignored a large source of talent. And, he adds, film producers have frequently made the mistake of listing as "discoveries," performers who have already progressed to professional status. This is particularly true in the growing amount of talent discovered on television.

"We see someone already on the way and think we've made a discovery," LeRoy points out. "Before World War II changed a lot of things, we were mining for brand new, completely undiscovered talent. One of the major sources then was college theatricals. They can be again if we take the necessary time, effort and interest."

Producer-director emphasizes that one of films' greatest assets only a few years ago was the discovered on television. (Continued on page 20)

Marshall Data On 'Siphoning' Of Tax Benefits

Allied States Assn. units are furnishing the parent body with data to back up the exhib org's charge that the film companies are siphoning off the relief granted by the recent reduction in Federal admissions tax.

Cited is the case of an exhibitor who previously played top features at 35% terms. He charged 60c admission with 10c, under the 20% bite, going to the government. Under the 35% deal, he forwarded 17½¢ of each admission to the distrib and retained 32½¢.

Under present-day conditions, the exhib is still charging 60c admission, of which 5c goes to the government under the 10% tax. He's now paying, it's charged, 40% rental for films, with 22½¢ of each admission going to the distrib, and exhib retaining 32½¢ for himself, the same amount he kept without the tax relief.

This example, it's pointed out, demonstrates how the distributor, by increasing his percentage terms, has increased his take of the ticket price by 5c which, in effect, is the entire tax relief granted the exhibitor."

Allied beefs that if this condition is allowed to continue "then our battle to get relief from the U. S. Treasury has all been in vain." It's claimed that theatres will continue to close under these circumstances "and we cannot conceive for one minute what distribution is out to accomplish." Allied leaders are asking the units to furnish information regarding attempts to increase film rentals and how much of the tax relief theatres are able to set aside to buy new equipment. "On the basis of the information assembled, Allied is weighing another appeal to the Senate Small Business Committee."

Reade Blasts 'Bright Old Men' Of Pix Distribution; N.Y. Execs Discount Buyer-Seller Feuding

QUIET DISCONTINUANCE

Favorite Ends Damage Suit On 'About Face' Title

A \$350,000 damage suit brought two years ago in N. Y. Federal Court by Favorite Films Corp. and two subsidiaries against Warners has been settled and discontinued according to papers filed with the court. Terms of the settlement were undisclosed.

Favorite, which acquired reissue rights in 1947 to the Hal Roach oldie, "About Face," charged WB with unfair competition and piracy of the title by making a picture with a similar tag in 1951. Action further claimed that WB adopted the name in "bad faith" and "deliberately disregarded" Favorite's prior rights.

Also plaintiffs in the suit were Favorite Films International Corp. and Regal Television Pictures Corp. Favorite's "About Face" was produced by Roach and Fred Guiol for United Artists release in 1941. WB's "Face," a William Jacobs production, came 10 years later with Gordon MacRae and Eddie Bracken in top roles.

'Demetrius' Tops 'Millionaire' 3%

"Demetrius and the Gladiators," which 20th-Fox is building up as a sequel to "The Robe," its biggest grosser to date, looms as the company's biggest coin-maker since "How to Marry a Millionaire." In opening engagements, the Biblical spectacle is running about 3% ahead of "Millionaire" on similar engagements.

The Frank Ross production chalked up \$25,000 opening day in 11 reporting situations. Picture is being backed by a hefty national mag, radio-tv, and newspaper campaign, with the expenditure running to \$250,000.

Playing up the sequel angle is a unique departure in film biz promotion, since past experience has proven the follow-up picture rarely approaches the success of the original. However, 20th feels that by making a direct appeal to those who saw "The Robe" it'll capture at least part of the vast audience for "Demetrius."

'Mutiny' Precedent

Editor, VARIETY:

Winnetka, Ill. Reference is made to the review of the film, "Caine Mutiny," in your issue of June 9 by Brog. Where the information comes from I don't know, but your reviewer says "the United States Navy is proud of its record of never having had a mutiny..."

It so happens I have just been reading a book entitled "Mutiny!" edited by Edmund Fuller and published by Crown in 1953. Mr. Fuller has an excerpt from a pamphlet by James Fenimore Cooper, "The Cruise of the Somers," published in 1844, giving the details of a mutiny on the brig Somers in 1842, in which three men were summarily hanged on board the ship. It was undoubtedly a travesty on justice, but inasmuch as the commander of the ship was court-martialed himself on his conduct on arrival in New York, and acquitted by the court with concurrence by President Tyler, he must stand as mutiny against the U. S. Navy, much as they might like to reverse the judgement to day. Thomas Boal.

Sharp attack on the distribution arm of the industry made by Walter Reade Jr., prexy of Theatre Owners of America, in a fiery speech to the Motion Picture Industry Council on the Coast last week was received with indifference by distrib execs in New York. The general view was this was just another exhibitor blast similar to many that have been issued in the past in the continuing industry fight between buyer and seller.

While Reade's castigation of distribution loomed as a spark that would touch off a bitter battle between distribution and exhibition, based on a telegram to Reade from RKO prexy James R. Grainger, officially it was lightly dismissed by distribution execs. The matter was discussed Monday (21) at a meeting of the general sales managers of companies affiliated with the Motion Picture Assn. of America. Reade may have been raked over the coals in the behind-closed-doors session, but a statement, released after the confab, merely said: "It was felt that this matter was purely one for individual company consideration."

Grainger, in his wire to Reade, said in part: "... as I have known you since you were a little boy, I am sure you will not feel offended when I tell you it does not become you or any other man to criticize other men in the industry, particularly those men who have reached the top from the bottom by their own ability, hard work and experience, and have a reputation for integrity. Furthermore, Walter, in my years I have never seen any exhibitor on the bread-line."

Reade is the son of the late Walter Reade Sr., founder of the Reade circuit.

However, exhibitor quarters, (Continued on page 21)

Price Cuts Follow Tax Relief in Chi; Union Scales Cited

Chicago, June 22.

Theatre admissions were lowered at several locations here yesterday (Mon.) as a followup to the excise tax reduction in April. First theatres to cut prices were the Monroe, Surf, Esquire and Piccadilly, all of which came down from 95c to 85c. Reason is that the Projectionists Union, Local 110, said it would reclassify the operator scale in 50c and 95c admission brackets from what it was before tax lifting. In April, the union told theatremen there would be no hike in scale as long as total admission prices were retained.

Before the tax reduction, the 95c tab represented 79c admish and 16c tax. Now the tax is only 9c, and houses were allowed to pocket 86c. Bottom of the operators' pay scale is \$2.86 per hour, from 51-79c. It's \$3.57 per hour, and over that \$3.93 per hour. Some houses are finding it cheaper to reduce to 77 cents net than pay higher scale.

Ed Kirby Case to Trial

Motions to throw out the \$250,000 suit of Col. Ed. M. Kirby against Broderick Crawford, Al Gannaway and William F. Broidy, of Hollywood, were denied yesterday (21) in U.S. district court by Judge Edward A. Tamm. This means the case will go to trial unless the parties agree on a settlement in the meantime.

Suit grew out of an agreement for Kirby to act as Washington representative for Crawford, Gannaway and Broidy in a planned tv series about the Secret Service, starring Crawford.

Kirby, former chief of the Army radio-tv branch, is now a local public relations consultant.

L.A. Biz Perks; 'Them' Robust \$30,000,

'Demetrius' Great 28G, 'River' Fast

26G, 'Dial' Big 16G, 'Incas' Hep 13G

Los Angeles, June 22.

First-run biz is improving generally this week, with prospects of reaching up to the best level since last Memorial Day. Several brisk newcomers are helping overall picture. "Demetrius and Gladiators" has a socko \$28,000 likely for initial stanza at the Chinese.

"Them" also is fast with \$30,000 in two Paramount houses. "Pinocchio" out on reissue, looms good \$25,000 also in two sites. Brisk \$26,000 is shaping for "River of No Return" playing three theatres. "Men of Fighting Lady" is heading for okay \$18,000 in two spots.

"Dial M for Murder" shapes good \$16,000 on initial showcase date at Warner Beverly. "Secret of Incas" is rated near \$13,000 in two conventional plus a possible \$36,500 in one nabe and four drive-ins. Popsicle run of "Hans Christian Andersen" looms slow \$8,000 in two locations, possibly being hurt by day-dating five nabes and seven ozoners, with no supporting campaign.

Estimates for This Week

Chinese (FWC) (1,905; \$1-\$1.80) — "Demetrius and Gladiators" (20th). Sockeroo \$28,000. Last week, "River No Return" (20th) (6th wk), \$10,500.

Los Angeles, Hollywood Paramounts (ABPT-F&M) (3,200; 1,430; 70-\$1.25) — "Them" (WB) and "White Hell Pit-Palz" (Indie) (L. A. Par. only). Fast \$30,000. Last week, "Gog" (UA) (2d wk-6 days), \$10,100.

Fine Arts (FWC) (631; 80-\$1.50) — "Hobson's Choice" (UA). Nice \$3,500. Last week, "Genevieve" (U) (10th wk-9 days), \$2,800.

Warner Beverly (SW) (1,612; 90-\$1.50) — "Dial M for Murder" (WB). Good \$16,000. Last week, "Knock on Wood" (Par) (10th wk-8 days), \$7,000.

Loew's State, Hawaii (UATC-G&S) (2,404; 1,106; 70-\$1.10) — "Men of Fighting Lady" (M-G) and "Paid to Kill" (Lip). Okay \$18,000. Last week, State and Fox Hollywood — "Southwest Passage" (UA) and "Dragon's Gold" (UA), \$11,900; Hawaii and Palace, "Flame and Flesh" (M-G) (3d wk), \$7,700.

Hillstreet, Pantages (RKO) (2,752; 2,812; 60-\$1) — "Pinocchio" (RKO) (reissue) and "Outlaw Station" (Col). Good \$25,000. Last week, "Jolson Story" (Col) (re-issue) (9 days), \$11,400.

Los Angeles, Uptown, Loyola (FWC) (2,097; 1,715; 1,248; 90-\$1.25) — "River No Return" (20th) and "3 Girls From Rome" (Indie). Okay \$26,000. Last week, with Fox, excluding Uptown, "Night People" (20th) and "Fighting Pimpernel" (Indie) (3d wk), \$14,000; "People" holding a fourth frame at Fox for \$2,800.

Warner Downtown, Wiltern (SW) (1,757; 2,344; 70-\$1.10) — "Hans Christian Andersen" (RKO) (reissue). Slow \$8,000. Last week, with Iris, "Tanganyika" (Lip) and "Phantom Stallion" (Rep) (D'town only), \$16,800; "Tanganyika" holding a second frame at the Iris for \$1,600.

Palace, Fox Hollywood (Metropolitan-FWC) (1,212; 756; 60-\$1.10) — "Secret of Incas" (Par). Neat \$13,000. Last week, in other units.

El Rey (FWC) (861; 70-\$1.10) — "Barefoot Battalion" (Indie) (2d wk). Thin \$1,200. Last week, \$2,400.

United Artists (UATC) (2,100; 70-\$1.10) — "Striporama" (Indie) and "Queen of Sheba" (Lip) (2d run) (2d wk). Slow \$2,000. Last week, \$4,600.

Four Star (UATC) (900; 90-\$1.20) — "Queen's World Tour" (Indie) (3d wk) and "Forbidden Games" (Indie) (2d run) (2d wk). Only \$1,000. Last week, \$2,200.

Egyptian (UATC) (1,538; \$1-\$1.50) — "High and Mighty" (WB) (4th wk). Snappy \$18,000. Last week, \$21,000.

Fox Wilshire (FWC) (2,296; \$1-\$1.50) — "Three Coins" (20th) (4th wk). Fine \$11,500. Last week, \$14,800.

Ritz (FWC) (1,363; \$1-\$1.50) — "Sunderin" (Indie) (4th wk). Dull \$2,200. Last week, \$4,000.

Orpheum, Vogue (Metropolitan-FWC) (2,213; 885; 70-\$1.10) — "Elephant Walk" (Par) and "Undercover Agent" (Lip). Orpheum only (4th wk). Light \$7,000. Last week, \$11,400.

Warner Hollywood (SW) (1,364; \$1.20-\$2.65) — "Cinerama" (Indie) (60th wk). Into 60th round (20) after rousing \$33,800 last week.

Broadway Grosses

Estimated Total Gross
This Week \$535,100
(Based on 22 theatres)
Last Year \$549,100
(Based on 23 theatres)

'Demetrius' Tall

\$13,000 in Indpls.

Indianapolis, June 22. — Biz is back to normal at first-runs this stanza for the first time since the end of the 6-week transit strike. "Demetrius and Gladiators" is hefty at Indiana, for biggest coin in town. "Them!" at Circle looms fast. "Indiscretion of American Wife" at Loew's is oke.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-80) — "Them!" (WB) and "World For Ransom" (AA). Nifty \$10,000. Last week, "Egg and I" (U) (reissue) and "Fireman Save My Child" (U), \$5,500 in 6 days.

Indiana (C-D) (3,200; 60-95) — "Demetrius and Gladiators" (20th). Hefty \$13,000. Last week, "Three Coins in Fountain" (20th), \$11,000.

Keith's (C-D) (1,300; 50-80) — "Golden Mask" (UA) and "Personal Affair" (AA). Mild \$4,000. Last week, sub-run.

Loew's (Loew's) (2,427; 50-80) — "Indiscretion of American Wife" (Col) and "Saracen Blade" (Col). Nice \$9,000. Last week, "Men of Fighting Lady" (M-G) and "Iron Glove" (Col), \$7,000.

Lyrie (C-D) (1,600; 35-70) — "Outlaw Territory" (Indie) and "Rut For Hills" (Indie). Oke \$5,000. Last week, "Drums Across River" (U) and "Red River Shores" (Rep), \$4,500.

Heat Boosts St. L. Biz;

'Student' Stout \$16,500,

'Demetrius' Bangup 16G

St. Louis, June 22. — Continued 90-degree temperature has boosted biz at mainstems, oddly enough, because natives apparently are seeking relief from torrid heat. "Student Prince" at Loew's is leader with a solid session. "Demetrius and Gladiators" looms as runnerup among new entries with solid takings at the St. Louis. Fight pic is enabling "Men of Fighting Lady" to get a nice total at Orpheum. "Cinerama" continues getting nice play from out-of-town with fine takings in 19th week at the Ambassador. "Them!" finished a good round at the Fox Monday.

Estimates for This Week

Ambassador (Indie) (1,400; \$1.20-\$2.40) — "Cinerama" (Indie) (19th wk). Fine \$17,000. Last week, \$18,000.

Fox (F&M) (5,000; 51-69) — "Johnny Dark" (U) and "Playgirl" (U). Opened (Tues.). Last week (Continued on page 18)

'Cinerama' Bow Helps Cincy B.O.;

'Demetrius' Wow 20G, 'Them' Hep 11G

Cincinnati, June 22. — "Cinerama" bow at Capitol Theatre makes this almost an epic week in Cincy picture history. "Them!" to the current b.o. feast is CincyScope treatment of "Demetrius and Gladiators" which looks terrific at Keith's. Albee with "Them" and Palace with "Men of Fighting Lady" plus Marciano-Charles fight films are headed for considerably better than par sessions. Another new bill, "Bait," shapes okay for the Grand.

Estimates for This Week

Albee (RKO) (3,100; 50-84) — "Them" (WB). Swell \$11,000. Last week, "Student Prince" (M-G) at 75c-90c scale, \$13,500. Not counting Marciano-Charles scrap telecast, SRO at \$3.

Capitol (Ohio Cinema Corp.) (1,378; \$1.20-\$2.65) — "Cinerama" (Indie). Opened Monday (21) night

'Student' Smash 20G,

Toronto; 'Wait' 13G

Toronto, June 22. — Although current heat wave is denting film biz, "Student Prince" and "Them!" are off to whap starts. "The Long Wait" also is very big. Of the holdovers, "Three Coins in Fountain" is still socko.

Estimates for This Week
Downtown, Glendale, Scarborough, State (Taylor) (1,058; 955; 69; 68; 40-70) — "Drums of Zambai" (Col). Big \$13,000. Last week, "Ride Clear Diabolo" (U) and "Saint's Girl Friday" (RKO), \$14,000.

Eglinton, University (FP) (1,030; 1,558; 50-80) — "Night People" (20th). Okay \$10,000. Last week, "Give Girl Break" (M-G), \$9,000.

Hyland (Rank) (1,354; 60-80) — "Kidnappers" (Rank) (10th wk). Still holding sock at \$6,000. Last week, \$7,000.

Imperial (FP) (3,373; 60-81) — "Three Coins in Fountain" (20th) (2d wk). Smash \$15,000. Last week, \$20,000.

Loew's (Loew's) (2,090; 65-80) — "Student Prince" (M-G). Sock \$20,000. Last week, "Men of Fighting Lady" (M-G), \$10,000.

Shea's (FP) (2,386; 50-85) — "Them!" (WB). Wham \$14,500. Last week, "Wild One" (Col), \$10,000.

Odeon (Rank) (2,318; 50-95) — "Long Wait" (UA). Fast \$13,000. Last week, "French Line" (RKO), \$8,500.

Towne (Taylor) (695; 50-80) — "Marlag O Prison Camp" (IFD) (3d wk). Big \$4,000. Last week, \$4,500.

Uptown (Loew's) (2,745; 65-80) — "Beachhead" (UA). Nice \$10,000. Last week, "Johnny Guitar" (Rep) (2d wk), \$6,000.

'Demetrius' Wow

\$31,000 in Cleve.

Cleveland, June 22. — CinemaScope spectacle is apparently what Clevelanders go for, according to heft reaction to "Demetrius and Gladiators" at Hipp. Cooler weather gave it a great sendoff, indicating one of house's biggest sessions of season. "Them!" looms smart at Allen. Fourth round for "Student Prince" shapes okay at Stillman. "Secret of Incas" doing ditto for State.

Estimates for This Week

Allen (S-W) (3,000; 60-90) — "Them!" (WB). Smart \$16,000. Last week, "Three Coins in Fountain" (20th) (2d wk), \$13,000.

Hipp (Tele-M) (3,700; \$1-\$1.25) — "Demetrius and Gladiators" (20th). Great \$31,000 sighted and h.o. Last week, "Riders To Stars" (UA) and "Rocket Man" (20th), \$8,000.

Lower Mall (Community) (585; 60-90) — "Moon Is Blue" (UA) (4th wk). Fair \$2,500. Last week, same.

Ohio (Loew's) (1,200; 60-90) — "Men of Fighting Lady" (M-G) (m.o.). Fine \$5,000. Last week, "Prisoner of War" (M-G) (3d wk), \$4,000.

Palace (RKO) (3,300; 60-90) — "Princess of Nile" (U). Ordinary \$9,000. Last week, "Black Horse Canyon" (U) and "Ma, Pa Kettle at Home" (U), \$6,500.

State (Loew's) (3,500; 60-90) — "Secret of Incas" (Par). Oke \$12,000. Last week, "Men of Fighting Lady" (M-G), \$9,000.

Stillman (Loew's) (2,700; \$1-\$1.25) — "Student Prince" (M-G) (4th wk). Good \$7,000. Last week, ditto.

with lights, bands and telecasts by WCPC-TV and WKRC-TV, attend Ohio Governor Frank J. Lausche. Smooth advance promotion, \$250,000 theatre overhauling job and pleasing early sales point to a winning operation.

Grand (RKO) (1,400; 50-84) — "Bait" (Col) and "Iron Glove" (Col). Okay \$6,500. Last week, "Prisoner of War" (M-G) and "Massacre Canyon" (Col), \$7,500.

Keith's (Shor) (1,500; 75-\$1.25) — "Demetrius and Gladiators" (20th). Fast start indicates titanic \$20,000, and indef stay. Last week, "Princess of Nile" (20th), at 50c-85c scale, \$4,200.

Palace (RKO) (2,800; 50-84) — "Men of Fighting Lady" (M-G) plus Marciano-Charles fight films. Sturdy \$10,000, latter being big help. Last week, "Secret of Incas" (Par), \$3,500.

New Pix Lift Hub; 'Drums' Fight Pix

Fat \$14,000, 'Them' 21G, 'Demetrius' 28G

Key City Grosses

Estimated Total Gross
This Week \$2,449,200
(Based on 24 cities, and 216 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$1,722,500
(Based on 24 cities and 216 theatres.)

'Sol' Sloughs K. C.;

'Drums' Loud 17G

Kansas City, June 22.

Torrid heat wave is the big news currently with first session of humid 90-plus days, no help to first-runs. In face of this "Drums Across the River" is drawing hefty trade in four Fox Midwest key houses. "Gone With Wind" is landing a great third week at the Midland, and "Them!" shapes above average biz at the Missouri. Flock of holdovers are spotted in the smaller houses.

Estimates for This Week

Esquire (Fox Midwest) (820; 65-85) — "Three Coins in Fountain" (20th) (m.o.). Handsome \$3,500, and may hold. Last week, "Heidi" (UA) and "White Mane" (Indie), \$2,200.

Kimo (Dickinson) (504; 85-\$1) — "Genevieve" (U) (10 wk). Continues favorable pace at \$1,700 this stanza. Last week, same.

Midland (Loew's) (3,500; 65-90) — "Gone With Wind" (M-G) (re-issue) (3d wk). Pleasing \$8,500. Last week, \$13,000.

Missouri (RKO) (2,650; 50-80) — "Them!" (WB) and "Private Eyes" (AA). Over average \$7,000. Last week, "Rachel and Stranger" (RKO) and "Valley of the Sun" (RKO) (reissues), \$6,000.

Paramount (Tri-States) (1,900; 65-85) — "Southwest Passage" (UA). Fairish \$6,000. Last week, "Quo Vadis" (M-G) (reissue), \$5,000.

Roxy (Durwood) (879; 65-85) — "Secret of Incas" (Par) (2d wk). Oke \$4,000. Last week, \$5,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85) — "Drums Across River" (U) and "Playgirl" (U). Surprising strength at \$17,000, especially big in view of heat. Last week, "Three Coins in the Fountain" (20th) "Scudda Hoo! Scudda Hay" (20th) (reissue), nifty \$20,000 in 8 days.

Vogue (Golden) (550; 75-\$1) — "The Promoter" (U) and "Tifflid Thunderbolt" (U) (2d wk). Encore dates and holding up well at \$1,700. Last week, \$1,900.

Fight Pix Help 'Coins'

To Slick 14G, 2d Wk.

L'Ville; 'Them' Hot 8½G

Louisville, June 22.

Town's pair of big-seaters, Rialto with "Three Coins" holdover and State with "Indiscretion American Wife" plus Marciano-Charles fight pix are pointing to bumper grosses. But standout biz is going to "Them" at the Mary Anderson. Kid trade on this one is hefty. Hot weather is slowing "Drums Across River" and "Playgirl" at the Kentucky.

Estimates for This Week

Kentucky (Switow) (1,000; 50-75) — "Drums Across River" (U) and "Playgirl" (U). Good \$6,000. Last week, "Elephant Walk" (Par) and "Paris Playboys" (AA) (2d wk), \$5,000.

Mary Anderson (People's) (1,200; 50-75) — "Them!" (WB). Big \$8,500. Last week, "Southwest Passage" (UA) and "Golden Mask" (UA), \$7,000.

Rialto (Fourth Avenue) (3,000; 75-99) — "Three Coins in Fountain" (20th) (2d wk). Still plenty strong, with time out for the theatre-TV showing of Marciano-Charles fight. Slick \$14,000 looms. Last week, \$16,500.

State (Loew's) (3,000; 50-75) — "Indiscretion American Wife" (Col) and "Saracen Blade" (Col). Opened Saturday (19) and brisk pace is being helped by Marciano-Charles fight film. Last week, "Men Fighting Lady" (M-G) and "Gypsy Colt" (M-G), sturdy \$9,000.

Boston, June 22.

Newcomers at majority of downtown first-run picture spots trade here this stanza, although wicket action will be off because of hot weather. One of best newcomers is "Demetrius and Gladiators" strong at Met. "Them" at Paramount and Fenway also looks nifty. But standout looks to be "Drums Along River" at the Memorial where the addition of fight pix is helping somewhat. "Return to Treasure Island" with "Overland Pacific" is nice at the Pilgrim.

Estimates for This Week

Astor (B&G) (1,500; 50-85) — "Hans Christian Andersen" (RKO) (reissue). Okay \$6,000 for this one back at pop prices following lengthy run about 18 months ago. Last week, "Knock on Wood" (Par) (9th wk), \$4,500.

Boston (Cinerama Productions) (1,354; \$1.20-\$2.65) — "Cinerama" (Indie) (25th wk). Holding, hoity \$15,000. Last week, \$15,500.

Exeter (Indie) (1,300; 60-\$1) — "Pickwick Papers" (Indie) (2d wk). Not bad at \$6,500 following \$7,500 in first.

Fenway (NET) (1,373; 50-90) — "Them!" (WB) and "Pride Blue Grass" (AA). Good \$5,000. Last week, "Arrow in Dust" (AA) and "Dragonfly Squadron" (AA), \$4,000.

Memorial (RKO) (3,000; 50-90) — "Drums Across the River" (U) and "Killer From Space" (RKO) plus fight pic added to bill Saturday. Big \$14,000. Last week, "Coins in Fountain" (20th) (3d wk), \$18,000.

Metropolitan (NET) (4,367; 60-\$1.25) — "Demetrius and Gladiators" (20th). Hefty \$28,000 looming. Last week, "Lost Weekend" (Par) and "Double Indemnity" (Par) (reissues), \$11,000.

Orpheum (Loew's) (3,000; 50-90) — "Long Wait" (UA) and "Prisoner of War" (M-G). Opened Saturday (19). Last week, "Student Prince" (M-G) (2d wk), nice \$17,000.

Paramount (NET) (1,700; 50-90) — "Them!" (WB) and "Pride Blue Grass" (AA). Fine \$16,000. Last week, "Arrow in Dust" (AA) and "Dragonfly Squadron" (AA), \$12,500.

Pilgrim (ATC) (1,800; 60-95) — "Overland Pacific" (AA) and "Return to Treasure Island" (UA). Nice \$10,000. Last week, sub-runs.

State (Loew's) (3,500; 50-90) — "Long Wait" (UA) and "Prisoner of War" (M-G). Opened Saturday (19). Last week, "Student Prince" (M-G) (2d wk), good \$10,000.

Warner (SW) (1,612; 90-\$1.50) — "Dial M for Murder" (WB). Good \$16,000. Last week, "Knock on Wood" (Par) (10th wk-8 days), \$7,000.

Loew's State, Hawaii (UATC-G&S) (2,404; 1,106; 70-\$1.10) — "Men of Fighting Lady" (M-G) and "Paid to Kill" (Lip). Okay \$18,000. Last week, State and Fox Hollywood — "Southwest Passage" (UA) and "Dragon's Gold" (UA), \$11,900; Hawaii and Palace, "Flame and Flesh" (M-G) (3d wk), \$7,700.

Hillstreet, Pantages (RKO) (2,752; 2,812; 60-\$1) — "Pinocchio" (RKO) (reissue) and "Outlaw Station" (Col). Good \$25,000. Last week, "Jolson Story" (Col) (re-issue) (9 days), \$11,400.

Los Angeles, Uptown, Loyola (FWC) (2,097; 1,715; 1,248; 90-\$1.25) — "River No Return" (20th) and "3 Girls From Rome" (Indie). Okay \$26,000. Last week, with Fox, excluding Uptown, "Night People" (20th) and "Fighting Pimpernel" (Indie) (3d wk), \$14,000; "People" holding a fourth frame at Fox for \$2,800.

Warner Downtown, Wiltern (SW) (1,757; 2,344; 70-\$1.10) — "Hans Christian Andersen" (RKO) (reissue). Slow \$8,000. Last week, with Iris, "Tanganyika" (Lip) and "Phantom Stallion" (Rep) (D'town only), \$16,800; "Tanganyika" holding a second frame at the Iris for \$1,600.

Palace, Fox Hollywood (Metropolitan-FWC) (1,212; 756; 60-\$1.10) — "Secret of Incas" (Par). Neat \$13,000. Last week, in other units.

El Rey (FWC) (861; 70-\$1.10) — "Barefoot Battalion" (Indie) (2d wk). Thin \$1,200. Last week, \$2,400.

United Artists (UATC) (2,100; 70-\$1.10) — "Striporama" (Indie) and "Queen of Sheba" (Lip) (2d run) (2d wk). Slow \$2,000. Last week, \$4,600.

Four Star (UATC) (900; 90-\$1.20) — "Queen's World Tour" (Indie) (3d wk) and "Forbidden Games" (Indie) (2d run) (2d wk). Only \$1,000. Last week, \$2,200.

Egyptian (UATC) (1,538; \$1-\$1.50) — "High and Mighty" (WB) (4th wk). Snappy \$18,000. Last week, \$21,000.

Fox Wilshire (FWC) (2,296; \$1-\$1.50) — "Three Coins" (20th) (4th wk). Fine \$11,500. Last week, \$14,800.

Ritz (FWC) (1,363; \$1-\$1.50) — "Sunderin" (Indie) (4th wk). Dull \$2,200. Last week, \$4,000.

Orpheum, Vogue (Metropolitan-FWC) (2,213; 885; 70-\$1.10) — "Elephant Walk" (Par) and "Undercover Agent" (Lip). Orpheum only (4th wk). Light \$7,000. Last week, \$11,400.

Warner Hollywood (SW) (1,364; \$1.20-\$2.65) — "Cinerama" (Indie) (60th wk). Into 60th round (20) after rousing \$33,800 last week.

with lights, bands and telecasts by WCPC-TV and WKRC-TV, attend Ohio Governor Frank J. Lausche. Smooth advance promotion, \$250,000 theatre overhauling job and pleasing early sales point to a winning operation

Heat Wave Bolsters Chi 1st-Runs; 'Wife' Neat 25G, 'Them' Rugged 19G, 'Guitar' Stage Socko 41G, 'Coins' 17G

Chicago, June 22.

Fourth successive hot weekend sans relief is not sending first-run biz into a tailspin. Air conditioning has started to prove a real b.o. magnet with some new entries getting a fast start. "Indiscretion of American Wife" is hot \$25,000 at Woods, and "Them" and "Fort Algiers" looks fine \$19,000 at Roosevelt.

Loop is racking up nice \$13,500 for "Prisoner of War" while World views very good \$4,000 for "Ana-Ta-Han." Grand is fair \$8,200 with "Gorilla at Large" and "Miss Robin Crusoe."

"Johnny Guitar" has sock total on tap at the Chicago, with Joni James and Four Knights helping onstage, in second week. United Artists is so-so with "Mad Magician" and "Jesse James vs. Dalton," while McVickers is okay with "Siege of Red River" and "Racing Blood."

Third week of "Student Prince" promises big results at the State-Lake. Top Banana is thin at Monroe. "Three Coins in Fountain" in fourth at Oriental, is brisk. Still the hottest item here is "Cinerama," roaring along lustily in 47th week at Palace.

Estimates for This Week

Chicago (B&K) (3,900; 98-\$1.25)—"Johnny Guitar" (Rep) with Joni James-Four Knights on vaude bill (2d wk) Socko \$41,000. Last week, \$52,000.

Grand (Nomikos) (1,200; 50-98)—"Gorilla at Large" (20th) and "Miss Robin Crusoe" (20th). Mild \$6,500. Last week, "Wake of Red Witch" (Rep) and "Sands of Iwo Jima" (Rep) (reissues) \$6,000.

Loop (Telemt) (600; 90-\$1.25)—"Prisoner of War" (M-G). Fine \$11,000. Last week, "Pinocchio" (RKO) (reissue) (10th wk) \$7,000.

McVickers (JL&S) (2,200; 65-\$1.25)—"Siege Red River" (20th) and "Racing Blood" (20th) (2d wk). Okay \$10,000. Last week, \$14,000.

Monroe (Indie) (1,000; 98-\$1.25)—"Top Banana" (UA) (3d wk). Slim \$4,000 after \$5,000 last week. Oriental (Indie) (3,400; 98-\$1.25)—"Three Coins in Fountain" (20th) (4th wk). Lush \$23,000. Last week, \$20,000.

Palace (Eitel) (1,484; \$1.25-\$3.40)—"Cinerama" (Indie) (47th wk). Sensational \$32,500. Last week, \$28,000.

Roosevelt (B&K) (1,400; 50-98)—"Them" (WB) and "Fort Algiers" (UA). Socko \$19,000. Last week, "Men of Fighting Lady" (M-G) and "Loophole" (AA) (2d wk) \$13,000.

State-Lake (B&K) (2,700; 98-\$1.25)—"Student Prince" (M-G) (3d wk). Fancy \$25,000. Last week \$27,000.

Surf (E&E Balaban) (685; 95)—"Final Test" (Indie) (3d wk). Neat \$3,000 after \$4,000 last week.

United Artists (B&K) (1,700; 98-\$1.25)—"Mad Magician" (Col) (3-D) and "Jesse James vs. Dalton" (Col) (2d wk). So-so \$12,000. Last week, \$16,500.

Woods (Essness) (1,198; 98-\$1.25)—"Indiscretion of American Wife" (Col). Fine \$25,000. Last week, "Long Wait" (UA) (4th wk), \$13,000.

Marciano-Charles Films Up 'Demetrius' to Wham 40G, Det.; 'Dark' OK 16G

Detroit, June 22. "Demetrius and Gladiators" plus Marciano-Charles fite pix are giving the Fox plenty of biz this week. Also big is "Them!" at the Palms. "Johnny Dark" looks about okay at the Michigan. "Man With a Million" is winding up with a great deal less than that at the United Artists. "French Line" still is hot in third week at the Adams. "Cinerama" is getting heavy play from conventions and tourists this week for a big 66th week total.

Estimates for This Week

Fox (Fox-Detroit) (5,000; \$1-\$1.25)—"Demetrius and Gladiators" (20th) plus Marciano-Charles fight pix. Great \$40,000. Last week, "Three Coins in Fountain" (20th) (4th wk), \$19,000.

Michigan (United Detroit) (4,000; 80-\$1)—"Johnny Dark" (U) and "Black Horse Canyon" (U). Okay \$18,000. Last week, "Dial M for" (Continued on page 18)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities are net; i. e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Guitar' Smooth \$10,000 in Mpls.

Minneapolis, June 22.

Cool, rainy weather more favorable to first-run biz is giving sagging grosses a shot in the arm. Among the newcomers, "Johnny Guitar" and "Them" are grabbing off the bulk of attention. It's not so easy going for "Flame and the Flesh" and "Black Horse Canyon," the other principal fresh entries. The lone holdovers are Cinerama and "Living Desert," in their tenth and third weeks, respectively, and still very big.

Estimates for This Week

Century (S-W) (1,140; \$1.20-\$2.65)—"Cinerama" (Indie) (10th wk). Powerful \$17,500. Last week, \$18,500.

Gopher (Berger) (1,000; 65-85)—"Black Horse Canyon" (U). Well-liked picture but only light \$3,000. Last week, "Men of Fighting Lady" (M-G) (2d wk), \$2,500.

Lyric (Par) (1,000; 50-75)—"Yank in R.A.F." (20th) and "Fallen Angel" (20th) (reissues). Slim \$3,000. Last week, "She Couldn't Say No" (RKO), \$3,500.

Radio City (Par) (4,100; 65-85)—"Johnny Guitar" (Rep). Well-exploited picture delivering nicely with \$10,000 or better. Last week, "Three Coins in Fountain" (20th) (2d wk), at \$5-\$11,000. Does not include \$9,325 for Thursday night as take from Marciano-Charles' fight telecast, at \$2.50.

RKO-Orpheum (RKO) (2,890; 65-85)—"Them" (WB). Brisk \$11,000. Last week, "Miami Story" (Col), \$6,000.

RKO-Pan (RKO) (1,600; 50-75)—"Masacre Canyon" (Col) and "Iron Glove" (Col). Slow \$3,500. Last week, "Girl for Joe" (WB) and "Guy With a Grin" (WB) (reissues), \$4,000.

State (Par) (2,300; 65-85)—"Flame and Flesh" (M-G). Mild \$5,000. Last week, "Arrow in the Dust" (AA), \$5,000.

World (Mann) (400; 65-\$1.20)—"Living Desert" (Disney) (3d wk). Great \$5,000. Last week, \$5,500.

'Demetrius' Socko 21G, Denver; 'Them' Big 15G

Denver, June 22.

Standout currently is "Demetrius and Gladiators," smash day-dating at the Denver and Esquire. Also great this week is "Them!" with even better showing at Paramount. Both pix are holding.

Estimates for This Week

Broadway (Wolfberg) (1,200; 50-85)—"Always a Bride" (U). Fair \$5,500. Last week, "Golden Coach" (IFE), \$5,500.

Centre (Fox) (1,247; 60-\$1)—"Three Coins in a Fountain" (20th) (4th wk). Stout \$10,000. Stays three extra days. Last week, \$13,000.

Denham (Cockrill) (1,750; 50-85)—"Secret of Incas" (Par). Fair \$7,500. Last week, on reissues.

Denver (Fox) (2,525; 60-\$1)—"Demetrius and Gladiators" (20th). Socko \$17,000. Last week, "Fireman, Save My Child" (U) and "Playgirl" (U), \$7,000.

Esquire (Fox) (742; 60-\$1)—"Demetrius and Gladiators" (20th). Big \$4,000. Last week, "Fireman, Save My Child" (U) and "Playgirl" (U), \$1,500.

Paramount (Wolfberg) (2,200; 50-85)—"Them!" (WB) and "Outlaw Stallion" (Col). Great \$15,000 or near. Last week, "Drums Across River" (U), \$11,500.

Taber (Fox) (1,987; 30-50)—"Monster From Ocean Floor" (Lip) and "Queen of Sheba" (Lip). Mild \$4,000. Last week, "We Want a Child" (Lip) and "Hollywood Thrillmakers" (Lip), \$5,000.

'Them' Fancy \$12,000, Buff.; 'Demetrius' 15G

Buffalo, June 22.

"Them" and "Demetrius and Gladiators" are pacing city currently in session that otherwise is mild. Former looks lively at Paramount while "Gladiators" is rated smash at the Center. "Men of Fighting Lady" is not getting far at the Buffalo. "Indiscretion of American Wife" is just okay at Lafayette.

Estimates for This Week

Buffalo (Loew's) (3,000; 50-80)—"Men of Fighting Lady" (M-G) and "Gypsy Colt" (M-G). Mild \$9,500. Last week, "Three Coins in Fountain" (20th) (3d wk), \$10,000.

Paramount (Par) (3,000; 50-80)—"Them" (WB) and "Fangs of Wild" (WB). Lively \$12,000. Last week, "Long Wait" (UA) and "The 49ers" (AA) (2d wk), \$7,000 in 6 days.

Center (Par) (2,000; 50-80)—"Demetrius and Gladiators" (20th). Smash \$15,000. Last week, "Siege Red River" (20th) and "Heat Wave" (Indie), \$7,500.

Lafayette (Basil) (3,000; 50-80)—"Indiscretion of American Wife" (Col) and "Drive a Crooked Road" (Col). Okay \$9,000 or near. Last week, "Mad Magician" (Col) and "Paris Model" (Col), \$6,400.

Century (Buhawk) (3,000; 50-80)—"Saracen Blade" (Col) and "Outlaw Stallion" (Indie). Limp \$5,000 in 5 days. Last week, "Arrow in Dust" (AA) and "Loophole" (Indie), \$8,000.

'Them' Giant 20G, Philly; 'French' 11G

Philadelphia, June 22.

Warm weather kept weekend first-run biz spotty. One of big entries looks like the fight pix which are boosting dual bill at Stanton to smash total. "Them" looms as standout currently with a mighty take at the 1,200-seat Golden. "Witness to Murder" shapes only fair at Randolph. Exit of "Coins in Fountain" delayed again with biz perking to solid total in fifth round at the Fox. "French Line" continues terrific in second week at the Trans-Lux World.

Estimates for This Week

Arcadia (S&S) (625; 89-\$1.30)—"Executive Suite" (M-G) (5th wk). Neat \$8,500. Last week, \$9,000.

Boyd (SW) (1,450; \$1.25-\$2.60)—"Cinerama" (Indie) (37th wk). Perked to big \$11,500. Last week, \$10,200.

Fox (20th) (2,250; 72-\$1.40)—"Three Coins in Fountain" (20th) (5th wk). Solid \$20,000. Last week, \$19,000.

Goldman (Goldman) (1,200; 50-99)—"Them" (WB). Mighty \$20,000. Last week, "Golden Mask" (UA), \$9,000.

Manbaum (SW) (4,360; 99-\$1.30)—"Men of Fighting Lady" (M-G) (2d wk). Slight \$8,500. Last week, \$14,000.

Midtown (Goldman) (1,000; 74-\$1.50)—"Secret of Incas" (Par) (2d wk). So-so \$8,000. Last week, \$11,000.

Randolph (Goldman) (2,500; 74-\$1.30)—"Witness to Murder" (UA). Fair \$13,500. Last week, "Dial M for Murder" (WB) (5th wk), \$10,500.

Stanley (SW) (2,932; 74-\$1.50)—"Tanganyika" (U). Fairish \$12,000. Last week, "Saracen Blade" (Col), \$9,000.

Stanton (SW) (1,473; 50-99)—"Drive Crooked Road" (Col) and "Drums of Tahiti" (Col) plus fight pix. Smash \$13,500 or near. Last week, "Drums Across River" (U) and "Ralls Into Laramie" (U), \$8,000.

Trans-Lux (T-L) (500; 80-\$1.50)—"Rhapsody" (M-G) (8th wk). Good \$4,000 finale. Last week, \$3,500.

Trans Lux World (T-L) (604; 99-\$1.50)—"French Line" (RKO) (2d wk). Terrific \$11,000. Last week, \$13,000.

THEM! LUSTY \$13,000, PORT.; 'PINOCCHIO' 8G

Portland, Ore., June 22.

First-run biz continues very big here this round. Standout is the torrid session being racked up by "Them!" at Liberty. "Pinocchio" also is fancy at Broadway while "Genevieve" is rated great at arty Guild. "Coins in Fountain" still is fine in fourth Orpheum week.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Pinocchio" (RKO) (reissue) and "Saracen Blade" (Col). Hot \$8,000. Last week, "Men of Fighting Lady" (M-G), \$11,800.

Guild (Indie) (400; \$1)—"Genevieve" (U). Smash \$4,000. Last week, \$3,000.

Point of Low Returns on B'way But 'Student' Sharp 162G, 'Them' Frisky 44G, 'Demetrius' Tall 75G

Arrival of the heat wave which has kept the midwest sweltering for more than a week is slowing Broadway film business generally this session. Present stanza in many respects is a transitional period. It is just before the school quits for the summer and also it is the time of the year when the populace has not become accustomed to the really hot weather nor has it started to take refuge from the heat in air-cooled theatres.

However, the warm weather is not proving too harmful to three strong newcomers. Tops is "Student Prince" with stageshow which is heading for a very big \$162,000 in first week at the Music Hall. Pic and stage layout is a solid bet for summer patronage, with out-of-towners, of course, swelling the Hall's take from now on.

"Demetrius and Gladiators" is catching on at the Roky much the same as it is over the country, with a socko \$75,000 in prospect for initial round.

"Them!" also is proving a nice entry with a very good \$44,000 opening week at the Paramount. "Tanganyika" with vaude plus fight pix looks fancy \$21,000 or over at the Palace.

"Gone With Wind" continues in smash style with a probable \$53,000 in current (4th) week at the State. It continues indefinitely. "French Line" looks okay \$10,000 in sixth session at the Criterion, with "Long Wait" due in July 2.

Both the Fine Arts and the Paris, two arty houses, have new winners. "Mr. Hulot's Holiday" is giving the Fine Arts one of its bigger opening weeks with smash \$16,000 or over. Hobson's Choice wound up with the same figure in its initial round at the latter spot. "Johnny Guitar" continues okay with a good \$13,000 probable in its fourth stanza at the Mayfair.

Elsewhere takings are way off. "Knock on Wood" is down to \$13,500 or less in final eight days of 10th week at the Capitol. "Caine Mutiny" opens tomorrow (Thurs.). "Royal Tour of Queen Elizabeth" opened at the Globe Monday (21).

Estimates for This Week
Astor (City Inv.) (1,300; 75-\$1.65)—"Elephant Walk" (10th-final wk). Ninth round ending tomorrow (Thurs.). Looks like fair \$7,000 in 9 days after \$7,600 in eighth week.

Holding 9 days in final week to open "Indiscretion of American Wife" (Col) on Friday (25).

Little Carnegie (L. Carnegie) (550; \$1.25-\$1.80)—"La Ronde" (Hakim) (15th wk). Held nicely with \$7,000 in 14th week ended Monday (21) after \$7,400 in 13th round.

Baronet (Reade) (430; 90-\$1.50)—"Spell of Ireland" (Indie) (7th wk). Sixth frame ended Sunday (20) was okay \$4,100 after \$5,800 for fifth. "Daughters of Destiny" (Indie) opens July 5.

Capitol (Loew's) (4,820; 75-\$2.20)—"Knock on Wood" (Par) (10th-final wk). Current round winding up today (Wed.) looks like fair \$13,500 for final 8 days. Ninth week was \$14,500. "Caine Mutiny" (Col) opens tomorrow (Thurs.).

Criterion (Moss) (1,700; 75-\$1.85)—"French Line" (RKO) (6th wk). Present round ending tomorrow (Thurs.) is heading for okay \$10,000 after \$13,500 for fifth week. "Long Wait" (UA) set to open July 2. "French Line" started using 2-D version this week.

Fine Arts (Davis) (468; 90-\$1.80)—"Mr. Hulot's Holiday" (GBD) (2d wk). Initial stanza ended last night (Tues.) was smash \$16,000, one of top first weeks ever at this house. Pic broke Friday and Sunday marks these two days in initial frame. Had long lines Saturday night, and just missed a new high for that day. In ahead, "Beautes of Night" (UA) (12th wk-8 days), \$4,200 after very big long run.

Globe (Brandt) (1,500; 50-\$1.50)—"Royal Tour of Queen Elizabeth" (20th). Opened Monday (21). In ahead, "Gorilla at Large" (20th), got only \$6,600 in 10 days, and "Tour" rushed in.

Guild (Guild) (450; \$1-\$1.80)—"Unconquered" (Indie) (2d wk). First round ended last night (Tues.) hit nice \$8,000. Holds. In ahead, "Out of World" (Indie) (9th wk-6 days), \$5,000.

Holiday (Rose) (950; 70-\$1.80)—"Westerner" (Goldwyn) and "Dead End" (Goldwyn) (reissues) (3d-final wk). Down to fair \$6,000 this round after \$8,000 last week.

Marco Polo (Goldwyn) and "Port

of Wickedness" (Goldwyn) (reissues) open tomorrow (Thurs.). Later, formerly was "Barbary Coast."

Mayfair (Brandt) (1,736; 70-\$1.80)—"Johnny Guitar" (Rep) (4th wk). Current frame ending today (Wed.) looks like good \$13,000 after \$18,400 in third week.

Normandie (Normandie Theatres) (592; 95-\$1.80)—"Le Plaisir" (Indie) (6th wk). Fifth stanza ended last night (Tues.) held with solid \$9,200 after \$10,000 in fourth week. Continues on. Had long lines Saturday night.

Palace (RKO) (1,700; 50-\$1.50)—"Tanganyika" (U) and eight acts of vaudeville plus fight pix. This stanza ending tomorrow (Thurs.) looks to hit fast \$21,000. Last week, "Princess of Nile" (20th) and vaude, \$19,700.

Paramount (ABC-Par) (3,664; 65-\$1.65)—"Them" (WB) (2d-final wk). Initial session ended last night (Tues.) hit good \$44,000. Holds. In ahead, "Dial M For Murder" (WB) (3d wk-5 days), \$27,000 after very solid initial two weeks. "High and Mighty" (WB) opens June 30.

Paris (Indie) (568; 90-\$1.80)—"Hobson's Choice" (UA) (2d wk). First stanza ended Sunday (20) was smash \$16,000. In ahead, "Caroline, or Change" (Indie) (3d wk), \$3,000.

Radio City Music Hall (Rockefeller) (6,200; 90-\$2.60)—"Student Prince" (M-G) with stageshow. Very big \$162,000 looms for first week ending today (Wed.). Holds, of course. In ahead, "Executive Suite" (M-G) and stageshow (6th wk), \$118,000 for a very solid longrun here. "Prince" now being counted on to last four or five weeks.

Roky (Nat'l. Th.) (5,717; 65-\$2.30)—"Demetrius and Gladiators" (20th). First week ending tomorrow (Thurs.) looks to reach socko \$75,000 or close. Holding. In ahead, "Coins in Fountain" (20th) (4th wk-8 days), \$61,000, fine for this length of run. Could have held at least one more week at this pace, but already was released for Brooklyn Keith's starting in final round. Made strongest run here in many months.

State (Loew's) (3,450; 50-\$1.65)—"Gone With Wind" (M-G) (reissue) (4th wk). Continues smash with \$53,000 in prospect for current week ending Friday (25). Third week was \$57,000. Continues indef.

Sutton (R&B) (561; 90-\$1.50)—"Genevieve" (U) (19th wk). The 18th stanza ended Monday (21) was fine \$6,500 after \$6,000 for 17th week. Holds for short time longer.

Trans-Lux 60th St. (T-L) (453; \$1-\$1.50)—"Scotch on Rocks" (Indie) (2d wk). Initial holdover week winding on Friday (25) looks like fancy \$7,000 or close. Holds again. First week was \$9,100.

Trans-Lux 52nd St. (T-L) (540; \$1-\$1.50)—"Lili" (M-G) (68th wk). The 67th week ended Monday (21) was sturdy \$6,200 after \$5,500 in 66th week. Holds on.

Victoria (City Inv.) (1,060; 75-\$1.85)—"Secret of Incas" (Par) (4th-final wk). Closing stanza of 9 days ending Saturday (26) looks to get modest \$7,000 after \$7,500 for third week. "About-Mrs. Leslie" (Par) opens Sunday (27).

Warner (Cinerama Prod.) (1,600; \$1.20-\$3.30)—"Cinerama" (Indie) (2d wk). Current session ending tomorrow (Thurs.) is headed for sturdy \$37,000, with visiting vacationers helping to keep this up high. The 54th week was \$38,000.

Washington, June 22.

Despite a nearly 100% holdover situation, main story here is very steady this week, largely because of seasonably cool weather much of session. "Them!" at the Met shapes very solid. "Drums Across River" at RKO Keith's, the other newcomer, is also smooth. "Student Prince" in second stanza at Loew's Capitol looks brisk. Other holdovers are steady.

Estimates for This Week
Capitol (Loew's) (3,434; 70-95)—"Student Prince" (M-G) (2d wk). Pleasant \$14,000 after \$20,000 opener.

Columbia (Loew's) (1,174; 60-80)—"Long Wait" (UA) (2d wk). Brisk \$6,000 after \$9,000 last week.

Dupont (Lopert) (372; 65-\$1)—"Captain's Paradise" (Indie) (5th

(Continued on page 18)

'Drums' Oke \$8,500 In D.C.; 'Them' Solid 10G, 'Student' Trim 14G, 2d

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Protest, Dismay, Slight Approval; Albany Reaction

By JAMES L. CONNERS

Albany, June 22. The suggestion by New York motion picture industry leaders that Albany be one of five exchange centers "abolished" in the interests of distributing costs economies met here with skepticism, dismay, protest, disapproval and approval (the last named by persons who preferred that they not be identified).

One of the biggest obstacles cited is ironclad leases running on exchange buildings for as much as six or seven years—more than 100 employees presumably would lose jobs and a sense of personal tragedy that might befall individuals made some persons reluctant to be quoted.

Skepticism about the plan arose from the fact it had been advanced numerous times before. "Distributors have been talking about it for 20 years," was a comment of several. Indications of a trend toward centralization out of Albany have been noted. The first was the transfer by National Screen Service of the major part of its local exchange district operation to New York. Exhibitors lodged strong protests at the time. Whereupon, National Screen sent two of its top men to a local meeting, where they pledged a reconsideration of the program, if it did not work as satisfactorily as expected. A local office was maintained, but as one interviewee pointed out, "The main use seems to be as a return point and for emergency service... advertising and accessory shipments are handled from New York." This source added: "The arrangement has worked better than I thought it would."

Fear of Job Loss

Another indication of the trend away from Albany was the movement in 1952 of a substantial portion of the Warner Theatres zone offices to New Haven, Conn. In this economy step, a number of persons lost their positions, the significance of the action not being lost on the local film colony.

Paramount's recent transfer of its shipping and inspection department to Clark Film Distributors, coupled with the leasing of smaller quarters in a downtown office building, also caused qualms among filmrow workers.

They asked of one another: is this portentous of a similar move, and possible shrinkage of employee personnel, by other companies? Although the general reply has been in the negative, it is no secret that the Paramount decision has caused uneasiness.

Several qualified men (not to be identified) considered "abolishment" practical although it would cause some "inconvenience" to circuits. Latter had the machinery, the manpower and the money to carry on operations with shipments from New York or Buffalo. General opinion was that the Albany exchange territory would have to be split: the western and northern half assigned to Buffalo, and the eastern and southern, to New York.

Some rearrangement of shipping schedules would be necessary; the forwarding date might have to be advanced as much as two or three days, over the present schedules. The distributors would have prints "tied up" for longer periods than now is the case. Therefore, would take a calculated loss, informants stated.

One of the questions raised was: would there be a "drop point"—like Clark Distributors maintained in Albany—who would pay for shipments to it? If the exhibitors were "stuck" the charge to them would be considerable—perhaps enough to strike a staggering blow to fringe houses.

A small exhibitor estimated the cost to him of a film shipment from New York at \$2.50. He explained that several independent companies sometimes agree now to pay the charge "one way."

His views coincided with those of Harry Lamont, long a leader in TOA and operator of a group of drive-ins and a conventional theatre. The "abolishment" plan is, in his view, "an awful thing" which would "place an added burden on exhibitors at a moment when they

Can't Cut Those Film-Selling Costs

Many Meetings On Problem of Distributors' Overhead—But Little Tangible Progress—Talk Abolition of Albany, New Haven, Memphis, Denver and Portland, Ore.

Months of official meetings and private conversations among the distributors on how to reduce the growing costs of selling features to exhibitors have resulted only in the apparent conclusion that there's no way to do it. This, despite the conviction in some trade quarters that a streamlining job could save the major companies up to \$100,000 each, per-week, or \$5,000,000 a year.

Problem, so far insurmountable, lies in the fact that the companies must act collectively on the retrenchment issue but some of them insist on remaining with the status quo.

Eric A. Johnston, president of the Motion Picture Assn. of America, said in N. Y. the other day he expected a report shortly from the MPAA's distribution committee, comprised of the top sales managers, on their probe of the streamlining possibilities. If the report shows that anything at all has been accomplished it would come as a surprise to at least a couple of the committee members.

One major proposal called for elimination of branch offices in seven or eight cities, these areas to be serviced in future by exchanges in adjacent exchanges. Among the present exchange cities to be lopped, it had been suggested, were Albany, New Haven, Memphis, Denver and Portland, Ore.

Film companies refrain from taking such individual action on their own because of fear of exhibitor revenge. Theatre men in New Haven, for example, would howl if a certain distrib closed its Connecticut outlet with the view of covering the area out of the Boston office. The New Haven owners would be faced with the expense of heavier freight charges plus added inconvenience in booking product because of the greater distance from the company. Any lone film outlet shuttering in New Haven would be faced with an area full of

beefing exhibs and consequently no one is making the move.

Paramount, a couple of years back, darkened its office in Portland, Ore. This same office was reopened by Par not long afterward.

However, if the distributors acted as a group there could be no likelihood of the local theatre men blowing off steam against any one distributor and there's no way they could refuse to do business with all distrib. Anyway, that's the feeling of some, but not the majority of, distribution officials.

The dissenters have replied simply that the present network of 32 exchange offices is required as much today as ever in order to reach the full sales potential for each film. They believe that disposing of, say, seven branch cities would involve the risk of losing more money in rentals, via lost customers, than would be saved from the ceased operation in the seven situations. They are not willing to take this chance.

Distributors came to a streamlining agreement on a different count but this, too, developed into a plan that eventually was scuttled. Companies decided to try out a pool of their facilities for the physical handling of film, such as inspection, storage and shipping. It was voted to launch the departure from the status quo in N. Y., where a separate agency would be set up to take over the job for all companies. Sales would not be involved, of course.

Companies later dropped the idea because, some felt, differences in aspect ratios and the switch to 20th-Fox and more limited by others to CinemaScope priats would create confusion.

Some distribution overhead runs as high as \$250,000 a week. That's for one company and covers only the domestic market. It shows how importantly this phase of the industry operates within the overall film economics.

Scrap Exchanges? It's a Regular Summer Rumor

By MATTY BRESCIA

Memphis, June 22.

If New York film leaders are "considering an economy wave," a slowdown of Memphis film row along with Albany, New Haven, Portland and Denver, the members of the local distribution colony are obviously uninformed.

RKO division manager R. V. Reagin: "Haven't heard a thing about it."

Par division chief Howard Nicholson: "It's news to me and haven't heard one rumble. They sure would phone our office if there was anything to it."

Loew's—Louis Ingram, division skipper, was out of the city.

Monogram and Allied Artists now officially operating as Allied Artists Pic. Corp., Bailey Prichard, branch chief, said: "Not a word from our company."

Par-Tenarken with Alec Thompson, which has now merged and operating out of New Orleans still services this area but was also in the "dark" on any future abolishment movements that may be in the offing around New York film headquarters.

Kay Randle, office chief of UA, told VARIETY that "actually Memphis is not a UA branch office. We are a sub office and operate out of our St. Louis office with Bud Edele as manager." The UA spokesman here also pointed out that New York only labels Memphis as a "booking office" with all policy matters, etc., handled out of St. Louis. The Memphis UA booking office operates in the same manner as Jacksonville, Des Moines, Albany, Portland and Oklahoma City, Miss Randle pointed out. Tony Tedesco is the only active salesman working the Memphis territory for UA and Miss Randle and Nada Wheatford, booker's clerk, make up the office staff.

Venerable Rumor

Bill Stevens, Universal office manager, stated: "I have been hearing about this thing for five years, now. It was a pretty warm item just about this time last year. Maybe the hot weather has something to do with it."

Jim Vernon, Warner's head booker, commented: "I heard this about two years ago. If other exchanges close their doors here, I guess Warner's would have to do the same. However, the cost would raise 'cain' with plenty of the exhibitors. It wouldn't surprise me to see about 25% of the theatres closing their doors in this area if a thing like this happens." The Warner booker also pointed out that the territory here "could be split up between Oklahoma City and St. Louis." He pointed out that New Orleans serves this area as far north as Clarksdale, Miss., which is about 60 miles south of Memphis. Atlanta services as far west as Nashville about 225 miles from here and Oklahoma City takes care of the Arkansas area as far as Texarkana, which is about 300 miles from Memphis, Vernon conceded. "It could happen—I'm not the one to say."

Herb Kahn, member of the Malco theatre chain in the mid-South, said: "I haven't heard anything about it, just the usual rumors every year. However, I wouldn't be too happy with this situation if it took place. I doubt that they (film leaders) would realize the economies they expect from abolishing exchanges. There would be loss in revenue. It wouldn't be the most effective way to cut distribution costs," he added.

One exhibitor who refused to be identified said, "It would be tragic for us in the neighborhoods if it happens."

Mike Mindlin To Paris

Michael Mindlin Jr., pub-ad director of Lopert Films, planned to Paris over the weekend to confer with Richard Condon, United Artists' European publicity-exploitation representative.

UA will release "Time of the Cuckoo," which Ilya Lopert will film in Venice in July. Following his confabs with Condon, Mindlin will join Lopert in Venice.

Portland Doubts Any Trade Cure

By RAY FEVES

Portland, Ore., June 22. Roundup of comment regarding the possibility of closing the Portland Film Exchanges.

1. Mrs. J. J. Parker, President J. J. Parker Theatres: "Give more authority to the local exchange managers or abolish the exchanges."

2. Marvin Fox, City Manager, Hamrick Theatres: "On the surface, I can't see any improvement via this scheme."

3. Russ Brown, Oregon District Manager, Evergreen Theatres: "First run theatres in Portland itself would not suffer from the economy move. It would be necessary to increase the number of prints available through the Seattle or San Francisco exchange, however, or it would work a hardship on outlying cities and towns. Possible shortage of prints would put current Portland served cities play dates way back."

4. Dick Newton, Manager Paramount Theatre: "With entertainment industry having tough time as is, I think that distributor and exhibitor should work even closer together. By lessening the number of exchanges, close contact is hurt."

5. Martin M. Foster, Manager Guild and Century Theatres: "If

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Trade Humor Flows At O'Donnell Tom-Tom

Hollywood, June 22.

Upcoming Hollywood product will be more than a match for the entertainment television can offer in the home, R. J. (Bob) O'Donnell predicted in accepting the second annual Publicists Guild Tom-Tom Award. Scroll was bestowed for his "long and distinguished service in behalf of the motion picture industry," at a luncheon that blended humor with a serious discussion of the industry's condition and future.

O'Donnell, in a short speech accepting the award, declared he expects a "great summer" for the film industry. He challenged video to "put on the home screens the type of fine motion picture product coming up."

Highlighting event, at which Dorothy Lamour made the presentation of a scroll, a gaudy tom-tom and kiss to vet Texas showman, were salutes by industry members who had known him for many years. Included were Frank Whitbeck, winner of last year's award; Jerry Wald, keynote speaker; Walter Reade, Jr., TOA prexy; Robert Fellows, Jack Webb; actress Myrna Hansen, retiring PG prexy; Walter Compton and Nat James, incoming prexy, who as his first official act conferred a life membership in PG upon the honor guest, Stan Mar-

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Abolish Denver? N. Y. Must Be Crazy

Just Another Example of Eastern Illiteracy On Western Geography

By B. J. ROSE

Denver, June 22.

They just can't believe it!

That's the reaction of theatre owners, executive heads and others operating large numbers of theatres in the Denver film territory.

As some of them point out, the Denver film territory is the largest in area of any of the film terri-

should not be saddled with any extra costs."

The natural human inclination to resist innovations was emphasized by two or three persons whom VARIETY questioned. One flatly declared: "We are conducting the motion picture business, from the exchange operational viewpoint, as it was 25 or 30 years ago—ignoring changed conditions and improved techniques."

ories, it being around 1,400 miles from the northern to the southern extremities, and in many instances towns are a long way between.

Some of the executives in the home offices seem to have no conception of distances in the west. The situation brings to mind the story about the sales executive in Chicago who wired his El Paso, Texas, salesman, to call on a client in Texarkana, Texas. The salesman wired back to send someone from Chicago. "You're closer to Texarkana than I am."

Pat McGee's Views

Pat McGee, prominent in the fight to get the federal admission tax reduced, says: "The news that film companies are considering closing certain exchanges is rather interesting to exhibitors generally. No exhibitor could possibly suggest

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Doubt Economy From Closings

BI HAROLD M. BONE

New Haven, June 22.

Reaction of the contemplated abolishment of exchanges in this city, as well as those in Albany, Memphis, Denver and Portland, ran from a slight case of indifference to a militant declaration to make every effort to stymie the proposal.

Consensus was that the proposed move would not be feasible and would result in a certain amount of lost business for distributors, as well as a radical increase in confusion and added expense for the exhibitors. Moreover, it was the general opinion that such closing of exchanges would not effect such net financial benefits as the instigators of the proposed plan envisage.

Typical comment ran as follows: Larry Germaine, assistant booker to Elmer Hirth, Stanley Warner Theatres: "First of all such a move would throw out of work a lot of people whose whole careers have been wrapped up in this field. Such a loss of revenue certainly wouldn't help the city any. Then, what about the leases, and the buildings specially constructed for this kind of operation. Maybe in situations of buying 40 pictures at a time such a move might have been practical, but today when films are peddled picture by picture, there's a positive requirement for rapid, close contact between exhibitors and exchanges. Maybe a big corporation could overcome too much inconvenience by establishing an office of its own in New York, but smaller exhibs, especially in the more remote sectors, would find themselves in hot water. Frankly, I think abolishing of New Haven exchanges would have Connecticut exhibitors in an uproar."

Leonard Sampson, co-operator of foreign and art film houses in New Haven and Fairfield: "To us, such a move would make virtually no difference at all. By the nature of our product, we do most of our business with New York or Boston anyway."

Why No Faith?

Jack Post, booker of Fishman Theatres: "Truthfully, I was a bit startled when you (VARIETY) mentioned such a possibility. Maybe a year or two ago, yes, but it has been my impression that things have improved to the point where people in the industry know that at least they are going to have a business to continue with. This element of doubt on the part of industry leaders is a bit puzzling. Certainly such a move locally

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SMALL EXHIBITS' WAILING WALL

Five Rounds Of Blackout Start Theatre Bout

Milwaukee, June 22. Patrons at the Riverside, viewing the televised Rocky Marciano-Ezzard Charles fight last Thursday (17), faced a blank screen for the first five rounds due to technical problems. Some fans accepted refunds, a few became agitated, but most of the house waited until the telecast continued.

According to Erv Clumb, Riverside manager, test patterns of the preliminaries and fight just prior to the windup came through with no hitch. Engineers of the Wisconsin Telephone Co. and RCA got the picture on the screen as the sixth round opened. After that there were no more interruptions of the telecast.

Manager Clumb and the perspiring television engineers had no immediate answer to the \$64 question.

Contract Issue on Rights

Minneapolis, June 22. Marciano-Charles fight closed circuit telecast pulled capacity with the entire house scaled at \$2.50, including tax, at United Paramount's 4,108-seat Radio City here. About 300 were turned away.

Net gross was \$9,325.16, of which \$5,340.40 (or \$1.30 per ticket) went to TNT as its share. The \$3,984.76 retained by the theatre represented a neat profit.

Bennie Berger, who wanted the telecast for his local loop 1,000-seat Gopher which also is equipped with TNT's large screen, says his lawyers are still studying the original TNT agreement to determine if there are grounds for a breach of contract suit. Harry B. French, UP president, had informed TNT he'd only take the telecast for Radio City on an exclusive basis, but would not object if it were awarded to the Gopher under such an arrangement.

Bullseye in Louisville

Louisville, June 22. Some 3,000 fight fans paid \$3.60 for reserved, and \$2.50 for general admish seats to catch the theatre tv telecast of the Rocky Marciano-Ezzard Charles bout at the Rialto, Thursday (17). House had about \$4,000 advance sale in the till, with balance coming in day of the fight. Championship fight was the top attraction here since house had theatre tv facilities installed, and comments from customers, press and public were enthusiastic. Closed circuit televised fight received plenty of indirect plugs with regular tv stations telling their viewers that the fight would be heard locally by radio, but could only be seen locally over theatre television.

Gate for the championship telecast hit close to \$10,000, bumper figure getting an assist by fact that tab was not lowered when the tax was taken off, thus house got regular price for the attraction.

'NO PRESS' RULE LIKELY IF WALSH, BREWER MEET

Hollywood, June 22. IATSE stagehands' business agent William Bennett of Washington, who is stumping the country on behalf of the candidacy of Roy Brewer for prexy Richard Walsh's job, will be here for the July 8 dinner being tossed by the Southern California committee backing Brewer.

There will be a "no press" edict if Walsh accepts the invitation to debate the issues with Brewer, sources associated with the event said yesterday, explaining Brewer felt this was necessary "because of Walsh has repeatedly said he doesn't want the press present when these issues are discussed." They said if Walsh does not accept, the press will be invited.

MANY TROY EMPTIES

At \$3.30 Collar City Liked Radio For Marciano-Charles

Albany, June 22. Fabian's Grand missed by 50 a capacity house of 1,500 for the telecast Thursday (17) of the Rocky Marciano-Ezzard Charles heavyweight championship bout, while Proctor's in Troy, six miles away, fell quite short of a 2,500 capacity—both at \$3.30. It was the first time that a closed circuit sports event had been presented in Troy, population of 70,000.

The admission price and the competition of home radio were believed to be the chief reasons for failure of the fightcast to draw better in the Collar City.

Clyde Hisson Resigns; Ohio Censor Returns To Bowling Green U.

Columbus, June 22. Ohio's chief censor, Dr. Clyde Hisson, 62, has resigned as state education director, and will return to the Bowling Green State University teaching post he left nearly 10 years ago. Hisson's role as head of Ohio's Censor Board is a post that goes along with the job of education director.

There was no mention of film censorship activities in Hisson's letter of resignation to Gov. Frank J. Lausche. He said, "I was caught between two compelling desires. I wanted to teach and I liked the position of education director," but that he wanted to get back to the university lest he lose his identity. His subjects are psychology and philosophy. Hisson held the post of education director longer than any other man in Ohio's history. He asked to be relieved by Sept. 15 and "five or six weeks earlier if arrangements can be made."

Hisson was reappointed to the post last year and his term expires in 1957, although a new state board of education, which will choose the education director, will come into existence under a new law within the next 18 months.

In the long view, Hisson himself has not been a tough film censor, although some of the cuts and decisions made by other members of the board which he felt he must back up, have made him appear so. His view of the censor's job, was that there was a law on the Ohio books which charged his department with administering it. He frequently said that he had no other choice than to exercise the censorship powers defined in the 31-year-old law.

In recent years, as the law came more and more under attack and as U. S. Supreme Court decisions shot it full of holes, he was instrumental in relaxing former standards and allowing such once-banned films as "The Outlaw," "Kiss Tomorrow Goodbye," "The Moon Is Blue," "The Ways of Love" and others to be exhibited in the state. He also called on the legislature to frame more precise definitions and standards of what was to be censored.

Oddity of situation is fact that the net receipts from censorship fees supported the film library of the education department's audiovisual section.

OBOLER WINS JUDGMENT IN 'BWANA DEVIL' SUIT

Los Angeles, June 22. Judgment in favor of Arch Oboler and other defendants was entered by Superior Judge Joseph W. Vickers in Superior Court here in a finding that plaintiff Brenco Pictures Corporation had entered into an "illegal" agreement in connection with negotiations for the purchase of "Bwana Devil." Brenco had filed a \$3,500,000 suit, charging it had purchased the initial 3-D film for \$2,000,000, only to have Oboler and several other defendants subsequently sell the film to United Artists for \$1,750,000.

Judge Vickers ordered Brenco to pay all costs.

ALLIED CITES A CASE HISTORY

Assembling data to present forcefully the problems currently faced by smalltown exhibs, Allied States Assn. is issuing case histories of the operational activities of individual theatremen. First of these, a memorandum prepared by Col. H. A. Cole, concerns H. A. Daniels, operator of the Palace Theatre in Seguin, Texas. Memo was forwarded to New Jersey Allied top Wilbur Snaper who made it available to VARIETY.

Seguin is a town of 10,000, 35 miles from San Antonio. Under an arrangement with the Interstate circuit which operates a first-run house in San Antonio, Daniels for the past 18 years has been able to break pictures immediately following San Antonio. When CinemaScope was introduced, the memorandum notes, Daniels was told by both 20th-Fox and Metro that such availability would be impossible since he did not have CScope equipment. The Cole analysis also notes that Daniels for the same number of years "has been buying pictures on sliding scale with proper controls so that film rental was automatically set."

The exhib installed CScope with stereophonic sound two months ago at the cost of about \$14,000. He played "The Robe" at 50% and his profits were termed satisfactory, requiring no adjustment.

Discussing Daniels' film rental terms, Col. Cole says the Seguin exhib had used a sliding scale with proper controls for years with Metro, 20th and Warner Bros. However, says Cole, since the installation of CScope and stereo sound, Metro demands 50% and 60% for its CScope pix, WB wants 50%, and 20th is asking 50% on some and 35% to 40% on others.

Availability Upset

The memo points out that Daniels' availability has been completely upset. According to Cole, he was advised by 20th and WB that "the dating to which he had been accustomed over a period of 18 years was no longer available due to the lack of prints and no specific period of clearance was offered him."

Cole notes that Daniels was merely advised that he'd have to wait and see whether prints were available, and book the pix accordingly. Daniels beefed at this suggestion, particularly since the film rental was practically doubled. A letter from Daniels' attorney to 20th led to a confab with the company district manager. However, on the plea that prints were just not available, Daniels had to accede "under protest" to the change in availability. He made a deal for current product, receiving a promise that his former availability eventually would be restored. In a parenthetical note, Cole observes that he "considers it probably an empty promise."

As further evidence of the confusion of distribution, Cole cites Daniels' experience with WB. Under normal arrangements, Daniels was entitled to WB's "The High and the Mighty" on July 10-14, and he agreed to terms of 50%. However, the distrib notified him that it would not have a CScope print at that time, but it could furnish him with a 2-D print of the pic on that date. He accepted, but soon learned that the N. Y. homeoffice had nixed this arrangement on the ground that the 2-D print could not be released until the CScope version came out. WB, according to Cole, now positively claims it hasn't enough CScope prints and cannot furnish the pic. (Clting a hassle with Metro over "Knights of the Round Table," Cole says M-G demanded 60% although its division manager, John Allen, agreed that the price was out of line, and he insisted on the 60% contract which would be adjusted later. "Daniels," Cole says, "protested—the figure of 60%, which Allen agreed was ridiculous,

OMAHA GOES FOR BOXERS

Opera and Other Items Flop In Nebraska Metropolis

Omaha, June 22. Omaha continues to be a fine fight town—as far as big-screen theatre tv is concerned. The Marciano-Charles telecast last Thursday night (17) at the 2,890-seat Orpheum Theatre grossed a hefty \$6,875, with 2,500 paying the \$2.75 admish.

Opera and other theatre tv experiments here have flopped. But all fights have drawn capacity or near-capacity houses—although local in-person ring shows have been failures the past five years.

Denver Arrives Hungry, Cheers Fight Lustily But Radio Crimps SRO

Denver, June 22. The Paramount here sold about 2,000 of its 2,200 seats at \$2.75 each for the closed-circuit television Marciano-Charles fight. Crowd acted and cheered as if at ringside, the cheering at times drowning out the announcers completely, even though the volume was turned up.

Denverites going directly from work to the theatre because of Mountain Time swamped concession stand with demands for meat-type snacks, such as sandwiches and coffee.

Jack Waddell, manager, feels the house would have been sold out days ahead had the fight not been on radio.

DYCKMAN'S ANTITRUST SUIT VS. 4 MAJORS

A \$324,000 antitrust suit has been filed in N. Y. Federal Court against Warner Bros., RKO, 20th-Fox and Universal by the New Dyckman Theatre Corp., operator of the Dyckman Theatre in the Inwood section of New York.

Plaintiff, asking treble damages, charges that the four distribs have discriminated against the theatre in providing pix for a first-run neighborhood engagement. Plaintiff acquired a long lease on the theatre, in July, 1953, completely redecorated the house, and opened for business in October, 1953.

and called attention to the fact that a sliding scale was self-adjusting and that Allen's promise that they would adjust later merely meant the fact that they would waste a lot of time, both on Daniels' part and the part of the Metro representative."

'Sweeping Investigation'

Allied States Assn. is embarking on "a sweeping investigation" of exhibitor complaints that distribs are "confiscating" the benefits of the recent cut in the Federal admission tax by a "deliberate hiking of film rentals."

Allied prexy Ben Marcus has named a committee to probe these charges, first made by Texas Allied leader Col. H. A. Cole and confirmed, according to the exhib org. by complaints pouring in from Allied members throughout country. The committee consists of Marcus, Jack Kirsch, Nathan Yamins, and Wilbur Snaper.

Following an investigation, Marcus said the Allied leaders would meet with the heads of the distributing companies "prior to any appeal to the House Ways and Means Committee as suggested by Col. Cole."

Commenting on the situation, Marcus declared: "I find it very difficult to comprehend a state of affairs where the film companies would resort to such grossly unfair and such short sighted and selfish tactics. If these facts as presented by Col. Cole and subsequent complaints are proved to be true, then our industry is indeed in a sad way for this condition presents a new form of suicidal mania for the industry because the continued strangulation of the exhibitors in this manner can only result in the ultimate self destruction of themselves."

Theatres Full, Bout Rated B.O. Click in Chicago

Chicago, June 22. Theatre telecast of Rocky Marciano-Ezzard Charles heavyweight fest packed four king-sized Chi houses to the rafters and left hundreds of turnaway fight enthusiasts to bend over their radios. Total Windy City gross for the match, after taxes, topped \$43,000.

Trilo of B&K nabe theatres asked a \$3.60 price. Uptown, largest house in the city, drew over 4,300 customers for \$14,000 in receipts. Marbro, a 3,500-seater, cashed in for \$11,500 on the westside, and southside Tivoli used up over 3,300 stubs for close to \$12,000. The Essaness Crown Theatre, asking \$4.80 for its 1,200 seats, landed over \$5,500 for the event.

Such a reaction to sporting event may lead to use of tv in other theatres next time a major contest goes before the closed-circuit kleigs.

Fight Draws Big In D. C.

Washington, June 22. Better than 4,100 fight fans in the D. C. area plunked \$3.50 on the line last Thursday (17) night to watch the theatre television of the Marciano-Charles heavyweight championship fight.

Only theatre inside Washington to carry the TNT video of the scrap was the 1,522-seat Lincoln, which caters mainly to a Negro clientele. House was sold out in the early afternoon of fight day, and 100 standing room tickets at the same \$3.50 bite were sold that night.

Sidney Lust, operator of a chain of nabe houses and drive-ins in the suburban area, brought in the fight to his Hillside drive-in. He sold approximately 2,500 tickets, less than capacity but enough to make him say he would book future fights at one or more of his ozoners.

Picture Good, Sound Weak

Detroit, June 22. Big screen tv of the Marciano-Charles punch-fest was a sell-out in the three Detroit theatres which carried it. Tickets were \$3.85 at the 4,000-seat Michigan; 2,961-seat Palms and 1,500-seat Hollywood. The first two are downtowners, while the Hollywood is a nabe house.

Picture was clear, but sound transmission at the Michigan was weak.

Drive-In Goes Capacity

Memphis, June 22. West Memphis, Ark., Sunset drive-in theatre hit jackpot with Marciano-Charles fight here registering capacity 500 cars at \$11 per carload. Gross estimated near \$4,000. Owner Abbott Widdicombe said "Our take was 50% better than last year."

Ozoner reportedly dropped nearly \$9,000 last year with LaStarza-Marciano. Theatre is 10 miles from downtown Memphis.

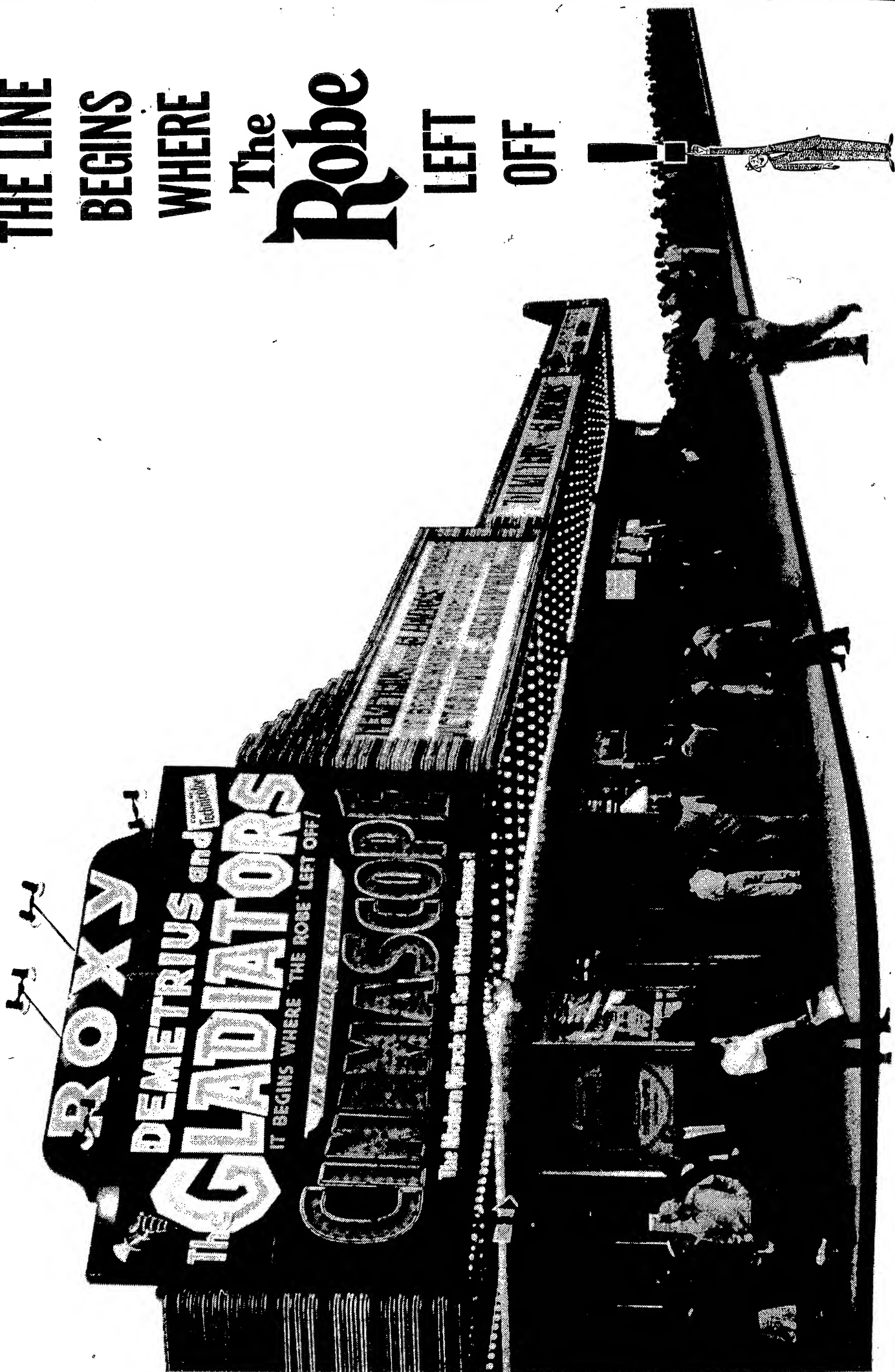
ALDINE REAPPEARS AS PHILLY'S VIKING

Philadelphia, June 22. New Philadelphia first-run, the Viking, will open its doors with a preview benefit for the United Service Organizations, July 1. Opener is sponsored by the Chamber of Commerce of Greater Philadelphia and the Chestnut St. Association.

The Viking, which was formerly the Stanley Warner Aldine, will open for the public the following day, July 2. Initial attraction is "The Student Prince." House was purchased last year by Harry Sley, parking company magnate who also operates Locust Theatre, West Philly nabe.

The Viking was designed by architect William H. Lee and is equipped with CinemaScope screen and is air-conditioned. William J. Manning will be the manager.

THE LINE
BEGINS
WHERE
The
Robe
LEFT
OFF



Sponsored Theatre Set for London Preem; 15 Advertisers for 1st Show

London, June 22. Sponsored theatre is to be introduced in London next month. The project is being launched by a newly-formed company at the New Lindsey Theatre. After a trial run of a month, it is planned to move to a West End house.

Already 15 sponsors have been lined up for the initial production. For their weekly fee of \$70, they will get a spot announcement from the stage by an emcee, a free ad in the program and a display on an illuminated backcloth at the end of the presentation. The prices will be doubled by the time the show moves to the West End—or so it is hoped.

Original batch of advertisers include cigaret manufacturers, a boot polish company and a West End fashion house. A fashion parade will be part of the program. Manufacturers are being encouraged to give free samples to the audience.

Prime mover in the new venture is Sally Stewart, an actress-agent, who sees an opportunity of encouraging new talent and giving the stage a needed boost. Initial production is called "To Your Advantage." It preems July 27 with a cast headed by Valerie Lawson, Robert Webber, Ian Grant and Humphrey Morton. Each act will be preceded by a commercial announcement on behalf of the sponsor. Advertisers will be permitted to buy time either for an individual announcement, or for an entire half of a show.

Fellow directors of Miss Stewart are Malcolm FitzPatrick, Robert Webber and John Rice. If the venture flourishes they plan to extend their activities to the provinces.

Present intention, after the New Lindsey tryout, is to open in the West End at specially reduced admission prices. A top of 42c is envisaged.

Vargas Stays as STIC Chief, Quashing Threat Of Mex Pix Union Row

Mexico City, June 15. "Civil war" which loomed in the top film labor union, the National Cinematographic Industry Workers Union (STIC), was quashed with the reelection of Pedro Tellez Vargas, strong man of pix workers, as secretary-general until 1958. Vargas, head of STIC since 1939, had recently stepped down, explaining that he felt he was getting too old for such a tough job. However, he quickly reconsidered, at the demand of "numerous loyal admirers," STIC explained, and ran for reelection.

The election was in the Cine Bucarelli, secondary local first-run cinema, which was filled with 1,565 unionists. The three-hour election featured "insults and protests" at the final choice of Vargas. Twelve jeeps, each containing four cops in battle dress, and several plainclothesmen mounted guard at the closed doors of the cinema. However, there was no physical violence.

STIC announced that Vargas got 764 votes while 427 dissented. With Vargas in charge again, the trade agrees this assures unitedness at least for Mexico's top pic labor union.

COL TO MAKE 3 MORE FILMS IN GT. BRITAIN

London, June 22. Joseph A. McConville, Columbia International prez, speaking at the company's 21st. annl convention here, commented on its expanding program of British production. Col had inked a new pact with Warwick Productions for three more pix to be made at Nettlefold Studios in addition to the program of six already half-way finished.

Second batch will tee off with "A Prize of Gold" starring Richard Widmark, Mal Zetterling, Nigel Patrick, George Cole and Donald Wolfelt. It will be lensed on location in Berlin and completed at the Metro Elstree Studios.

McConville said Columbia's British program would include "End of the Affair," based on a Graham Greene bestseller.

Jap Distrib of Soviet, Leftish Films in Red

Tokyo, June 15. Hokusei Eiga, distributors here of Soviet films and native leftist pix, is in the red, according to its year-end financial statement. Despite reported earnings of close to \$1,000,000 from distribution, balance sheet for 1953-54 fiscal year shows a deficit of more than \$100,000. Cause of financial difficulties is inability to recover loans made to independent studios here, most of whom have made the pink pix which Hokusei has distributed. Hokusei announced it will send three films to the Motion Picture Festival to be held in Czechoslovakia film July festival as "representative" of the Japanese film industry. The entries, "Children of the A-Bomb," "Crab Cannery Ship" and "Red Bicycle," all have been castigated by native and foreign critics as definitely pro-Red.

Arg. Cinemas Go For More 3-D Pix

Buenos Aires, June 15. Encouraged by the good grosses racked up by "House of Wax" (WB), some 20 Argentine film theatres are signing up for 3-D equipment. Provincial exhibitors find an advantage in the comparatively lower cost and feel that 3-D will bolster their grosses. Installations are being made in Bahia Blanca, Punta Alta, Necochea, Gral. Roca, Santa Fe, Rosario, Pergamino, Cordoba, Eva Peron, Tucuman and Mendoza.

The Sarmiento, Callao and Flores (Sociedad Anonima Cinematografica circuit) theatres here are equipping with 3-D as well as the nabe Presidente Avellaneda, in the big industrial town of that name; the Gran Lomas and Argentine in Lomas and Adrogué suburbs.

The Lococo circuit will postpone equipping the 1,600-seat Roca in Almagro suburb rather than eliminate yet another larger showcase in the present tight release situation. Metro is lining up import permits from the Argentine Central Bank for Perspecta Stereophonic Sound.

Construction work on Loew's 2,000-seat Metro theatre is still held up pending approval of plans of the eight-story apartment building above. This addition to the city's first-run houses is not expected to be ready for operation for at least another two years.

Hassle Over 'Luther' - Scot Dates Continues

Edinburgh, June 15. According to George Gilchrist, Scot proxy of Cinematograph Exhibitors Association of Great Britain, the question of booking "Martin Luther" may well be "political dynamite before we are through." He told exhibitors here that many Presbyterian ministers in Scotland thought the Catholic Church had prevented exhibs from showing the film.

He was referring to Edinburgh ministers' request for the co-operation of exhibs in securing the release of "Martin Luther" for public showing "in the interests of historic truth."

Russia to Send Group Of TV Experts to Brit.

London, June 22. The news that Russia is sending a delegation of television experts to study British tv is interpreted to mean that Moscow may be persuaded to join in a permanent Eurovision exchange link with the eight countries already involved in the experiment. The Soviet delegation, which will be coming under UNESCO auspices, is due next month for a three-week stay. Technical experts in Britain, who have been associated with the Eurovision tests, believe there is no practical reason why the West Berlin link should not be extended to connect with Moscow tv transmissions.

Brit. Queen to Honor Swedish at Gala Show

London, June 22. The Queen and the Duke of Edinburgh are attending a gala performance of "Le Coq d'Or" at Covent Garden Opera House June 30 in honor of the King and Queen of Sweden. The production will star Hugues Cuenod, Frederick Dalberg, Mattiwilda Dobbs, Geraint Evans, Gita de la Fuente, Howell Glynn, Barbara Hewitt and John Llanigan.

Paris Wants B.O.'s Worth; Money-Back Chant Fills Comedie at Briefie Bill

Paris, June 22. The staid Comedie-Francaise was treated to a lowbrow spectacle when patrons last week started a money-back chant after a spectacle of a play and a curtain-raiser which ran from 9 p.m. to 11:20 with a 20-minute intermission. The crowd felt that the time limit of the reprise of Henri Becque's "La Romanesque" and the Alfred De Musset one-acter, "Un Caprice," was not enough to insure a full evening of entertainment. Content was not in question, but strictly the time spent before the footlights. Time limits have also been preoccupying film houses here, where the law against double features is still in existence.

Anti-double feature law was a wartime measure, but was kept on the books by the Centre Du Cinema after the war. Law also permitted a newsreel (government subsidized) and one documentary. Many houseowners have been fighting this of late, and recently there was a concerted effort to bring back the double feature. This fell through, but there was an increased time limit handed houses, and it has led to more documentaries being foisted onto first-run bills. Instead of giving a greater run for the money, this has backfired into patron complaints against the mediocrity of many of the shorts.

This measure was driven through by documentary interests, but the only thing that will help this cause are better shorts. Law also has a French short called for with foreign pix which increases program but not quality. U. S. animated films are popular here.

TOP BRITISH FIGHT PROMOTER BANS TV

London, June 22. A ban on all telecasts of future promotions has been slapped on by Jack Solomons, leading British boxing promoter. It applies to direct transmissions as well as film coverage for subsequent screening. Announcing his decision, Solomons declared he was banning all forms of tv completely. "Everybody knows that tv has killed boxing in America and it is well on the way to doing the same thing here," he added.

He was "most dissatisfied" with the treatment received from the BBC over the filming of the Cockle-Matthews fight last June, cheaper seats being empty because a film record of that fight was advertised for showing the following night.

Another promoter to impose a tv ban is Sir Arthur Elvin, who has cancelled an arrangement to televise an expert of his upcoming blades musical, "The Dancing Years on Ice," from the Empire Pool, Wembley. Sir Arthur explained the cancellation did not imply a total tele ban on future Wembley events but said the increase of receivers in use made it necessary to give most careful consideration for future policy on tele.

Clofine Finishes 3-Wk.

Survey of O'seas Keys Michael Clofine, veteran producer of Telenews Reel and News of Day newsreel, returned to his N. Y. headquarters last week from a three-week business survey of Europe. He was particularly interested in the tv newsreel situation in European countries. Clofine visited all the offices of N. of D. and Telenews in Europe, including stops in such key cities as Paris, Rome, Berlin, Frankfurt, Madrid and London.

M-G's Eckman Hits BFA for Asking Extra Eady Coin; Says U.S. Distribs Make Fund Work, Pay Heavily for It

Growth of Foreign Pix In Mex Worries Prods.

Mexico City, June 15. Increase in the number of European pix, mostly Spanish, French and British, playing here worries the film trade. Figures of the trade's own bank, the Banco Nacional Cinematografico, comparing the pix playing here during the first four months of 1954 stress the fact that more Europeans than Mexican-made were screened in that time.

From Jan. 1 to April 30 the product exhibited was 74 from the U. S., 28 European and 22 Mexican. During the same time last year, it was: 76 U. S., 31 Mexican and 17 European. The bank gave no reason for this upswing in European product.

Lisbon's Legit Begins to Perk

Lisbon, June 15. The legit season here, which seemed destined to pass without glory and with spotty biz, has suddenly come to life. The Teatro Nacional first had a hit in "The Dazzling Hour" by Anna Bonacci starring Mariana Rey Monteiro and Alvaro Benamor. Then a new play, "Novel Prize Winner," by Portuguese authors Fernando Santos, Almeida Amaral and Leitao Barros, drew such capacity biz that the official season has been extended from the late May to the end of June. Film and legit star Raul Carvalho in the title role has been lauded for his work while Amelia Rey Colaco scores in the femme lead.

The Teatro Monumental's light comedy, "The Ugly Duckling" by Frederico Pressler, another local author, pulled in such good biz that its run only wound up on June 10. It opened in April. The Monumental now has Alejandro Cassona's "It Is Forbidden To Commit Suicide in the Spring." It is doing reasonably good biz.

"Fine Minutes Before" by Italian playwright Aldo Benedetti, at the Avenida is rated a hit. It stars Jose Gamboa, just back from a tour in Brazil, and Alma Flora. The run will be interrupted, however, early in July because this company has to leave on a tour.

Mex TV-Radio Biz Asks Exemption From Set Tax

Mexico City, June 15. The entire radio-tv trade, spearheaded by its national chamber, from sets sellers to players, is demanding that the government exempt sets from the steep hikes in customs duties. These are 100% in some cases plus hefty ad valorem.

President Adolfo Ruiz Cortines has just ordered the increases for the announced purpose of doctoring Mexican economies after devaluation of the peso and correcting a foreign trade balance which had become unfavorable for Mexico.

Spanish Pix Week Big Hit at Lisbon Cinemas

Lisbon, June 15. Spanish producer Cesario Gonzales and Annibal Contreras, his rep here, have organized a Spanish Film Week at the 2,000-seat Cinema Monumental with excellent results. At the same time various other first-runs used new Spanish pix, and cultural associations and cineclubs presented old Spanish films and documentaries.

Gonzales came to Lisbon with some of the stars he has under contract including Aurora Beautista, Suzana Canales, Julia Pena, Carmen Sevilla, Francisco Rabal, Emma Panella and Jose Soares.

Expressing the view that there never would have been an Eady fund without the concurrence of American film distributors, Sam Eckman Jr., Metro topper in Britain and doyen of the U. S. colony, has administered a sharp rebuke to Sir Henry L. French, director general of the British Film Producers Assn. He categorized a BFA document claiming extra coin for the Eady subsidy as inept and selfish.

In a statement running more than 3,000 words, Eckman gives a detailed review of the history of Eady, together with a concise analysis of the distribution of the money, recalling that American participation was originally described as a magnanimous and most statesmanlike gesture. He avers that never before in the history of the film industry had one branch agreed so wholeheartedly to subsidize its principal competitor.

For the past five years, Eckman avers the American companies have pumped \$7,000,000 a year into the production and acquisition of British pix. According to the BFA this "annual transfusion" is half the amount its own members spent, from their own resources, on British production. It is almost equal to the Eady subsidy itself.

In a breakdown of the Eady receipts, Eckman points out that of the \$19,323,000 collected during the first three years approximately \$13,526,000 was earned by American pictures. In agreeing to waive film rentals on this amount in the interest of British production, U. S. companies gave up \$4,734,000 in film rentals. The third Eady year alone cost the U. S. companies \$1,873,200. A single year of Eady, Eckman calculates, costs the American companies more than \$2,500,000 in lost rentals, bearing in mind the increased screen time now being allotted to British first features.

Calculating the American income from Eady, the Metro managing director reckons that, as producers of British films, they receive 13% of the fund, equivalent to about \$896,000. The only quid pro quo the Americans sought in return for "underwriting their own funeral" was the right to transfer a larger fraction of the American share of their earnings in Great Britain, but they voluntarily gave up this right after nine months.

He sums up: "In other words, American films make Eady possible, pay heavily for the privilege, and face only the prospect of losses as Eady gains ground."

The Eckman blast, which was delivered against the BFA demand for a minimum annual allocation of \$9,800,000 to the Eady pool, concludes with the comment that there is a definite and narrow limit to the additional amount that exhibitors, and distributors should be asked to contribute. They too, he claims, have problems of their own.

ANGLO-AM. FILM PACT TALKS RESUME IN FALL

London, June 22. Negotiations for the renewal of the Anglo-American film agreement are again to take place in Washington. Eric Johnston, MPAA prez, has suggested the confabs should open September 22.

The British delegation again will be headed by Sir Frank Lee, permanent secretary to the Board of Trade. He led the British negotiating team in Washington last year.

Ruth Draper OK in London

London, June 15. Ruth Draper received her customary warm welcome when she returned here for a further four-week season, presented by H. M. Tennent, Ltd., at the Duke of York's Theatre, June 14. Her repertoire changes on alternate days, best of the initial offerings being "Three Women and Mr. Clifford" and "Vive la France" given in French.

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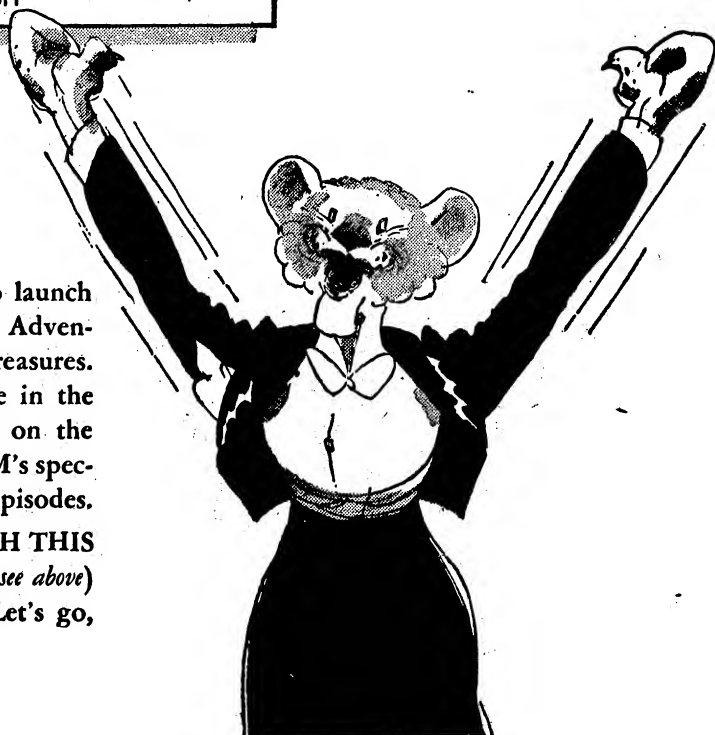
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Doubt Economy

Continued from page 10

would have an unfavorable effect on booking and shipping. It would also mean a loss of a certain amount of business to the distributors because certain transactions would be prohibitive for the small exhibitor and he would have to pass them up.

Low Ginsburg, president and buyer, Amalgamated Buying Service: "Where we are constantly booking and rebooking at short notice, abolishing of local exchanges would not be at all feasible. We just couldn't get proper coverage. As it is now, we have a pretty good record on shipping misouts, but there's no telling what would happen following a radical change from the present setup. It could be extremely rough if all Connecticut exhibitors had to book out of New York or Boston. Considering the number of spots I book for, it might not be too hard for me to overcome the handicap of the proposed change, but on behalf of the smaller outfits which might find such a setup just the difference between red and black operation, I would do everything I could to stop such a move."

Franklin Ferguson, booker for New Haven's Three W Theatres: "I'm sure there would be definite concerted objection to such a plan on the part of Connecticut exhibitors. It would mean prohibitive added expense, through extra phone calls and added shipping charges, for the small exhibitor. It would result in confusion on quick bookings. It would eliminate many small sales (on cartoons, etc.) which now do not warrant shipping and billing expense by the exchange but are presently consumed simply because the prints are lying there waiting for an exhibitor to pick them up at a small rental fee. It could even result in eventual lower revenue to the distributor by 40 or 50 small exhibitors combining to beat down prices. These are some of the possible economic effects of abolishing the New Haven exchanges. Perhaps of even more importance would be the psychological effect it would have on small exhibitors. The resultant confusion and bleak outlook, would have them distraught from an emotional aspect."

British Terms

Continued from page 3

provides a list of "other uses" to which the Yank outfits might put their earned pounds.

Execs point out that the "other uses" are so liberalized that the companies have had little trouble in getting virtually all earnings out of England. However, if the dollar freedom is consented to by the British in the new trading arrangement, this would preclude the need for any of the complex compensation deals under which the companies have been converting their sterling accounts.

Since lifting of the convertibility barrier was indicated only in unconfirmed reports, N.Y. execs said they could hardly explain the reasons for it. Some conjecture centered on Britain's economic position and, more cynically, on a move by the British Film Producers Assn. for increases in the coin it receives from the Eady Plan benefits. Suggestion was made that the American distributors might be expected to agree to more money for BFA members if dollars to N.Y. are permitted to flow freely.

Portland, Ore

Continued from page 10

the distributors came right out and said that this move would immediately benefit the exhibitors by having all film rentals cut, then I would say it is a good move to abolish the Portland exchanges. But if exhibitors do not profit by such a drastic change, I fear that the distributors will be adding high octane to the fires which are already smoldering in those particular areas."

6. Roy Brown, Buyer for number of Independent theatre owners: "This move would make it more expensive to shop for film and add to the transportation costs. It would definitely be a hardship on the small circuit and small exhibitor. Large circuits would not notice the difference."

VARIETY CLUB TELECAST FOR NEXT CONVENTION

Los Angeles, June 22.

Television cameras will cover the Heart Committee reports at the 1955 Variety Clubs International convention in Los Angeles next May. Tentative plans call for the telecast to be held on May 8, day before the convention, winds up with the annual awards.

Preliminary discussions on the tv plan were taken up by International Chief Barker George Hoover and execs of Southern California Tent 25, which will host. Ezra E. Stern, International Fixer and first assistant to W. H. (Bud) Lollier, chief Barker of Tent 25, will form a committee to arrange the telecast details. Currently, plan is to make the telecast institutional, but this may be changed to permit sponsorship.

Program would show the Heart Committee at work and would pick up some of the reports which are discussed and voted upon as candidates for the annual award.

Shorts Are Short

Continued from page 5

planned to give the latter another whirl.

More and more exhibitors are discovering that the studios are just not making additional short subjects but are frequently peddling re-releases. The slack in shorts production by the majors has not deterred indies and amateur filmmakers. Hardly a week goes by without a major distrib receiving a number of calls from individuals seeking to set a release deal for a short subject. Anyone with the ability to operate a camera has come forth with a two-reeler, with the subject matter ranging from mountain climbing to music. The distributors generally nix these requests, but occasionally show interest in one involving a series, since they are easier for their salesman to sell. An isolated subject, however, must be unusual and have potential exploitation value.

Best example of the condition of the shorts market is illustrated by the fact that the distributors are turning down films which are offered free. These come from foreign governments interested in promoting travel in their countries. The two-reelers are offered with no strings attached, the foreign countries allowing the distributors to keep all the film rental. The reply of the distributors is short and simple: "Sorry, we can't sell them."

Anne Baxter

Continued from page 3

child role in the story dealing with the problems of a prostitute bringing up her young son. Picture is scheduled to roll in the early fall in Italy with exteriors being shot at Portofino and interiors at a studio in Rome. Project involves a co-production arrangement with Comet Films of Italy, with latter providing the technical staff and K.R.K. handling all "above line" costs. Natalie Kalmus, who is connected with the company, will serve as color consultant on the film which is slated for the Eastman treatment.

Principals in K.R.K. are Peter Riethof, proxy of American Dubbing Co., Eleanor Kendrick and Robert Breckenridge, with the latter pair involved financially. Riethof and Mrs. Kendrick will serve as co-producers.

Western hemisphere release rights are headed for RKO, with European distribution going to individual distributors in the various other countries. Budget for the film is said to be \$1,000,000.

Newsreels on McG

Continued from page 4

NBC and CBS have their own tv newsreel setups.

Some interesting statistics emerge. Television reels figured they spend \$25,000 weekly to put together their five-times per week coverage, and that any story costs at least \$200. Estimated that each tele reel spends \$5,000 for each nightly issue. Of course, figured into this total is the cost of yarns not used. About six stories on the average are used in each issue.

Drive-In, Napoleon

St. Louis, June 22.

When an usher at Ray Parker's St. Louis County ozoner last week excitedly asked Harold Morris, manager who was busily engaged in b.o. mathematics "How much for horses?" Morris absent-mindedly replied "Horses are free."

A few moments later the inquiry sank in and he dashed to the b.o. to find a "Dobbin" drawn by a couple of automobiles and parked at the big window. Morris waived that equine, et al. inside cuffs and opined "The horse is one me." It was the first time a horse-drawn vehicle visited this ozoner.

Under-Reporting Cases Increase

One sore spot (of the many) in exhibitor-distributor relations continues unrelieved. The reference is to be court actions instituted by film companies against theatreowners accused of fraudulent reporting of their boxoffice receipts.

Distributors, of course, share in the gross on a percentage basis in many deals, thus the claims are made that they're out money when the exhib underreports his income. Suits along this line continue to pile up.

Eight separate such actions were filed in Philadelphia over the past week against the operators of the Park Theatre in that city. Plaintiffs were Paramount, Loew's, 20th-Fox, Warners, RKO, United Artists, Universal and Columbia.

In Portland, Ore., Charles S. McNeil was named defendant in a percentage complaint involving the Plaza Theatre, that city. Par. Loew's, 20th, WB, UA and E each filed a separate Federal Court suit against McNeil.

Related was a third set of complaints placed in Federal Court, Louisville, against Joseph Marshall and Dr. Charles W. Caldwell Jr., operating the Town Theatre and Starlite Drive-In, Danville, Ky. They're charged with unlicensed exhibition of pix owned by Par. 20th, WB, UA and Col.

In all three actions the film companies are represented by the N. Y. law firm of Sargoy & Stein in addition to local counsel.

Anamorphic Terrytoons

Two all-purpose Terrytoon cartoons will be available to exhibs on a monthly basis starting this month. Short subjects will be adaptable for projection in CinemaScope proportions through anamorphic lenses, or in standard or widescreen proportions via regular 35m lenses.

A total of 14 cartoons will be released from now until the end of the year, with eight being available through September.

At the same time, Metro is also readying for general release a cartoon carnival, consisting of the company's various series of animations which can be used to package special kiddie shows. Metro is making available a special Technicolor trailer to plug the cartoon carnival.

Permits for France

Continued from page 3

which carry over from a previous agreement, or a total of 115. Still to be settled is the number of pix which may be sent to France in the second year but about 110 are indicated. French government decree directs a minimum of 90.

Part 3 covers a reserve fund of \$750,000 which the MPEA companies have had tied up in France. Accord allows for remittance of 47% of this, probably in installments, and 32% of it goes to the French government for what is vaguely described as "industry uses." What to do with the balance of 21% hasn't been decided, according to MPEA.

New trade agreement is not related to a threatened turnover tax on gross business and then, again, on remittances from France. It it were to go through, it would cost the U. S. producer-distributors a total of about \$8,000,000.

\$300,000 for 'Fugitive' Rentals; Shoestring Capitalized at \$81,000

AMUSEMENT SHARES REVEAL VIGOR

By MIKE WEAR

Although main interest in the stock market last week was centered in so-called "war baby" stocks, the film company issues displayed remarkable stamina in final sessions of the five-day trading week. This strength enabled six amusement industry issues to hit new highs for the year. Strong showing by picture company stocks is unusual for this time of the year, and indicates further gains once the film companies swing into the fall season.

Paramount, which is gradually unveiling its VistaVision process for exhibs over the world in preparation for release of its initial pic, "White Christmas," in that medium this fall, climbed to a new 1954 peak of 33 1/2. Company, too, has had a steady string of stalwart films on release right up to the start of summer dog days.

Stanley Warner also touched a new peak of 17 1/2, the launching of "Cinerama" in Cincinnati, 11th key for this daddy-of-all-dimensional mediums, no doubt helped enthusiasm for the shares. Columbia Pictures common soared to 24 1/2, up 75c on week, interest being stimulated in prospect of great returns from "Caine Mutiny," about to be released.

General Precision shares not only hit new 1954 peaks but both the common and preferred on the Big Board closed Friday (18) right on top at their new highs of 40 1/2 and 81, respectively. Common was up 2 1/2 and the preferred 5 1/2 on the week.

The other new highs were registered by Columbia Broadcasting issues. CBS "A" stock was up 2 1/2 on the week while the "B" climbed 4 points. Radio Corp. of America shares were up 1 1/2 near the 1954 best price. ABC-Par climbed 1 1/4 on the session, winding close to the year's top.

Other film shares included Loew's (Metro) which at 15 1/4 was only half a point from the 1954 peak. These shares not only had the benefit of big returns from "Executive Suite" and nice grosses on "Student Prince," but is starting to gather a real profit windfall from "Gone With Wind," out on reissue for fifth time. Because of the limited expense surrounding release of this oldie, the terrific take being racked up spells a high net for each engagement.

Technicolor hit 12 1/2 last week, highest in some time, and up 25c on week. Universal common and preferred stocks wound up near the year's best prices, former being only one point from the '54 high. Warner Bros. was less than a point away from the year's high at the close.

Bandits-Rob K.C. Ozoner Of \$1,300, Phone Police

Kansas City, June 22.

Young bandits who robbed the manager of Leawood Drive-In last week used a new twist by locking the manager in the trunk of his auto. After forcing his car to the side of the road, the three young men took \$1,300 from Bob Simmons, the ozoner boss.

The incident occurred shortly after 10 p.m. when he was on his way to the bank with the day's receipts. He was released from the trunk by a deputy in response to a phone call which the bandits said they would place after locking Simmons inside.

Local 170 For Brewer

Kansas City, June 22.

The Moving Picture Machine Operators Union, Local 170, here voted last week to endorse Roy M. Brewer and his complete slate for election at the convention of the International Alliance of Theatrical Stage Employees at Cincinnati in August. Brewer is challenging incumbent prexy Richard F. Walsh.

George B. Barrett, business agent of the K. C. local, is a candidate for international v.p. on the Brewer ticket. The K. C. boothmen also voted financial aid for Brewer's campaign fund.

"The Little Fugitive," indie entry brought in on a pnt-ship budget (the limited partnership production company was capitalized at \$81,000), is headed for \$300,000 in U. S. rentals from exhibs. An unusually high total of 3,000 booking contracts already has been set for the film.

It's too early to figure income from foreign territories. But the fact that "Fugitive" topped one of the six top prizes at the Venice Film Festival can't hurt.

Pic, which began its U. S. release last winter, is the one focusing on a seven-year-old boy who, believing he has killed his brother, takes refuge in loud and garish Coney Island. Morris Engel and Ray Ashley co-produced, and they and Ruth Orkin directed from Ashley's screenplay.

Worldwide rights to "Fugitive" are held by Joseph Burstyn, Inc. Outfit already has set releasing deals throughout a large part of Europe and Israel and is working on arrangements to cover other areas.

HUGH FLICK'S VIEWS GET INSTANT REBUTTAL

Ann Arbor, Mich., June 22.

Dr. Hugh Flick, New York State film censor, said "censorship" is a "dirty word" to the average citizen. But, he insisted present approaches to censorship are "fundamentally democratic" and necessary to prevent abuses.

Speaking at a Communications Media Institute sponsored by the University of Michigan Law School, Flick added that while films of crime and violence might not be the immediate cause of juvenile delinquency, they might result in "education to violence" that could "break the ground for a future criminal society."

Flick's views were attacked by John A. Vizzard, attorney for the Motion Picture Association of America, Inc., of Hollywood, and Herbert Brucker, editor of the Hartford Courant.

Vizzard said the industry is policing itself so well it does not need help from governmental censors at local or state levels. Brucker said: "The minute we step over the line from self-regulation to censorship" we endanger democratic traditions.

Jack Webb May Repeat

Hollywood, June 22.

With the theatrical version of "Dragnet" completed, Warners and Jack Webb's Mark VII Ltd. are discussing another feature to be made by the telefilm outfit. Webb directed and starred in the theatrical "Dragnet."

Deal for another Mark VII film provides that Webb will direct. However, no property has been selected and the decision on whether Webb will also star will be held in abeyance until both sides agree on a story.

Second Quarter

Continued from page 4

where the first week brought \$38,000 and the second \$28,000.

"Elephant" held for three weeks in a simultaneous run in seven Los Angeles first-run situations and rang up business over 50% better, or more, than previous Par productions such as "Money from Home," "Stooge" and "Little Boy Lost." Latter three played in the "non-slack" season. In numerous spots around the country, official figures show "Elephant" to be stamped ahead of "Place in the Sun" and "Shane," which were important Par grossers, in terms of money and/or extended playing time.

Point is made that none of the three second-quarter films would appear to be unusual at the b.o. "Wail" is an inexpensive offering without strong name value, "Pin-oke" had fallen off in previous runs and some reviews on "Elephant," as in L. A. and N. Y., were for the most part soft. Yet all three turned out robust in the alleged off season, and consequently were cited as important examples.

Briefs From the Lots

Hollywood, June 22.

Richard Conte has been set for co-star role with Broderick Crawford in Clarence Greene, Russell Rouse and Edward Small Production, "New York Confidential" . . . Jay C. Flippen snagged role of Skidmore, the rancher, in "Oklahoma!" . . . David Janssen, Universal-International contractee, discharged by the Army and resumes acting career in "Chief Crazy Horse" . . . Abbe Lane linked with RKO for song and dance specialty in "The Americano" . . . Richard Egan will star in "Man Tors and Art Arthur's Operation Air Rescue" . . . Paul Gregory Productions bought Felix Faist's original screenplay, "My Beloved," as its second '54 indie production . . . Melinda Markie set by 20th-Fox for role in "Woman's World" . . . Joan Greenwood, British stage and screen star, inked by Metro for a top pivotal role in "Moonfleet."

Robert Alton, who photographed "There's No Business Like Show Business," offered long pact by Darryl Zanuck . . . Kathleen Crowley draws femme lead opposite Phil Carey in Columbia's "Wyoming Outlaws" . . . Universal-International has set "Chief Crazy Horse" and "Captain Lightfoot" in CinemaScope lensing . . . Jan Shepard and Billy Benedict pacted for featured roles in "Miss Hattie," to film at Chicago Wilding Studios . . . Tony DeMario and Marjorie Bennett join cast of Allied Artists' "The Police Story" . . . The National Legion of Decency has placed a "B" rating on "Captain Kidd and the Slave Girl," a United Artists release . . . Arthur Lubin inked a multi-pict director pact with Universal-International and draws "Lady Godiva" as first assignment.

Hugh O'Brian set for "White Feather," Leonard Goldstein's last Panoram production for 20th-Fox release which rolls July 5 . . . Walt Disney brought in "20,000 Leagues Under the Sea" in five-months, which is longest live-action feature in company's history . . . Dorothy Malone signed by Warners for "Tall Man Riding" . . . William Campbell shagged in Universal "Man Without a Star" . . . Warner Bros. signed Walter Doniger to screenplay an untitled prison yarn which David Weisbart will produce . . . Paramount set "The Trouble With Harry," novel by J. Trevor Story, for next Hilfre Hitchcock film . . . Fox drew co-star role with Howard Keel in Metro's "Robin Hood" version.

Allied Artists has borrowed John Derek from Paramount and Debra Paget from 20th-Fox to co-star in "The Annopolis Story" . . . Hughie Edwards signed for role in "Day of Triumph" . . . "Andalucia," story of 16th Century Gypsies, placed on Robert Arthur's Universal sked . . . Marjorie Wood signed for key comedy role in Metro's "Many Rivers To Cross" . . . Abdullah Abbas pacted for two roles in Warners' "The Silver Chalice" . . . "My Beloved," original screenplay by writer-director Felix Faist, set by Paul Gregory and Charles Laughton for lensing . . . William Ching snagged role in Warners' "Tall Man Riding" . . . Sam Gilman set for featured role in "Desiree" at 20th-Fox . . . John Arias after eight years of retirement will step again in Warners' "East of Eden."

Allan Dwan has been signed to direct "Cattle Queen of Montana." Barbara Stanwyck starrer for RKO release . . . Finlay Currie snagged featured role in Universals' "Captain Lightfoot" . . . "Down Three Dark Streets" originally "Case File: FBI" retagged "Three Dark Streets" . . . Marjorie Starr pacted by 20th-Fox for role in "Woman's World" . . . Paul Vogel has taken over lensing chores from Charles Rosher on Metro's "Jupiter's Darling" . . . Alfonso Bedova joined cast of Robert L. Lippert Jr.'s "The Black Pirates" . . . Pine-Thomas' "Hell's Island" final title will be "Love is a Weapon" . . . Susan Hamilton, Rudolfo Hoyos and Salvador Baguez set for roles in RKO's "The Americano" . . . Val Davies has been set to direct as well as screenplay Universal-International's Benny Goodman biopic.

Arthur Lubin is planning filmization of W. W. Jacob's novel, "Deadlock," which Mel Dinelli and Dorothy Reid have screenplayed . . . Glenn Denning set for featured role in Boris Petroff's "Branded Lady" . . . Betty Lynn has been inked for top featured role in Metro's "Many Rivers to Cross" . . . John Baer joins cast of Paramount's "We're No Angels" . . . Jose Arias and Ken Miller

snagged supporting roles in "East of Eden" at Warners . . . George Dockstader and Ken Patterson have been cast in Filmmakers' "Private Hell 36" . . . Sander Szabo set for role in Pine-Thomas' "Love is a Weapon" . . . Dorothy Malone has been signed by David Weisbart to costar in "Tall Man Riding" with Randolph Scott . . . Cathy Card into 20th-Fox's "Woman's World."

Xavier Cugat and his orch along with Abbe Lane have been signed for stint in Samuel Goldwyn's "Guys and Dolls" . . . Vincent Price and John Brahm will co-produce "The Golden Grotto," story by Herbert Well, next year in Germany . . . Columbia closed distribution deal with Mike Frankovich to handle "Interruption" . . . Paul Glass, son of silent screen star Gaston Glass, signed by 20th-Fox for role in "There's No Business Like Show Business" . . . Henry Daniell set by Metro for key role in "The Prodigal" . . . James Whitmore snagged role of "Tate" in "Oklahoma!" . . . Walter Reed pacted by Pine-Thomas for featured role in "Love is a Weapon" . . . Philip Dunne assigned by 20th-Fox to produce "Prince of Players," originally slated for Sol C. Siegel.

UA Plans to '56

Continued from page 3

lion" with Gregory Peck, "Romeo and Juliet," "Purple Plain" with Peck, "The Kidnappers" and "Beachcomber," Hecht-Lancaster's "Apache" with Burt Lancaster and "Vera Cruz" with Lancaster and Gary Cooper; Robert Bassler's "Suddenly" with Frank Sinatra; "Crossed Swords," Errol Flynn and Gina Lollobrigida; Edward Small's "Khyber Patrol," "Capt. Kidd and the Slave Girl," "Return to Treasure Island" and "Three Dark Streets," and Orson Welles "Othello."

On the lineup of properties to roll shortly are Stanley Kramer's "Not As A Stranger," with Olivia de Havilland, Sinatra and Robert Mitchum; Paul Gregory-Charles Laughton's "Night of the Hunter," Mitchum; Robert Rossen's "Alexander the Conqueror"; Hecht-Lancaster's "The Gabriel Horn" with Lancaster and "Marty," as yet uncased; one Jane Russell entry, seven from Leonard Goldstein, and Ilya Lopert's "Time of the Cuckoo," with Katharine Hepburn, and others.

The 1956 roster as determined so far comprises two starring Lancaster, Kramer's "Story of A Cheat," Mickey Spillane's "My Gun Is Quick," 10 from Goldstein, three from the Aubrey Schenck-Howard Koch combo, six from Small, two from Ivan Tors and one each from Anatole Litvak, Miss Russell, Rosen and Mankiewicz.

French Comic Clicks

Continued from page 3

theatre. His foresight earned him an interest in the film, and he's now a member of G-B-D International Films, the company holding the controlling rights.

Tati, currently in New York for personals in connection with "Hulot," has received a number of calls from major studios for acting assignments based on his performance in the film. However, Tati has nixed these offers, giving as his reason, "I don't want to be just an actor. I like to make my own pictures. I've always been my own boss and have been free of outside pressure. I like the way I live and I'd like it to continue. I always have a financial interest in my own pictures and can take advantage of the residuals."

On "Hulot," Tati served as producer, director, writer and star, jobs he also carried out for his previous "Jour de Fete." Tati and Buck feel that "Hulot" can obtain general distribution in the U. S., since the comedy is based on the situations and not the dialog. Film has been dubbed in English, but verbal portion is kept to a minimum.

On his return to France in about 10 days, Tati will embark on another one-man effort, having in mind a similar character as "Hulot." He's a well known performer in France, having been compared to Charles Chaplin.

KEEP LENARD AS BIZ REP

She Stays With Story Analysts Guild in Hollywood

Hollywood, June 22.

Career click of Kay Lenard has occasioned a change in the constitution of the Screen Story Analysts Guild of which she had been president and business rep. Guild's regulations had provided that the jobs be held by a working story analyst.

In recent months, Miss Lenard has moved up to writing and is currently scripting "Andalucia" at Universal. As a result, SSAG changed its rules to eliminate the dual job. Miss Lenard remains business rep and members elected Leroy Linick of Metro to succeed her as proxy.

Other officers elected were Jack Fleischman, Columbia, veepee; Maria Little, Metro, treasurer; Dorothy Mox, WB, corresponding secretary; and Patrick Smith, WB, recording secretary.

Star Shortage

Continued from page 5

finishes "Desiree" Aug. 15 at 20th. Deborah Kerr won't be available until 1955. Eleanor Parker has two ptx with Metro, one a year with Par, and is available only if those studios have nothing suitable for her. Ginger Rogers is free Aug. 1, following "Black Widow," at 20th.

Danny Kaye will do an indie film at Par beginning in September, then probably "The Harry Lauder Story" so he won't be available for at least a year. Robert Mitchum will be free in January, Joel McCrea in August, Edward G. Robinson, Aug. 1; Frank Sinatra in January.

Earliest availability dates on other stars include Kirk Douglas, from Sept. 15-Oct. 1; Dick Powell, Aug. 15; James Mason, Aug. 15; Humphrey Bogart, Sept. 1; Jose Ferrer, after he finishes "The Shrike"; James Stewart, 1955; Cary Grant, Oct. 15; Victor Mature, Jan. 10; Charlton Heston, November or December; Henry Fonda, August; David Niven, September; Fred Astaire, June, 1955; Gordon MacRae, 1955; Fred MacMurray, July 15; Jennifer Jones, Oct. 1; Claudette Colbert, July.

Barbara Stanwyck, Aug. 15; Merle Oberon, Sept. 1; Ann Sothern, July 15, subject to tv; Mary Martin, Sept. 10; Ethel Merman, Sept. 1; Rosalind Russell, Oct. 1; Mitzi Gaynor, Aug. 1; Olivia de Havilland, Oct. 15; Dana Andrews.

Available now are Farley Granger, Frederic March, Ronald Colman, Montgomery Clift, Joseph Cotten, Ray Milland, Cornel Wilde, Ronald Reagan, John Payne, Dennis Morgan, Robert Cummings, John Haver, Irene Dunne, Dorothy McGuire, Ann Sheridan, Donna Reed, Bette Davis, Linda Darnell, Anne Baxter, until Aug. 23; Ida Lupino, Betty Grable, Joan Crawford, Rita Gam, Arlene Dahl, Kathryn Grson, until September; Lauren Bacall, Yvonne de Carlo, Betty Hutton, subject to tv and p.a.s.; Lorelei Young, subject to tv; Glenn Ford, Robert Ryan, Red Skelton, subject to tv; Danny Thomas, subject to tv; June Allyson, until Sept. 15.

Charles Boyer is available until Aug. 1. Tyrone Power has a deal with Col, and owes 20th a pic. Richard Widmark is free after "Prize of Gold" for Warwick-Columbia. Jeanne Crain is available, but UI has pre-emption rights. Shirley Booth is free, but Hal Wallis has first rights. Virginia Mayo, under pact to Warners, may be available on a loanout basis. Maureen O'Hara may do "Lady Godiva" for UI, otherwise will be available. Katharine Hepburn's status depends on whether she does "The Millionaire."

'Strong Man'

Continued from page 5

and, possibly R. J. O'Donnell will meet within the next few months with a group of CEA reps in London to explore the possibility of periodic meetings of reps of the two groups.

As a possible "industry coordinator" at least three candidates have been mentioned, to wit, Ned Depinet, William Rodgers, Tom Connors. Each has long record of industry service with experience centered on distribution.

Inside Stuff—Pictures

Series of exhibitor and press demonstrations to show the advances made in CinemaScope photography and stereophonic sound were launched Tuesday (22) by 20th-Fox with simultaneous showings at the Roxy, N.Y., and the Chinese Theatre, Los Angeles. A film, "The Advancing Techniques of CinemaScope," describes C'Scope's "new look," and point up the advances made in the widescreen medium. Demonstration reel, which runs for one hour, contains a comparison of four-track magnetic directional stereophonic sound and regular optical sound, footage showing scenes from several upcoming C'Scope pic utilizing new "taking" lenses developed by Bausch & Lomb, and other technical information relating to the medium. Production chief Darryl F. Zanuck narrates. Film will be exhibited in all 32 exchange cities.

Amper Corp., of Redwood City, Calif., has developed a single-track magnetic theatre sound system selling for \$1,625. System, according to the company, is specifically built for those theatres which want to take advantage of the increase in fidelity achieved from changing from optical to magnetic sound and, yet, do not wish to invest in the equipment necessary for stereophonic sound. The Amper single-track system, it's claimed, can be easily converted to stereo at a later date without having to discard any equipment except one power supply, costing \$55. The single track system makes use of theatre's present power amplifier and speaker system. The entire system consists of two magnetic reproducers, a sound transfer box and extension rod, a pre-amplifier, a power supply and the necessary accessories.

The Los Angeles City Attorney's office is considering a crackdown on film theatre advertising, according to Media Agencies Clients, a weekly advertising news magazine. Crackdown, if initiated, would be for "fraud" in claims made in ads. The magazine quotes City Attorney Roger Arnebergh as saying that the situation on false and misleading ads is generally better in this area, but as far as pix are concerned, "if motion pictures were as suggestive as this advertising indicates, those producing and displaying the films would be subject to prosecution." Arnebergh is quoted as saying that he is considering issuing complaints for "false and misleading advertising."

Exhibitors should make every effort to acquaint their newspaper contacts with the Council of Motion Picture Organizations' ad in Editor & Publisher concerning press-industry relations. This was recommended this week by Truman Rembusch, Franklin, Ind., circuit operator and Allied States leader. Rembusch, in a letter to COMPO's public information director, Charles McCarthy, suggested further that theatremen engage editors of their home papers on how the two sides might work together to advantage. The COMPO ad pointed up how theatres stand ready to service papers with any material they need, such as background information about the trade, stills, etc.

Story material regarding the Hollywood film industry has been requested by the U.S. Information Service office in Mexico which wants to disseminate the information throughout Latin America. Request for material suggested Hollywood and the government should join to "bring to the foreground of other countries the day to day contributions of American films to the moral and spiritual as well as cultural values of life." Information requested includes data on organizational workings and guild and union structures. Motion Picture Industry Council exec secretary Lou Greenspan will be in charge of consolidating the info.

Last summer a Hungarian-born director who uses the mono-moniker, Gabriel, made in and around Toronto a 22-minute film, "The Iron Fence," dealing with escapes from Communist Europe. RKO bought it for worldwide distrib, but wanted another eight minutes' footage. Gabriel is now adding this in Toronto and Niagara Falls, Ont., with Felix Lazarus on camera, Stephen Nemeth and Rex Devin as leads. On the strength of that job, Gabriel reports he has interested NBC in a package of 39 vidpix on the same general theme, all to be shot in Ontario.

"The Little Fugitive," a Joseph Burstyn release which was first shown at the Venice Film Festival last summer, was largely financed by a limited partnership in which some 28 investors contributed \$81,000. Papers filed with the New York County clerk's office reveal that co-producer and co-director Morris Engel was among the larger contributors with a \$16,262.50 stake. Co-director and editor Ruth Orkin contributed \$8,250. Picture was lensed on location at New York's Coney Island.

Universal is sending out a unique mailing piece to exhibs in connection with its first CinemaScope picture, "The Black Shield of Falworth." In folder form, the piece contains full-page magazine size reproductions of the ad "roughs" prepared for the film. Art work, many in full color, is the work of leading illustrators. Material, according to U, will be developed into finished ads which will appear in national magazines, newspapers and the pressbook. Job was done under the supervision of eastern pub-ad chief Charles Simonelli.

Academy Award winners will be honored at the gala invitational premiere of Hal Wallis' "About Mrs. Leslie" at the Four Star Theatre, Los Angeles, June 29. Award winners, specially invited, will sit in a Golden Horseshoe. Film's star, Shirley Booth, who won an award with her first film, "Come Back, Little Sheba," will participate in the festivities via a long distance telephone hookup. She's currently on Broadway in the musical comedy "By the Beautiful Sea."

Mal Boyd, onetime film publicist and associate of Mary Pickford and Charles (Buddy) Rogers in radio and tv production, is slated for ordination as a deacon of the Episcopal Church later in the summer. Boyd, who at various times worked also for Samuel Goldwyn, Allied Artists, United Artists and Republic, ankle show business in May, 1951, to become a divinity student. He graduated from the Church Divinity School of the Pacific, Berkeley, Cal., early this month.

Men in uniform have become so much a part of American daily life that Hollywood can never again make the "tried, true and trite" stories of the military. Jerry Wald told a meeting of the West Point Society of Los Angeles, Columbia exec producer said films must now present service personnel as real people rather than as film characters. Chief topic of discussion at the luncheon was Columbia's "The Long Gray Line," the story of West Point.

Product situation was blamed for shuttering of the Senate Theatre, Harrisburg, Pa., over the past week. House, operated by Jay Emanuel, told the public in a three-column ad in the local press that "inability to secure a picture of the quality you have come to expect" and a "seasonal shortage in Hollywood" were responsible for darkening the house. It was the first time the Senate closed in 16 years.

"Le Plaisir," French-import, has been given a "C" (Condemned) label by the National Legion of Decency. Catholic reviewing organization stated the film "presents in both theme treatment a sympathetic portrayal of immoral actions. Moreover, it contains material morally unsuitable for entertainment motion picture theatres and is offensive to religion."



"THEM," STARRING: JAMES WHITMORE • EDMUND GWENN • JOAN WELDON • JAMES ARNESS • WITH ONSLOW STEVENS
SEAN McCLORY • CHRIS DRAKE
Screen Play by TED SHERDEMAN • Music by Bronislaw Kaper • Produced by DAVID WEISBART • Directed by GORDON DOUGLAS

Picture Grosses

DETROIT

(Continued from page 9)

Murder (WB) and **"Saracen Blade"** (Col) (2d wk), \$15,000.
Palms (UD) (2,961; 80-\$1) — **"Them"** (WB) and **"Bowery Boys Meet Monsters"** (AA). Exciting \$27,000. Last week, **"Johnny Guitar"** (Rep) and **"Sun Shines Bright"** (Rep), \$20,000.
Madison (UD) (1,900; 80-\$1) — **"Johnny Guitar"** (Rep) and **"Sun Shines Bright"** (Rep) (m.o.). Second week downtown. Oke \$9,000. Last week, **"Sunderin"** (Indie), \$7,000.
Broadway-Capitol (UD) (3,500; 80-\$1) — **"Southwest Passage"** (UA) and **"Queen of Sheba"** (Lip). Slow \$9,000. Last week, **"Big Sleep"** (WB) and **"Kid Galahad"** (WB) (reissues), \$10,000.
United Artists (UA) (1,938; 80-\$1) — **"Man With Million"** (UA). Fair \$12,000. Last week, **"Sun Valley Serenade"** (20th) and **"Orchestra Wives"** (20th) (re-issues), \$7,000.
Adams (Balaban) (1,700; 95-\$1.25) — **"French Line"** (RKO) (3d wk). Okay \$8,000. Last week, \$11,000.
Music Hall (Cinerama Productions) (1,194; \$1.40-\$2.65) — **"Cinerama"** (Indie) (66th wk). Big \$18,000. Last week, \$16,000.

'DEMETRIUS' MIGHTY \$20,000, TOPS OMAHA

Omaha, June 22.

"Demetrius and Gladiators" is the big story at Omaha's first-run this stanza. It is terrific at Tristates' flagship, the Orpheum. **"Three Coins in Fountain"** remains stout at Ralph Goldberg's small-seater, the State. **"Them"** is okay at Brandeis.

Estimates for This Week
Brandeis (RKO) (1,100; 50-75) — **"Them"** (WB) and **"Project Moonbase"** (WB). Okay \$4,500. Last week, **"Saracen Blade"** (Col) and **"Jungle Man-Eaters"** (Col), \$3,500.
Omaha (Tristates) (2,000; 50-75) — **"Prisoner of War"** (M-G) and **"Saudia"** (M-G). Fairish \$6,000. Last week, **"Southwest Passage"** (UA) and **"I Killed Geronimo"** (UA), \$5,500.
Orpheum (Tristates) (2,890; 60-80) — **"Demetrius and Gladiators"** (20th). Handsome \$20,000. Last week, **"Secret of Incas"** (Par) and **"Missing Passenger"** (Par), \$8,500 in 6½ days; final night slashed for Marciano-Charnes fight on tv.

State (Goldberg) (875; 50-80) — **"Three Coins in Fountain"** (20th) (2d wk). Nifty \$4,000 after initial \$4,500. Holds.

Heat Bops Balto; 'Them' Fairish \$9,000, Best Bet

Baltimore, June 22.

Baseball and ideal weekend weather continue to make inroads in piz grosses here this week. Of the current mild grossers, **"Them"** looks fairly good at the Stanley. Holdovers predominate elsewhere with **"Indiscretion of American Wife"** holding okay at Keith's for second round. Return pop priced **"Hans Christian Andersen"** is dull at the Town **"French Line"** was good in third session at Hipp.

Estimates for This Week
Century (Loew's-UA) (3,000; 20-45-75) — **"Men of Fighting Lady"** (M-G) (2d wk). Slim \$6,000 after \$7,200 getaway.
Hippodrome (Rappaport) (2,100; 30-50-80) — **"Miami Story"** (Col). Starts tomorrow (Wed.) after third round of **"French Line"** (RKO) got good \$6,500 following \$8,000 in second.

Keith's (Schanberger) (2,400; 30-46-75) — **"She Couldn't Say No"** (RKO). Opens tomorrow (Wed.) after **"Indiscretion of American Wife"** (Col) pulled \$5,500 in second round. Opener were \$7,300.
Little (Rappaport) (310; 50-\$1.10) — **"Julius Caesar"** (M-G) (7th wk). Nearing end of long run with oke \$2,500. Last week, same.
Mayfair (Hicks) (980; 25-44-70) — **"Drums Across River"** (U). Starting tomorrow (Wed.). In ahead, **"Big Leagues"** (M-G) and **"Gypsy Colt"** (M-G), drab \$3,000.

New (Mechanic) (1,800; 35-\$1) — **"Three Coins in Fountain"** (20th) (4th wk). Limp \$5,000 after \$6,600 for third.
Stanley (WB) (3,200; 30-80) — **"Them"** (WB). School recess mopets lifting for fairly good \$9,000 or better. Last week, **"Dial M For Murder"** (WB) (3d wk), \$5,500.
Town (Rappaport) (1,600; 40-\$1) — **"Garden of Evil"** (20th). Begins tomorrow (Wed.) after **"Hans Christian Andersen"** (RKO) (re-issue) did weak \$5,800 at popsale.

'THEM' TERRIF \$18,000, FRISCO; 'GUITAR' 10G

San Francisco, June 22.

Despite record weekend heat, the AMA convention is credited with boosting grosses currently. **"Them"**, with an assist from the fight pix, looks great at Golden Gate. **"Demetrius and Gladiators"** shapes pice at Fox. **"Gone With Wind"** still is big at Warfield in fourth round. **"Johnny Guitar"** shapes fine in second session at United Artists.

Estimates for This Week
Golden Gate (RKO) (2,850; 65-90) — **"Them"** (WB) and **"Black-out"** (Lip). Helped by fight pix to great \$18,000. Last week, **"She Couldn't Say No"** (RKO) and **"Rob Roy"** (RKO), \$11,500.
Fox (FWC) (4,651; \$1-\$1.50) — **"Demetrius and Gladiators"** (20th). Nice \$30,000. Last week, **"Three Coins in Fountain"** (20th) (3d wk), \$10,000 in 5 days.

Warfield (Loew's) (2,656; 65-85) — **"Gone With Wind"** (M-G) (re-issue). Big \$14,500 (4th wk). Last week, \$18,000.
Paramount (Par) (2,646; 65-\$1.25) — **"High and Mighty"** (WB) (4th wk). Strong \$13,000. Last week, \$16,000. Fight on tv, capacity \$8,500 on Thursday.

St. Francis (Par) (1,400; 70-95) — **"Dial M For Murder"** (WB) (3d wk). Big \$9,000. Last week, \$10,000.
Orpheum (Cinerama Theatres, Calif.) (1,458; \$1.75-\$2.65) — **"Cinerama"** (Indie) (25th wk). Sock \$20,000. Last week, \$23,000.
United Artists (No. Coast) (1,207; 70-\$1) — **"Johnny Guitar"** (Rep) (2d wk). Fine \$10,000. Last week, \$14,000.

Stagedoor (A-R) (400; 85-\$1.35) — **"Immortal City"** (Indie). Big \$6,000. Last week, **"Gilbert and Sullivan"** (UA) (7th wk), \$2,600.

Bridge (Schwarz-Reade) (399; \$1-\$1.20) — **"Final Test"** (Indie) (2d wk). First holdover round ending today (Wed.) looks to hold with okay \$3,000. First week was \$3,800. **"Daughters of Destiny"** (Indie) opens July 1.
Larkin (Rogner) (400; \$1) — **"Murder Will Out"** (Indie) (2d wk). Nice \$2,600. Last week, \$3,100.
Vogue (S. F. Theatres) (377; \$1) — **"Golden Coach"** (Indie) (2d wk). Oke \$2,200. Last week, \$2,800.

'Demetrius' Huge 17½G, Prov.; 'Wind' \$14,000, 2d

Providence, June 22.

Hot weekend weather had this shore-conscious community hitting the road but enough were left behind to help the theatres considerably. Standout is the Albee's **"Gladiators"**, socko State's second stand with **"Gone With Wind"** still is big. Second week of **"Coins in Fountain"** still is nice. Strand is only fair with **"Arrow in Dust"**.

Estimates for This Week
Albee (RKO) (2,200; 70-90) — **"Demetrius and Gladiators"** (20th). Upped scale helping to sock \$17,500. Last week, **"Drums Across River"** (U) and **"Fireman Save My Child"** (U), \$5,500.
Majestic (Pay) (2,200; 70-90) — **"Three Coins in Fountain"** (20th) (2d wk). Sweet \$9,000 after \$14,000.
State (Loew) (3,200; 65-85) — **"Gone With Wind"** (M-G) (reissue) (2d wk). Strong \$14,000. First sesh exceeded hopes at \$22,000.
Strand (Silverman) (2,200; 50-70) — **"Arrow in Dust"** (AA) and **"Paris Playboys"** (AA). Fair \$6,500. Last week, **"Loophole"** (AA) and **"Dragonfly Squadron"** (AA), \$5,500.

PORTLAND, ORE.

(Continued from page 9)

week, **"The Promoter"** (U) and **"Lavender Hill Mob"** (U) (reissues) (2d wk), \$2,100.

Liberty (Hamrick) (1,875; 65-90) — **"Them"** (WB) and **"Crime Wave"** (WB). Torrid \$13,000. Last week, **"Dial M For Murder"** (WB) and **"Duffy San Quentin"** (WB), \$13,000.

Oriental (Evergreen) (2,000; \$1-\$1.25) — **"River No Return"** (20th) (7th wk). Nice \$3,000. Last week, \$3,200.
Orpheum (Evergreen) (1,600; \$1-\$1.25) — **"Three Coins in Fountain"** (20th) (4th wk). Tall \$10,000 or close. Last week, \$12,000.

Paramount (Port-Par) (3,400; 65-90) — **"Flame and Flesh"** (M-G) and **"Man of Conflict"** (Indie). Lusty \$9,000. Last week, **"Hans Christian Andersen"** (RKO) (reissue) and **"Spaceways"** (Indie), \$6,400.
United Artists (Parker) (690; 65-90) — **"Heide"** (UA) and **"White Mane"** (UA) (2d wk). Oke \$3,500. Last week, \$6,000.

'Demetrius' Robust 14G, Seattle; 'Them' \$15,000

Seattle, June 22.

Big news here this stanza is the great biz being done by **"Demetrius and Gladiators"** at Paramount. **"Them"** also is rated good playing day-date at Liberty and Music Hall. **"Dial M For Murder"** still is big on moveover at the Blue Mouse for third downtown session.

Estimates for This Week
Blue Mouse (Hamrick) (800; 75-\$1) — **"Dial M For Murder"** (WB) and **"Laughing Anne"** (Rep). (3d wk). Big \$4,500. Last week, **"Monster from Ocean Floor"** (Lip) and **"Sheba"** (Lip), \$3,200 at 90c top.
Coliseum (Evergreen) (1,823; 65-90) — **"Challenge of Wild"** (UA) and **"Overland Pacific"** (UA). Good \$7,500. Last week, **"Saracen Blade"** (Col) and **"Jungle Man-eaters"** (UA), \$8,600.

Fifth Avenue (Evergreen) (2,500; \$1-\$1.25) — **"Three Coins in Fountain"** (20th) (3d wk). Smash \$11,000. Last week, \$14,700.

Liberty (Hamrick) (1,650; 75-\$1) — **"Them"** (WB) and **"Fangs of Wild"** (Lip). Good \$6,000. Last week, **"Men of Fighting Lady"** (M-G), \$6,600 at 90c top in 10 days.
Music Box (Hamrick) (850; \$1-\$1.25) — **"Greatest Love"** (IFE). Modest \$3,000. Last week, **"Intimate Relations"** (Indie) (2d wk-4 days), \$2,200.

Music Hall (Hamrick) (2,300; 75-\$1) — **"Them"** (WB) and **"Fangs of Wild"** (Lip). Good \$8,000. Last week, **"Dial M"** (WB) and **"Laughing Anne"** (Rep), \$7,500.

Paramount (Evergreen) (3,039; \$1-\$1.25) — **"Demetrius and Gladiators"** (20th). Great \$14,000. Last week, **"Long Walk"** (UA) and **"Iron Glove"** (Col) (2d wk), \$5,700 at 90c top.

ST. LOUIS

(Continued from page 8)

"Them" (WB) and **"Riding Shotgun"** (WB). Okay \$14,500.
Loew's (Loew's) (3,172; 50-75) — **"Student Prince"** (M-G). Neat \$16,000. Last week, **"Men of Fighting Lady"** (M-G) and **"Gypsy Colt"** (M-G), \$11,000.

Orpheum (Loew's) (1,500; 50-75) — **"Men of Fighting Lady"** (M-G) and **"Gypsy Colt"** (M-G) plus fight films. Nice \$6,500. Last week, **"Wines of Murder"** (UA) and **"Prisoner of War"** (M-G), \$5,000.
Richmond (St. L. Amus.) (400; 82-) — **"Living Desert"** (Indie) (4th wk). Good \$2,500. Last week, \$3,000.
St. Louis (St. L. Amus.) (4,000; 69-) — **"The Gladiators"** (20th). Solid \$16,000 or near. Last week, **"Indiscretion"** (Col) and **"World for Ransom"** (AA), \$8,500.

Shady Oak (St. L. Amus.) (800; 82-) — **"Living Desert"** (Indie) (4th wk). Big \$3,500. Last week, \$4,000.

WASHINGTON

(Continued from page 9)

wk. Fine \$5,000. Last week, \$5,500. Slays.

Keith's (RKO) (1,939; 60-80) — **"Drums Across River"** (U). Okay \$8,500. Last week, **"Taza"** (U), \$7,000.

Metropolitan (SW) (1,200; 60-80) — **"Them"** (WB). Fancy \$10,000 or near. Last week, **"Secret of Incas"** (Par), \$6,000.

Palace (Loew's) (2,370; 65-95) — **"Three Coins in Fountain"** (20th) (3d-final wk). Bright \$11,000 after \$16,000.

Playhouse (Lopert) (435; 55-\$1) — **"Knock on Wood"** (Par) (10th wk). Great \$6,000 after \$5,800 last week. Holds on.

Warners (SW) (1,300; \$1.20-\$2.40) — **"Cinerama"** (Indie) (32d wk). Sell-out for special Girl Scout matinee and other groups hypotes this to big \$14,000 after \$13,000 last week. Slays.

Abolish Denver?

(Continued from page 10)

this move without having the facts concerning costs of operation, and whether equal service can be supplied from other points without disproportionate extra expense.

"Exhibitors, for many years, have been compelled through rising film costs, increased operational expense and declining grosses to economize in every possible manner, including failure to keep their theatres as modern as community service requires. It is only natural that exhibitors have been concerned about obvious unreasonable operating costs in the way of high salaries, and other wasteful items on the part of production and distribution, because these increase film rentals. The exhibitor bears all the cost when you reach the end of the road. This is equally true of thinking exhibitors who deplore lawsuits which are obvious chisels; however, when it is men-

tioned that the Denver exchange center in under consideration for abandonment, it is apparent that someone has made a typographical error, because the matter could not be seriously considered.

Distances

"The Denver exchange area covers a distance north and south of almost 1,400 miles, running from the Montana state line to the Republic of Mexico. It serves Wyoming, Colorado, New Mexico, a county in Texas, the western part of Nebraska, and the Black Hills section of South Dakota. No other exchange center, nor any combination of exchange centers could service this vast area. Distances are too great. The nearest exchange to the east is Omaha, 600 miles, and the nearest exchange to the west is Salt Lake City, 500 miles. Kansas City is approximately the same distance southeast, and farther south, Oklahoma City is slightly more than 600 miles. It is just not practical.

"It would be easier to think of abandoning Des Moines because that territory could be divided between Omaha, Chicago, Kansas City and St. Louis, and possibly that was the exchange center in mind.

"This is not my suggestion at all, but merely an effort to clarify the situation. Regardless of what is done in this way, certainly there are many economies in distribution which could be effected without damage to service or income if the distribution end of the business would employ a neutral engineering firm to analyze present methods of conducting distribution and permit this firm to make recommendations to eliminate waste. I am certain all of us would benefit materially."

Frank H. Ricketson Jr., president of Fox Inter-Mountain Theatres, refused to take the matter seriously, and expressed himself in this: "I have heard rumors that they are going to close the Denver exchanges, but I can't believe it. I do not take it seriously."

Said Tom Smiley: "I am very much surprised to think that the major distributing companies would give consideration to the abolishment of the Denver exchanges, for several reasons. Primarily, the closest exchange in operation now is approximately 600 miles from Denver. The cost of transportation of prints and even a limited sales operation makes service from this distance economically prohibitive. The fact is that the Denver exchange grosses of all companies have steadily improved in the last 10 years to such an extent it is no longer considered an orphan because of the revenue obtained."

Fred Knill considers it "inconceivable" that Denver could be served from another exchange center. "We have for quite a considerable period been confronted with an acute shortage of prints, and abandonment of Denver as a shipping point would, in my opinion, result in increasing the problem that exists in this respect."

RKO to Hughes

(Continued from page 3)

sumed to be on the "inside," recently called a homeoffice officer to ask, "What's going on?" The answer he received, in effect, was this: "If you don't know, how would you expect me to?"

Despite the uncertainties, the business end of RKO has been doing remarkably well, men at other companies agree. Distribution overhead has been cut to a level lower than any other major company with the exception of the independent United Artists. That it's continuing as an efficient operation is shown in the classy returns chalked up by the few films in, release.

Somewhere in the future lies a sharp change in the overall affairs of RKO. At least, this is the prediction of some officials among rival companies. They can't see how such a status quo can be maintained on any long haul. This line of thinking, incidentally, is in part responsible for many rumors about a sale of the company to, perhaps, Floyd Odium's Atlas Corp. None of these could be verified.

But the fact remains that Hughes owns the company 100%, and is under compulsion to satisfy no one else with its operation. And to prognosticate his plans or foresee any great change in the modus operandi would be a toughie for Nostrod-mus if he were to make a second appearance on earth.

O'Donnell Tom-Tom

(Continued from page 10)

gules, PG veepee and chairman of Tom-Tom Committee, served as emcee, sparking each introduction with laughs.

Describing O'Donnell as "the Pied Piper of the Panhandle," and "the Dallas Decoy," Wald, in his keynote address, recalled the first time he ever met the showman was at a cocktail party at 21 in NY.

"I was talking to an exhibitor and asked him where he was from," Wald reported. "O'Donnell got me aside and said, 'Now, listen, I want you to always remember this—if a man comes from Texas, he'll tell you; and if he isn't from Texas, there's no need to embarrass him.'"

"Columbia producer also reflected humorously upon some of his earlier "adventures" with publicists while a movie columnist on NY Graphic before his introduction of O'Donnell.

Press Agent Type

"I found that publicists, like Jack Benny's famous Jello, come in delicious flavors and assorted sizes," he cited. "Every publicist in his time plays many parts."

"First, the Agliacci of the plant — or the chuckle, cheer and growl boys. Enters laughing and leaves laughing.

"Second, there's the massager. If you have a local column you should be syndicated. If you are syndicated, you should have a better position on the paper.

"Third, the cryer, or the grumble, groan, moan, sob and sigh planter. 'My job depends on it, you gotta get it in.'"

"Fourth, the invisible man. No one can reach him, you can't get him on the phone. He calls you. He plants the story himself and when it's published turns with indignation wrath on his publicity department, to find out where that story came from.

"Fifth, the unauthorized scoop, or tipster.

"Sixth, the pressure-name dropper."

Whitbeck Exhumes

Whitbeck touched more seriously upon the guest of honor, and his humanitarian efforts. "In the motion picture business you can hire the best minds to create a success, he remarked, "but if, out in the field you don't have men of the O'Donnell devotion to a cause... you'll have a flop instead of a success."

Whitbeck recalled O'Donnell's rise in theatre business "in the real Horatio Alger style," from usher in Brooklyn to the boxoffice, assistant manager and then manager in NY in company with Eddie Mannix and Joe Vogel, whom Whitbeck termed three of "the original 40 thieves."

Whitbeck also blasted Ben Hecht for writer's blast at the industry in his autobiography, and then ended his speech by saying he had only one regret: "I wish he (O'Donnell) had taken it last year. I would have been proud to be second to Bob O'Donnell because... there is as much difference between the contributions to this business by Bob and Bea as there is between heaven and Hecht."

Japanese Talk

(Continued from page 4)

"Best Years of Our Lives," Walt Disney's "Snow White" and "Cinderella" and David O. Selznick's "Gone With the Wind." He added, though, that a newcomer has smashed all records throughout his territory, this being William Wyler's production of "Roman Holiday" for Paramount. Nagata, asked the reason, said his personal opinion was that the Japanese people, who have their own royal family, might have felt a certain closeness to the royalty depicted in "Holiday."

Nagata showed no hesitation in rapping a pic recently made in Japan by Josef von Sternberg. This was "Ana-Ta-Han." Said Nagata: "When we saw it we laughed at it and it wasn't a comedy. He opined that it is unwise to undertake a production in Japan when there is no understanding of the Japanese characters, customs and backgrounds."

Nagata and his party were met at the N. Y. office of James Mulvey, president of Samuel Goldwyn Productions. Nagata explained that Daiel distributes Goldwyn pix in Japan and Mulvey "is helping us" with the release of "Hell Gate."

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At Your Local Exchange



Chicago IATSE Draws Editorial Fire

But That's About Only 'Victory' Biberman Interests Score Re 'Salt of Earth'

Chicago, June 22.

If "Salt of Earth" has found IATSE locals in New York, Los Angeles, and San Francisco to be pliable—coming round after some resistance to show the film—it has met a brick wall in Chicago. Motion Picture Operators Union, Local 110, has sounded a rigid refusal to cooperate because it believes the pic to be "communistic."

Cinema Annex, where the controversial film was to have opened three weeks ago and did not because of union opposition, finally reopened with another feature last Friday (18), the Russian-made "Inspector General." Union agreed to send over another operator for this pic, but house said it was warned not to "double cross by slipping in 'Salt of the Earth' instead." Nevertheless, Cinema Annex said it would stick with the cause of "Salt" in this city, and M. A. Terman, owner of the house, again deplored the union's act of "censorship on top of censorship."

Independent Productions Corp., producers of "Salt" and also the distributors of it, apparently can only hope now that Windy City citizens will raise such a fuss over being denied a right to see the pic that mass pressures would force the boothmen's union to yield. It's learned that an appeal is in the works to Mayor Martin H. Kennelly to order the showing, with the lobby group led by the pic's producers.

Says Biberman

While nothing overt appears to be developing at present, Herbert Biberman, director of the film, assured VARIETY that "the people of this community will not let 'characters' take over the town." He plans to remain in this city at least another week, until he has spoken his full piece. Proposed legal action for damages and injunctive relief is still at an unexplained standstill.

In past week, the pic did have one "victory," finally, after nearly two months, breaking into the editorial columns of a daily newspaper. Hitherto, all papers had been avoiding the issue. Editorial in last Thursday's (17) Daily News called the union's tactic "arbitrary censorship" and "arbitrary exercise of monopoly" in disallowing anyone else to show the film. The newspaper grinds its axe on the film's right to be shown here, since it was not censored by the police, but makes no case for the pic's taintedness or untaintedness. It states: "Perhaps the American Legion could get a majority agreement on its verdict that the film is vicious, left-wing propaganda."

Scout by Mail

Continued from page 7

covery of new faces and the development of new behind-the-camera talent. To re-establish that sort of discovery system, LeRoy is setting up a chain of correspondents in major schools around the country. These correspondents, in many cases personal friends of his, will keep LeRoy posted on picture prospects. In the case of acting talent, Le Roy will make arrangements to film 16m readings of recommended thespians so that he can get a first-hand look at their possibilities. LeRoy's tipsters will also keep an eye out for possible writing talent by studying original writing for college theatres and literary publications.

LeRoy believes that the discovery and development of the new talent is vital to continued Hollywood success. His scouting chain will extend through such colleges and universities as Stanford, Columbia, NYU, Fordham, Harvard, Yale, Princeton, Northwestern, University of California, Washington, Michigan, Pennsylvania, and Ohio.

"It takes pros to make pictures," he declares. "But pros had to begin as amateurs. I'm looking for amateurs with professional heart, mind and ambition. And if my small network of scouts turns up only one good possibility, 'the time and effort will be justified.'"

C'SCOPE ARRAY

10 Widescreens Due From 20th By September

Ten CinemaScope pictures and two standard films will be released by 20th-Fox between July and September. This will bring to 18 the number of C'Scopes and 10 the number of 2-D films the company will offer this year. All pictures in the 28-film lineup except one are in color.

The 10 CinemaScope productions for the July through December stanza include the newly-scheduled "The Royal Tour of Queen Elizabeth," in Eastman color, a 50,000-mile trip through the British Commonwealth with the royal couple, to be released in July; and "Carmen Jones," the filmization of the Broadway musical, now added to the October release roster.

Darryl F. Zanuck's personal CinemaScope production of "The Egyptian," "Desiree," starring September Brando, is set for September while Irving Berlin's "There's No Business Like Show Business" is down for December.

Warwick

Continued from page 4

filmed in England in CinemaScope. Four other properties, Broccoli disclosed, are in various stages of preparation following delivery of Warwick's second group to Col. All will be shot abroad. No distribution deals have been set as yet although it's likely that Col will handle them. Financing stems from Col, the Bankers Trust Co, and the Bank of England.

Upcoming quartet includes "Golden Fleece," based upon a novel by Robert Graves; "The Naked Lady," novel by Bernard Falk; "Ezra Khan," tome by A. J. Bevans, and "In All Dishonesty," a play by Edmund Wolf. "Fleece" would be made in Greece and possibly Majorca. "Lady," a yarn along lines of "Moulin Rouge," would be shot in Paris while "Khan" has an Indian locale.

Swedish Dub

Continued from page 4

through a limited partnership, a method invariably used by legit producers but seldom by the picture industry. Papers filed with the New York County clerk's office of last week disclosed that some nine investors have contributed \$25,000 in the venture.

Lax and Julian are listed as general partners in the Barabbas Co. They'll share in 50% of the net profits. Limited partners and their respective contributions are Lax, \$5,000; Alan Lippe, \$8,000; Herbert Lippe, \$1,000; Allan Lake, \$4,000; Theodore H. Jackson, \$2,000; Stanley Ruderman, \$1,000; Sylvia Mazer, \$1,000; Jules Mayer, \$500, and Sol Smith, \$2,500.

SET UP 'LUTHER' FOR EUROPE'S PROTESTANTS

Local distribution deals in numerous countries have been set for Louis de Rochemont's "Martin Luther" by Cresson Smith, sales topper for the de Rochemont outfit. Smith arrived in N. Y. last week after two months in England and the Continent.

Smith negotiated releasing pacts with British Lion, London, which will cover the British Isles; Wive Film, covering Sweden; Filmex in Holland, and Kelo-Film, Helsinki, among others.

Fae Misko

Continued from page 1

her end of the film business has its problems, too. For example, (a) the art theatres which are the natural outlets for imports are being seized upon by American producers and (b) foreign filmmakers are demanding higher and higher guarantees in setting U. S. distribution deals.

Hollywood Moves In

"Many theatres which we nursed along with our pictures over the years are now taking major company product such as 'Lili,' 'Moon Is Blue' and 'Moulin Rouge' and they run almost endlessly," stated Miss Misko. Her complaint is the obvious one: N. Y.'s Trans-Lux 52d Street Theatre, citing one, has been closed to "art" product for well over a year; Metro's "Lili" is now in its 67th week at that house and shows no sign of leaving.

Miss Misko didn't elaborate on upped prices being insisted upon by producers in Italy, France, etc. But it has become clearly established that the competition among U. S. importers for product and the foreign producers' sharper awareness of the American market have had as a result the stiffer terms.

Arnall Suspicious

Continued from page 3

MPEA reserve fund of \$750,000 will be split on this basis: 47% to be remitted to the companies in dollars, 32% to go to the French government for "industry" uses, and the balance to be subject to future discussion.

Arnall said over the weekend he hadn't seen a copy of the agreement. Pending his study of the contract and any "covering letters" he'll put off a decision on what course to follow.

But the former peach state chief exec stated unequivocally he'll undertake to upset the entire contract if it's learned the coin to the French actually is a form of subsidization of the French film industry.

"This would set a bad precedent," said Arnall. "Further," he added, "how could we ask other countries for free trade without subsidies if we are giving one to the French?"

The SIMPP head warned if the money to the French is in effect a subsidy he will seek to align the support of the U. S. State Department and the Department of Justice in a battle to kill the MPEA-Franco pact.

Truckers Open to Refund Claims

But Threaten Adding Bookkeeping Fees to Theatres If Rendering Itemized Bills

Columbus, June 22.

After a partial victory in its case against the Huntington-Cincinnati Trucking Lines before the Public Utilities Commission of Ohio, the Independent Theatre Owners of Ohio has asked its members to send in all their film-trucking bills for the last two years so that claims for overcharging can be filed.

The Commission decision strictly defined the word shipment in favor of exhibitors. The trucking line had been charging 21c for the first pound of each package, interpreting each package as a shipment. The Commission pointed out that "This is not the usual and customary definition of the term 'shipment'." The Commission firmly held that "shipment" means "a lot of freight from one shipper at

one point at one time for one consignee at one destination and covered by one bill of lading."

In its pleadings before the PUCO, the exhibitor organization also won a ruling requiring carriers to render itemized bills. Thereupon, a Cleveland trucker published a letter in a film trade magazine to the effect that "if we are burdened with additional expense we naturally will have to pass it on to the theatre owners, which, in this case, will not only effect those requesting these itemized bills but all theatres which we serve."

A photostat of the letter has been sent to the PUCO "to show them that the carriers still do not wish to comply with the law and that they are threatening to increase costs if they do."

Clips From Film Row

NEW YORK

George Roth, who recently resigned as general sales manager of Fine Arts Films, in business for himself as head of Atlantic Pictures.

Seymour L. Morris, director of publicity and exploitation for Schine Circuit, discharged from a Gloversville, N. Y., hospital after a month's treatment for a slight heart attack; ordered to take a week's rest before returning to work.

Erich Van Dyke, manager of Loew's 83d St., N. Y., for more than 20 years, has retired and will locate in Florida.

division manager, pinchhitting at Century here for managing director Al H. Rosen while latter spends fortnight in New York.

Marcus K. Loew, Jr., in from Hollywood with Bob Berger to visit latter's father, Bennie, circuit owner and North Central Allied prexy.

"Three Coins in Fountain" grabbed second St. Paul week as well as here.

Cedric Adams in his Minneapolis Star gave indie nabe Parkway boost because its Sunday newspaper ads urge people to attend churches of their choices.

ST. LOUIS

Hal Makellm and Sam Matherston will be principal speakers at meeting of exhibs to hear the Allied-Makellm production plan in the Fox screening room here June 28.

W. H. "Bill" Hoffman shuttered his Lamar in Arthur, Ill., for the summer.

Norvin Garner sold his interest in ozoner near Dexter, Mo., to Winfred Garner, a cousin. He also owns another drive-in near New Madrid, Mo., in association with H. Poe.

Wayne B. Lindsay sold his Carol, Kevill, Ky., to James E. Davis.

Turner-Farrar Theatres, Harrisburg, Ill., shuttered its Roxy, Galatia, Ill., for summer.

Harold G. Grant re-tagged the Advance to the Grant in Advance, Mo., which he purchased from Mrs. John E. Edmundson. House formerly was operated by Harry McDowell and J. C. Crites.

The Uptown, Calro, Ill., will be razed to make way for a new road building project. Earl Stout and his son, D. B. Stout, own and operate house.

Ray Bell relighted the Roxy, Stonington, Ill., formerly owned and operated by Miss Lyle Epling.

PITTSBURGH

Gable Theatre in Sharon, first opened more than 45 years ago by late Charles Gable, an uncle of Clark Gable, sold by John Muller to Thomas Yanta and John Lemos. Muller, who had operated the house since 1921, will continue as an exhibitor in Sharon at the NuLuna Theatre, in which he's partnered with Harry Stahl estate.

At a meeting in Harrisburg of Film Row B and F locals and theatre ushers from Pittsburgh, Washington and Philadelphia, Orlando (Slam) Boyle, 20th-Fox here; Ted Tolley, of Metro's Pitt exchange, and M. Evans, of Universal in Philadelphia, were named delegates to IATSE convention in Cincinnati this August.

Stanley Warner circuit closed Orpheum in Titusville but is keeping the Penn in operation there. Other shuttings are the State at Clyner and the Warren at Apollo.

A. W. Schwalberg, Harold Minsky, Sid Blumenstock and Frank LaGrande were in town for couple of days bringing Par exchange personnel here up to date on VistaVision. Ralph Buring, Par exploiter in this territory, also attended the meetings.

Webster Springs, W. Va., Drive-In closed and will be dismantled. An unsuccessful enterprise last season, it reopened for a few months this year but failed to make the grade again.

MANCHESTER, N. H.

John E. Voudoukis, Berlin theatre owner, offered to personally contribute \$1,000 toward construction of each building if a college is established to serve the educational needs of this North Country area. He presented his proposal in an address at a Berlin Chamber of Commerce banquet.

Mrs. Howard P. Sawyer of Brookfield, who was named to succeed the late Ansel N. Sanborn, film exhibitor, as trustee of Garney Library in Carroll County, is interested in providing documentary films and recordings as well as books at the library.

DENVER

Paul Allmeyer resigned as sales representative for Realt and is operating theatres at Grand Lake and Fraser, Colo.

Joe Clerk quit as Lippert salesman; he's selling advertising.

Reuben Stroh, owner of the Nuggett, Telluride, Colo., bought the Mesa, Norwood, Colo., from James Odle.

CHICAGO

IFE installed entirely new staff here last week with Bernard J. McCarthy as district manager and Sam Chernoff as sales rep. Former manager, Charles Weiner, resigned to open own biz in Minneapolis.

Red Mindlin, former manager of Ziegfeld, now with Irving Davis, theatre concessionaire.

Clyde Eckhart, former exchange manager of 20th-Fox here, now retired, in city last week visiting son Jack, salesman for 20th.

Tushinsky lens purchased by 66 Drive-In in La Grange, Ridge in Griffith, Ill., and Riato Theatre in Champaign.

B&K Golf Outing set for July 27 at Nordic Hills Country Club.

DALLAS

Coronet Theatre completed three-month renovation program to mark its fifth anni of operations here as an art house by Alfred N. Sack.

The Riato reopened here as a first-run by Trans-Texas Theatres, replacing the Melba which is being converted to Cinerama. It is oldest theatre here, opening more than 40 years ago. House was facelifted and a VistaVision screen installed.

"The Juggler" will be presented at Arts Theatre, San Antonio, June 23. Agudas Achim Synagogue Brotherhood.

Arthur Heiling, manager for Long Theatre Circuit, announced that the Port Drive-In will be made into 1,600-car, twin screen ozoner at a cost of \$70,000.

PHILADELPHIA

A committee of 1,000 Catholic laymen, picked from every parish in the archdiocese, formed to insure a "standard of decency for motion pictures." The Rt. Rev. Monsignor John J. McKenna heads the committee, which he termed a result of recent U. S. Supreme Court decisions.

Leonard Mintz, indie distributor, named a sales rep for Superior Theatre Equipment Co.

Viking Theatre, former Stanley-Warner Aldine, now owned by Harry Sley, parking magnate, has tentatively set the opening date for July 1, with "Student Prince" as opener.

Bill Whyte, former owner of the Star, Harrisburg, Pa., and recently in Florida, is in charge at Roosevelt and Lincoln drive-ins for Neil Helman.

Nelson Wax, Boxoffice Attractions, ended his connection with Realt and is giving up distribution to head an insurance agency.

MINNEAPOLIS

"Caine Mutiny" goes into Minneapolis and St. Paul RKO Orpheum theatres day-date, opening July 28.

Local arty Suburban World, acting on reader's plea in Minneapolis Star to bring back best of old pic, used "Ox-Bow Incident" and "Red Badge of Courage" on twin bill, and did smash biz for full week.

Winding up its Twin Cities' first-run date three-week run at the 100 Twin Drive-In theatre at 90c-upped admission, "French Line," chalking up an impressive gross, moves over to another local ozoner, the Navarre.

William Svendsen's Dawson, Minn., third of territory's 150 ozoners to qualify for C'Scope, one track optical sound, Minot Outdoor Theatre, Minot, N. D., tees off this with C'Scope, its first appearance in town of 24,000, with "How to Marry a Millionaire," having been refused "The Robe." 7-Hi Drive-In here inaugurates C-Scope with "Robe" which already has played numerous local conventional houses.

Zeb Epstein, Cinerama, southeast

Reade Blasts 'Bright Old Men'

Continued from page 7

both TOA and Allied States Assn., accepted Reade's statement as a clarification call toward an all-out showdown with distribution. View was expressed that a campaign similar to the one which saw 20th-Fox drop its stereophonic sound demands would be launched against all the film companies in an effort to alleviate the problems confronting exhibitors, particularly those relating to the product drought and the high cost of film.

One segment of exhibition, however, especially those represented by Allied, wondered, to some extent, how Reade's statements could be reconciled with TOA's staunch efforts to bring about an arbitration system. An Allied leader put it this way: "How does Reade expect to bring about the reforms he wants if these things are specifically ruled out as arbitrable items?" He stressed that distributors would be unwilling to arbitrate the question of a product shortage or would they discuss film rentals.

Reade, in his address to the MPIC, charged "that the self-perpetuating heads of distribution, at their whim, have the power to turn on or off the faucet of production, and that they are able to and do control the law of supply and demand."

Precarious Position

The TOA topper further declared that "distribution has adopted a policy of releasing fewer and fewer films at higher and higher rentals so that our position today is precarious. Exhibition is unable properly to use its talent and its showmanship to exploit and to sell the fine films which you create. Distribution extracts 30% to 35% of the total national gross box-office receipts derived from these same fine films."

In a sharp blast at distrib execs, Reade said distrib heads, "bureaucratic" executives, attorneys and others "take excessive and completely disproportionate salaries—in one instance an all-time high of \$4,000 a week for a single individual." Latter instance obviously referred to 20th-Fox distribution chief Al Lichtman who recently received a new pact calling for \$4,000 weekly.

Reade sharply criticized the "bright, old men, all of them economically secure, and many of whom have fulfilled their contribution to this industry many years ago" for their advocacy of the "so-called epic or million-dollar budget pictures" as the only basis for a profit in the future. The TOA chief contends that "medium or low-budgeted pictures, well planned, well exploited have been and will continue to be successful."

Reade stressed that the "phony overhead and the prohibitive costs of distribution must be reduced and changed. Existing methods are chaotic and will not do."

A coalition between production and exhibition to end the "undemocratic, economically unsound and impractical" system and expense of distribution was suggested by Reade.

"There has never been a greater need for more better films on the theatre screens of America," Reade declared. "Yet the industry is faced with the paradox of increased production and concern over production outside of the U. S."

"This is not a matter of the customary workings of the law of supply and demand," Reade declared, "with completed films finding their own level on their merits. It is, rather, the calculated plan of a few companies to force their desires and designs on all of us."

In a lengthy blast at distribution practices, Reade charged that distribution "has grown fat" on the creative genius of Hollywood which makes "the lion's contribution to the history of every motion picture."

The New Jersey theatre exec added that distribution personnel, knowing little about production and less about running theatres "draw larger and larger salaries and have stronger and stronger retirement plans, while you (producers) and the motion picture theatre owners of this country are less secure than ever before."

The answer, Reade declared, lies in a coalition that will produce pictures and get the product to the theatres that need them.

"Bankers and theatre owners," he emphasized, "are ready, willing and able to back you for the appropriate talent, the proper story and the fresh approach. Pay no at-

tention to the malicious and untruthful statements by distribution that exhibition plays an unimportant role in the motion picture world. Do you know that exhibitors in the U. S. have an investment of billions of dollars in their plants as against a far, far smaller investment by all of the production and distribution elements combined? Your contribution, your investment and your rewards are at stake too. Should we not work together on a cooperative basis to the end that we may build more security and a more prosperous industry?"

Reade said a trip around the country would quickly convince the producers of the exhibitors' willingness to cooperate.

"The only direct tie you have with the boxoffice line of America," Reade reminded his listeners, "is the theatre manager who is at that line seven days a week and 52 weeks of every year. He tells you that the goal of production and distribution must be a steady flow of good product adequate for proper operation of the country's theatres and for the tastes and desires of the vast motion picture going public."

20th Showmanship

Continued from page 8

to Paramount's VistaVision, especially the footage comparing the old standard size screen to a 1.85 to 1 screen and finally to C'Scope's 2.55 to 1 ratio.

Outdoorsers and Specs

An obvious conclusion reached by anyone witnessing the 20th trailer is that CinemaScope will concentrate on outdoor and spectacle product to take advantage of the sweep and scope provided by the medium. Of sequences from a half a dozen upcoming 20th productions, only one, "A Woman's World," appeared to be in a modern setting. The other pictures provide breathtaking scenery and outdoor splendor and give backing to Zanuck's invitation to "join 20th-Fox and see the world," for the pictures were shot on location throughout the world. These included "Broken Lance," "Untamed," "Garden of Evil," and Zanuck's personal production, "The Egyptian." That C'Scope's "new look" also extends to musical extravaganzas was shown via an entertaining bit from Irving Berlin's "There's No Business Like Show Business," featuring a musical number with Ethel Merman and Dan Dailey.

A clever method to introduce Sheree North, a new 20th acquisition, is employed during a roundup of 25 properties, including Miss North's debut film, "Pink Tights," that 20th has under preparation for filming in the future. Zanuck presents these properties by holding up and discussing the book, the play, the magazine story, or the original script that provides the source for the film. At the conclusion of the film, Zanuck also lists the C'Scope films that will be provided by other studios.

\$55,000,000 Prod. Nut

According to Zanuck, 20th's product slate, as displayed in the trailer, represented an outlay of \$55,000,000. In a brief intro before the film, 20th's distribution chief Al Lichtman assured exhibitors before that no changes would be required in the projection lens.

At the conclusion of the C'Scope trailer, a new reel-like three-minute standard clip was thrown on the screen. It showed members of the board of Theatre Owners of America, now convening on the Coast, giving their views of the trailer and 20th's program, all favorable, of course. It featured TOA prexy Walter Reade Jr., Robert J. O'Donnell, Nat Williams, Myron Blank, and Ray Martin among others.

Zanuck concluded his narration with the statement: "We at 20th Century-Fox will continue to fight for the best in entertainment. We refuse to settle for something secondary, or something somebody claims is almost as good as CinemaScope. We believe the theatre-goers of the world, if they are to continue to patronize American motion pictures, are entitled to the best. This great industry was not built by timid men, or by those who are willing to compromise on half measure."

KUPFERMAN TO MEXICO

Confers With Emilio Azcarraga on Cinerama Deal

Theodore R. Kupferman, general counsel and executive v.p. of Cinerama Productions Corp., left for Mexico City Friday (18) to begin talks relating to the opening of Cinerama in a Mexican theatre. He has a date with Emilio Azcarraga.

Under Cinerama Productions' deal with Stanley Warner, the theatre chain controls the exhibition rights, both foreign and domestic. Kupferman will initiate the deal and SW will wind it up if a suitable agreement is reached. Kupferman heads for Dallas on July 1 to be on hand for opening of Cinerama in that city.

Selznick Next In Cinerama?

Continued from page 5

hour tv show he is producing for the electrical industries of America and for talks with states rights distributors who will handle the reissue of his "Duel in the Sun," first of a series of pix he plans to re-release. Selznick emphasized that "War and Peace" would not interfere with his other planned activities, and that after the tv show on Oct. 24, he would pick up his planned legit musical version of "Gone With the Wind," to be called "Scarlett O'Hara."

Frank I. Davis Jr., president of Selznick Releasing Organization, and Budd Rogers, a recent addition to the Selznick organization, will supervise the selling of the reissues, set for issuance at three-month intervals. They will be jointly released, under a new arrangement recently worked out, by SRO and 27 indie distributors throughout the country. The pictures will also be simultaneously released abroad, under the supervision of Victor J. Hoare, v.p. of SRO foreign operations, headquartered in London and Paris.

INTERIM REPORT

Hollywood, June 17, 1954

At close to the half way mark in the completion of The Makelim Plan I have the honor to report, with deep appreciation, the validation of firm contracts aggregating close to \$2,000,000.00, and linking 1,600 theatres in harmonious co-operation.

To the thousands of earnest showmen who have given me so generously of their time, attention and contracts at Allied meetings on my first nationwide tour on The Makelim Plan, and to the trade-press which has reported so fairly and faithfully the progress of the project, I take the occasion of this interim report to express abiding gratitude.

A special expression of gratitude to Mr. Abram F. Myers and the entire Board of Directors of Allied States Association of Motion Picture Exhibitors, whose vision and foresight in accepting The Makelim Plan has so generously helped me to bring this plan before all the exhibitors of America.

And to those other thousands of exhibitors whom, irrespective of organizational affiliation or other categorical status, and to the many who have written for information on The Makelim Plan, I hope to see in person at meetings being arranged for in Albany, Atlanta, Buffalo, Charlotte, Chicago, Milwaukee, New Haven, Salt Lake City, St. Louis, Seattle, Portland, San Francisco, Los Angeles and many other intermediate points that are requesting full details for participation in The Makelim Plan—

Believe me, I am grateful,

Hal R. Makelim

Paris: 'Only For Americans'

Continued from page 1

phont Blanc, the Monseigneur or Maxim's.

It may be a sardonically musical tongue-in-cheek that Berlin's satirical "Only For Americans" novelty remains in greater vogue in the French capital than in the States. But, however you slice it, the Great French Tourist Season is on, and in high.

Yank Influences

The Yank influences are many. Words like disk, instead of disque, jukebox, sandwich, hotdog, milkbar, quiclunch have replaced the heretofore allegiance to "English breakfast," "afternoon teas," and the like. Yank platters boom forth from "discoteques" (juke joints). The blue denim influence has even percolated to the French bobbysoxers.

There is no more nonsense at the customs about how much money you're bringing in; registering in your passport, and the like. Customs' inspection is quick, courteous, perfunctory. They want the tourist and no monkey business with opening bags needlessly. They know you gotta have foreign exchange to get off a Pan-Am plane in Orly. In time it'll be simplified even further—a passport should be enough for the average tourist.

At this point, nitery prices might be summed up. You eat cheaper, with beaucoup wine, at Maxim's or La Tour d'Argent than you do at 21, the Colony or the Pavillon. The tab, tips included, is 25% under the most chichl haut cuisine eateries anywhere.

Nothing Communal About Franco-Russ Gyp Joints

But when you get into a nite club it's murder. This is what the sophisticates know. The way the French figure is that two people over a bottle of wine at 5,000 to 6,250 francs (\$15 to \$18) is fair if you're gonna linger, nurse it, see the show (if any), dance, etc. A guy who'll dinner wants a Scotch or even a nip of Perrier water and he finds that the rap is almost the same—around \$3 or \$4 a drink. There again the managers have figured out the fact that a \$6 tab for two people may consume a lot of entertainment. But Americans are nervous drinkers and a second drink already makes it a \$12 tab, and so it pyramids.

The Russian joints are the worst offenders. Music publisher Lou Levy voxopped to Art Buchwald in the N. Y. Herald Tribune that, at 18 slugs a bottle for some sentimental fiddlers in Monseigneur's, is OK for himself and his wife when on a spree. But when Mrs. Levy, in sentimental mood, offered a glass of the grape to the chief violinist, that was a signal for all the strutting fiddlers and Monseigneur's has nothing but a regiment of peripatetic road company Heifetzes—to tank up. That fractured three more bottles of vintage champagne, and even for a whole army of sentimentally roaming, Romany, romantic fiddlers that was too much.

An experience at Chez Novy, an otherwise ultra Franco-Russian dinery, saw the host nicked for nine bottles of champagne at 4,000 francs (\$12) each. This was merely accompaniment to his dinner. It wasn't as if a couple were gonna nurse the solo bottle (which, at \$6 a head isn't giving it away either) all evening. After protest the management cut Harry E. Gould's \$400

dinner tab (for 14 people) \$50 which obviously gives the toute ensemble of Paris nitery catering a bum rap. However, it is not typical.

But the fact is that many a quickie drop-in joint suffers in comparison on price. This is something with which the French Tourist Bureau and the legit spots like the Lido are currently battling. The Lido, with its 5,250 francs (\$15) champagne minimum, has easily the best floorshow in the world. This is the best nitery value and has a realistic approach to Yank tourism. For one thing, producer Pierre-Louis Guerin, co-producer Rene Fraday and their Donn Arden-staged show have a Broadway-Champs Elysees attitude on their showmanship and general values. They constantly scout Yank auspices. Dominique does better in the floorshow closeup than he did at Frank Sennel's theatre-restaurant, the Moulin Rouge (old Earl Carroll's), in Hollywood, this past winter. Ruman & Kita, who remind of the Spanish team of Elsa & Waldo, whom Benito Colada first brought to El Chico, N. Y., have enough variations on their own to click in the U. S.

More Good Acts

John, a 15-year-old Danish equilibrist who was the hit of Bertram Mills' Circus in London, would be a wow for John Ringling North, but Leon Leonidoff came over and signed him pronto for Radio City Music Hall. He's an amazing contortive balancer, possibly younger than his accredited 15 years, who will be a real smash in the States, as he is here. The Earls, Harlem pair, look better as showcased here with their hand-to-hand; the ice-skating Phil Romaine & Terry Brent doing amazing work on the rockers. The mirrored Versailles nudes and general effect remain a standout and deservedly a hold-over, as is the sexy and sultry "Desire" ballet, which the better-than-usual Bluebells (English line) do so well.

More Show Biz Here Than In Toots' or Brown Derby

Paris as a show biz crossroads is amazing in its many prolific aspects. It has more activity on every show biz front concentrated in the orbit between the Hotel George V bar and the Ritz Bar, and its environs, than is to be encountered around Lindy's, the Pump Room or the Brown Derby. In truth, a sampling of show biz activity sees such variegated pursuits as William Wyler and Anatole Litvak (besides paying their "dues" at chermín-de-fer, at the "big table," in the Casino at Deauville, which just opened for the season) readying film projects. John Houston came over from London for a quickie huddle with Yank agent Irvin Marks and Charles Ritz, a biopic of the original Cesar Ritz, his father, and the man whose name gave the world a common word for class in cuisine and catering. Houston, incidentally, was the spark in a local memorial to photographer Robert Capa at a little get-together on the Faubourg St. Honore, attended by bartenders, hoteliers and hustlers of all sexes at an unusual 10:30 in the a.m. John Steinbeck attended and wrote stirring tribute, as did Suzanne Flon, of Houston's Toulouse-Lautrec film production.

Paris antique purveyor Maurice Chalom has the Freeman (Amos 'n' Andy) Godsens in tow on some old period furniture. Col. Serge

Obolensky (Sherry-Netherland and Ambassador Hotels, N. Y.) is surveying the European hotel situation. Col. Henry B. Sell (Bell's Pates and he's also editor of Town & Country) is ditting on behalf of his CARE packages. U.A.'s Max Youngstein, is huddling with his Dick Condon and Chuck Moses. The Johnston office's Mack Spiegel is commuting to Amsterdam on the new Dutch film deal. John B. Nathan, Paramount's Continental chief, is to and from New York on some office huddles. Metro's David Lewis, demands the Perspecta Sound at Jean Seberg's Rex Theatre, in collaboration with WB's Joe Hummel, Columbia's Nick Ray, RKO's Joe Beilfort, and other traders, and the French film industry gives it a big nod.

Next big expectation is for Paramount's VistaVision about which they've read in VARIETY, judging by the quotes reprinted in the French trade press.

Brill Bldg. Goes Paf;

Tin Pan Alley's Invasion

Tin Pan Alley seems to be staging its own French invasion. Looks like "La Vie En Rose" started something. ASCAP prexy Stanley Adams is on his first European o.b., as is vet songsmith Charles Tobias, prez of the Songwriters' Protective Assn., for whom, however, it is chiefly a sentimental journey as he and his wife are celebrating their 30th anniversary via the European grand tour. So are the Ben (Box-office) Shlyens who, however, are victims of a bad-weather crossing, and the unseasonably cold and continuous rain. This factor has finally chased publicist Bernard Sobel home this week, having only encountered five sunny days in the five months on the Riviera where he has been convalescing. Another Broadway p.a. gone expatriate is Samuel Steinman.

Music publisher Ben Bloom picked up "Mediterranean Sereenade" from Jack Denton, the long-time British resident of Paris (29 years), as managing director for Publications Francis Day, Feldman, the Big Three (Robbins, Feist & Miller Music), et al. Moe Gale, agent-music publisher, is likewise prowling song material with his wife, Gertrude, and Lynn (Mrs. Frank) Loesser, an officer of her husband's Frank Music Corp., has already picked up some songs. Another Lesser, Arthur, with his next wife-to-be, Patatchou, very much in tow—he's her personal manager—has vidpix and France-U. S. nitery and legit touring plans all set. Lou Levy (Leeds Music) has just bought out Jimmy Phillips, his London partner in Leeds Music Ltd., and is scouting songs. Ditto Bonnie and Saul H. Bourne.

Capitol Records' Bobby Weiss apparently has stolen a big fat march on the other diskeries by getting his label all over the map, on the grands boulevards, and in some 10 or 12 other countries to which he commutes like one commutes to Toots Shor's. Weiss is realistic: "When I come to the AFN network, programmers, or the local state-owned radio stations with one of Capitol's records, I'm a 'special' type of a feller to them—I've come 3,000 or 6,000 miles, if they count Capitol's base in Hollywood, to plug Billy May or Nat King Cole, and frankly I like this kind of 'special' acceptance. It makes my job much easier."

'Avez-Vous Une Film

Pilot?'; Vidpix Boom

Vidpix is a big business. Lewis (Lukey) Blumberg, Nate's son, is working on a series for MPTV and concerned with getting back to Hollywood for the July nuptials of his uncle Matty Fox (head of Motion Pictures for Television) who is Vera Fox (Mrs. N. J.) Blumberg's brother. Young Blumberg is here with his Spanish-speaking bride; they expect a family addition in November, their first. Sheldon Reynolds' crew is hot 'n' heavy at it with a new "Sherlock Holmes" series. Susan Zanuck, Darryl and Virginia's daughter, is a sometimes lonely bride as her husband, Andre Hakim, is also intensively shooting a "Paris Confidential" series (Claude Dauphin and Louis Jourdan) for the ubiquitous Matty Fox. Everybody has "une film pilote" to talk about, and eventually to peddle. Even former Cabinet member Harry Hopkins' son, Robert Hopkins, and his bride, are here on behalf of an international Radio-Electronic Telecast Research Associates setup.

International horizons loom for every fringe show biz enterprise. Nate (Pabst Blue, Ribbon Beer)

Perlestein is touring with Scotty Rubin, lawyer and Hollywood investment expert, on possibly opening up new horizons for the Milwaukee mail, or maybe for their own cola drink. Harry E. Gould, paper tycoon, ex-owner of the Belasco Theatre and w.k. Broadway figure, and his "looker" wife Lucille are making their first "grand tour" and he, too, as a director of Pepsi-Cola, is casing the field to move in on Coke. Coca-Cola has really caught on despite such die-hard spots as the Brasserie Lipp's, in the St. Germain-des-Près (Left Bank) sector, refusing to serve it. But it's as much to be seen as the former French aperitifs, which once dominated the scene in the sidewalk cafes from Fouquets to the Cafe de la Paix to the now desultory Le Dome, La Coulepe and Le Select in the once-popular Montparnasse.

Some enterprising merchandising expert for Four Roses has tied up the menus in a number of Deauville bistros (as was noted during the weekend of that opening-of-the-season gala), and the smart international set drinks as much "wheelkey" (sometimes pronounced "Scutch") as fine old eau (cognac and soda).

Internat'l Passing Show; Personalities On the Lam

The international parade continues. Universal feted Rock Hudson and Grace Kelly flits to the Riviera where Paramount has virtually taken over the Hotel Carleton, Cannes, for the shooting of "Catch a Thief," an Alfred Hitchcock meller on location. Olivia de Havilland is shooting in Spain and her fiancé, Paris-Match magazine's Pierre Galante, is commuting to Madrid. Gardner (Mike) Cowles is on a quickie ECA confab. Robert Q. Lewis becomes "X" when told "Q" has an invidious colloquially French connotation, and that explains why the George V telephonist titters and his restaurant reservations have been ignored. Vet Paris resident Jack Forrester, ex-Mistinguet song-and-dance man and now quite the boy tycoon (head of Union Commerce on the rue Royale), explains that the old Fairbanks film, "Don Q," had to be changed to "Don X" for the same reason. Plaza-Athenes and racing stable enthusiast Francis Dupre commuting to Chantilly and Ascot with his horses, and director Max Blouet, perhaps the best known hotel personality to visiting Americans on the Continent, confides that "without the Americans we would be out of business; we average 67% American clientele."

More flitters-in-and-out: The Roberto Rossellinis (Ingrid Bergman), with their children, in to o.o. a French play in which they're interested. David Lewis in from London where he clicked with the West End staging of "Teahouse of the August Moon," as his production has done on Broadway. Pierre Balmain, with his turned-back cuffs, a personality as he emceed the Deauville fashion shows, a first for the famed couturier. Andre, the general factotum at the Casino, belying his 69 years. Lucretia Caron, aunt of Leslie (Metro) Caron and VARIETY's French style expert (as she is for Mademoiselle and Vogue) due in the U. S. in September with her groom, a long-delayed 25-year-old romance; both "found" themselves a quarter-of-a-century later after intervening marriage tries. Maggie (Maxim's) Vaudable also due over in September, anxious to see San Francisco, Hollywood and New Orleans.

Postscript on little things that make for big business: The Lancaster Hotel gets the VIP Hollywood trade for a number of reasons (manager Wolf's personality and the hotel's alleged "greater intimacy"), but also because you can dial your own phone numbers in your apartment, and not be dependent on the switchboard. It's an idea that Max Blouet, at the George V., might adopt because he, too, caters to so sizable an impatient show biz contingent.

"Grover Whalen of Paris" Borrah Minevitch—"the Grover Whalen of Paris"—easily the top personality greeter and host to show biz and lively arts personalities visiting Paris—reminds Blouet of a VARIETY crack: that the Hotel George V had to post a shingle in the lobby. "Ivi on parle Français," because seemingly nothing but English is heard, especially the Yank-accented brand.

Ludwig Bemelmans opened a bistro on the Ile de la Cite (old

Paris), and not to be outdone, harmonica virtuoso (now film and vidpix producer) Minevitch has acquired a truly historic bistrot, "Au Franc Pinot," at 1 Quai de Bourbon on the Seine and it became quite a do for Minevitch to influence the Ecole des Beaux Arts that this was a public venture which will become a special type of intimate club (closed-membership) and will not desecrate any French traditions. Minevitch's showmanship dictated that he call in the Beaux Arts expert who is familiar with the 1794 period of "the tyrant Robespierre" to supervise the authentic decor. The caves underneath were "oubliettes" (for the forgotten loyal French who dared to revolt and who were thrown into the sewers). It is suspected that Minevitch's caves may lead to the Porte de la Bastille. Some even say there may be buried treasure in these environs.

Pity Those Continental

Mgrs.; Visiting Firemen

This is the season, of course, that the Continental film managers are glad to send the prop flowers, or the bottle of Scotch to visiting VIP's and with elaborate notes of regret state that conventions in Rome, Berlin, Barcelona, London, homeoffice, or just "traveling" keeps them away from Paris. If they don't see La Nouvelle Eve, the tiptop Le Lido and Folies Bergeres shows again it's all right with most of them. If they don't have another dinner at Maxim's, L'Escargot, La Tour d'Argent, Le Grand Vefour, the San Francisco, and so on down the line, it's OK with them too. True, for old friends it's something else again, but old visitors to Paris (1) know their way around and don't want to impose, and (2) want to ferret out their own entertainment.

Plenty of Nite Life;

One Very Funny Spot

On this score, a joint that will probably become a tourist favorite soon, because it has so much to offer, is Chez Gaby, in Montparnasse, which is a rare combination of all fresh fun and food (good, too!) that might be described as a sort of Jack White's Club 18, Leon & Eddie's and Bill's Gay 90s. Gaby an ex-performer, w.k. in Cannes during the summer season, who emcees the works. Like in the old Jack White-Pat Harrington-Jackie Gleason days he calls out everybody from the dopey busboy to the coat-room girl; from the chasseur to the waiters, all of whom do something. The vestiare does a creditable Paf; another gal sings in pretty good English; a juvenile who looks like he has French Tunisian antecedents also works well. The blackouts are funny; the band cuts up in al fresco manner; the service is good; the tab not bad.

The "chansonniers" (satirical songsters), the French idea of post-midcentury topical minstrels, are all over the map, most of them clever, but there is always the language problem because the lampooning is frequently subtle.

Vaude-Niteries

Le Drap d'Or has folderooded, and deservedly, according to reports of flexible checks. The same Marseilles syndicate is said to be bankrolling Spivy's new boite with a much better shake for the drop-ins. Herb Jeffries and Bill Milner are partnered in the Flamingo Room (old Club de Paris) and apparently clicking. A jam session one night, whereat Ann Davis, stepdaughter of Ella Logan, songwriter-filmmaker Eddie Constantine (who now plans to become a French citizen; he is originally from New

(Continued on page 62)

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PARAMOUNT

TV'S BIG BROADWAY PASSION

What About That Sherwood Series?

For some time now people have been asking "What ever happened to those scheduled Robert E. Sherwood tv productions?" under the nine-play contractual commitment the playwright has with NBC-TV. Only one of them got on the air (last December), and it was generally panned by the video crit.

Second play, "Pontius Pilate," was scheduled for last Easter, but it never went on, and nothing's been heard about it since. In sharp contrast to the dailies' Page 1 flurry of excitement which attended NBC's pacting of Sherwood for a reported \$250,000 for the nine-play commitment a year ago, there's been a strange silence over the future status of the deal, with the '54-'55 schedule making no provisions for the Sherwood plays.

Sherwood, it's understood, will be paid in full as per contractual agreement, with the playwright in turn delivering to the network the promised scripts. Whether or not any of them will go before the cameras, however, will depend on the web's appraisal of them. Meanwhile the playwright, as has been his custom, will summer in England.

Ford Putting 25,000 Color TV Sets Into Showrooms as 'Spec' Buildup

Sponsors and spectaculars loom

as the combination that will popularize color if steps taken by Ford Motor Co. are picked up by other clients. The car firm, which has bought in on the NBC-TV specs, is entering into a side deal with the NBC parent company, Radio Corp. of America, for the purchase of 25,000 color sets, each to be a minimum of 19 inches. If RCA cannot supply that kingsized number, then contracts for a large number of sets will be awarded other color manufacturers.

Idea is to put the color sets into the showrooms of Ford products dealers for the two-fold purpose of inviting audiences to view its own color shows and thus create a king-sized rating, and to create additional traffic in its showrooms. It's reported that Ford will outline an operating procedure for its dealers to follow on the nights of the spectacles.

The Ford color set purchasing program comes at a time when RCA as well as the networks and set manufacturers with terrific investments in the future of color tele, will be campaigning heavily for expansion of tint. No small item in the RCA schedule, it's figured that the Ford purchasing plan will give terrific impetus to general acceptance of color.

For that reason, it's said, RCA will be glad to sell the sets to the motor magnates for virtual cost. The advantages to RCA at this stage of the game are considerable. For example, with that kind of order to work upon, mass production methods become feasible, and the general public may get the benefit of the Ford pioneering by a general price reduction in the line of color sets.

Also for Ford's purposes, 25,000 sets in showrooms may tend to give added protection to its sizable investment in the spectacles. At the same time it helps keep up with the competition. For example, Oldsmobile, which has also bought into spectacles, is just ahead by about 6% in sales over Mercury, also manufactured by Ford. The company may be able to bite into the sale of Olds by making the Mercury showrooms more attractive with the colorset program.

Gobel Okay To Armour for Sat.

It now looks practically certain that George Gobel will get the nod to head up the variety-musical show being installed in the Saturday at 10 slot on NBC-TV in the fall. This is the half-hour period for which Armour already has contracted as an alternate-week sponsor.

There were some doubts as to whether Gobel would be acceptable to Armour, but this appears to have been satisfactorily resolved, thus paying the way for the network to peddle the offering to an alternate-week client.

SHINGLE OUT FOR PRODUCERS

By GEORGE ROSEN

The tv networks have the "Help Wanted" sign out for topflight producers, and any major Broadway impresario worth his salt can virtually name his price. With such legit craftsmen as Howard Lindsay and Russel Crouse, Leland Hayward, Refaeline Windust, Richard Whorf, Paul Gregory, Julie Styne, not to mention Max Liebman, already locked up in life tv stable as '54-'55 starters with either their own series or as guest producers, the networks, faced with a back-breaking schedule of bigtime productions, are on a desperate prow for Broadway showmen.

And it's not only the networks who are bidding for their services. J. Walter Thompson, which is responsible for bringing in the "Lux Video Theatre" NBC-TV hour stanza in the fall, is waving a blank check as a come-on if it can find the right guy, preferably one with a legit know-how who can supervise the reining of the upcoming dramatic series. He would be the overall man on the Lux job, with a N. Y.-to-L. A. commutation schedule, as adviser, consultant and top producer.

The Radio-TV Workshop of the Ford Foundation is looking for a topflight producer for next season's "Omnibus" series on CBS-TV (Fred Riker, last season's producer, has vacated the spot). There's a strong possibility that Bob Sander himself may step into the breach, doubling as producer from his directorship of the Workshop. (He's no stranger to the role, having turned out some of tv's more forceful documentaries in his ABC days.)

The tv-legit wedding takes on an added impetus by virtue of the networks' excursions into the plushy spectacles designed to vest the tv spectrum with maximum showmanship values (although even on the "bread-and-butter" level of regularly scheduled network shows there has been an increasing need for top producers).

Recall 100G Rose Deal

The "name your own price" bid for the Broadway showman remains, however, an eyebrow-raiser to the trade. It's been tried in years past, with something less than startling results. NBC dished out \$100,000 to Billy Rose a few years back to prepare a tv blueprint. To this day it hasn't seen the light of day. George Abbott, Vinton Freedley and Arthur Schwartz, to name but three of the major Broadway producers, all had a go at the new medium within the past few years and with

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NBC As A 'Public Opinion Molder' Seen As Next Item On Weaver's Agenda In Turning To News Setup

Best for 'Best'

Indicative of the high-voltage talent eyed by CBS-TV for its upcoming "Best of Broadway" hour tint series is the cast set for the initial presentation, the George S. Kaufman-Edna Ferber "Royal Family."

Pacted thus far for the video adaptation are Helen Hayes, Claudette Colbert (in her tv drama debut), Fredric March and Charles Coburn.

Martin Manulis has been given the nod as the overall producer of the "Best" series, with David Halliwell succeeding him of the "Suspense" show.

Now that NBC prexy Pat Weaver has resolved "Operation Spectacular" for the '54-'55 semester, the network is preparing to put its all into a brand new sphere of endeavor—elevating the stature of NBC as a medium for enlightenment and as a molder of public opinion.

It's anticipated that, come the fall, some drastic things will be happening around the network's new division. For it's no secret that the NBC high command has long been suffering from an inferiority complex when weighing the relative merits and values of the NBC operation with that of the CBS competition.

Not that NBC harbors any particular ill feeling about its new setup, as such. Man for man, the network will stack its David Brinkley in Washington with the best of 'em, when it comes to an interview. In terms of reportorial appeal, few measure up to a John Cameron Swayze. As newsmen, Ken Banghart, Joe Hirsch, Clifton Uley, out of Chicago, among others, enjoy an enviable status.

But NBC's distress stems from something deeper and more meaningful—its inability to stand shoulder to shoulder with, say, the editorial page of the New York Times, or (and this is what hurts the most) enjoy the prestige that comes from an Edward R. Murrow.

Those in attendance at the Overseas Press Club dinner in New York a couple months back say that Gen. David Sarnoff wasn't the happiest man present when the crowded ballroom of diners rose as a man to accord to thunderous ovation to CBS' Murrow when the

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'Stop Music' Back, With Cash, Thanks To Supreme Court

"Stop the Music" is returning to radio in the fall under a revised pattern of "strictly cash—no merchandise." CBS program veepee Lester Gottlieb wrapped up the deal with packager Lou Cowan for a reprise of one of the hottest shows of the 1940s. (It was also a tv entry up to about two years ago.) Prospective slotting is Tuesday 8 to 9, giving the web a readily identifiable replacement for "People Are Funny," which is transferring over to NBC (radio and tv), and "Mr. & Mrs. North." Full hour may be extended, however, either at preem time or shortly thereafter.

It's not known now what amount in money (or Defense Bonds) will be offered, but the bundle will be "big." And while the multiple merchandise gimmick has been scrapped, there may be a juicy jackpot consisting of one item. Accented will be on music values, with a vocal group, singles, guest artists and an 18-piece orch. Show will be sold in quarter segments at \$2,100 gross, with one sponsor reportedly in the house now. This would be the first radio giveaway of major stature since the Supreme Court's decision against the FCC, which opposed such formats.

CBS is in the midst of negotiating with the original emcee, Bert Parks, to resume that chore, and Lou Melamed will produce.

Marc Daniels As Coca's Producer

Both the Imogene Coca half-hour show and the Sid Caesar 60-minute program on NBC-TV are being more fully crystallized. Over the weekend Miss Coca received three alternative scripts from as many writers toward resolving a basic format. It's primarily being designed as a personality show (much in the manner, for example, as the Jack Benny program), rather than orthodox situation comedy or a musical-variety melange.

Deal for Marc Daniels to move in as producer is being finalized by the William Morris office. Daniels last season did the "Campbell Soundstage" and prior to that was identified with both the Joan Davis and "I Love Lucy" vidpix series.

Sid Caesar has also pacted a producer for his upcoming Monday night series. He's Leo Morgan, who did a stint on the Red Buttons CBS-TV show the past season.

Working with Morgan will be Caesar himself, who is booking himself in as creative producer.

JULE STYNE PACTED FOR MERMAN TV'S

Broadway producer-songwriter Julie Styne has been pacted by CBS-TV to produce the upcoming hour-long musical spectaculars on CBS-TV starring Ethel Merman. Network is hopeful that Miss Merman will do four shows in the course of the '54-'55 season. Meanwhile, it's been reported that Miss Merman is also committed to NBC for a single show next season under her expiring pact with the latter web and Leland Hayward.

CBS would like to kick off the Merman specs with the video version of "Annie Get Your Gun," if all rights can be cleared.

10-City Trendex

(Sunday, June 20)

Toast of Town (CBS-TV) . 28.3
Comedy Hour (NBC-TV) . 5.3
Paul Whiteman (ABC-TV) . 1.4

Mutual Night Biz Up, Daytime Down In Reverse Trend

Mutual Broadcasting came up ahead in tabulation of gross billings for the first quarter of '54 over the same period last year. But contrary to the current radio trend, the web's nighttime billings went up \$1,400,000 while daytime fell off \$1,100,000. The difference amounts to a 5.1% overall increase, a spokesman declared.

The after 6 p.m. upbeat is due in large measure to the audio repeats on popular radio and television stanzas, carried first by other webs, including Eddie Fisher's Coca-Cola 15-minute stanza, a show of like length by Perry Como for Chesterfields and Philip Morris' "My Little Margie." Other nighttime biz which helped hoist the total were shows not on in early '53, like Robert Hurleigh's five-minute news strip for Miller Brewing, Mutual Benefit Health

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BOB CONSIDINE AS WINCHELL TV SUB

International News Service columnist Bob Considine will act as Walter Winchell's tele replacement on ABC-TV starting July 11 while Winchell vacations for eight weeks. Though Winchell's taking a hiatus from his Sunday night simulcast his sponsors aren't. Gruen and American Safety Razor will continue to sponsor the tele end of the simulcast, but won't bankroll radio. As a result, Considine will be doing tv-only, with Taylor Grant moving his Old Gold newscast from 9:15 down to 9 p.m. for the eight-week period.

Considine, incidentally, isn't on tele right now, his "On the Line" commentary having been dropped a couple of months back on NBC-TV. However, ABC-TV has been pitching the segment to prospective sponsors.

End of a Title

With the dropping of the Sid Caesar-Imogene Coca Saturday night show, Max Liebman is also writing off the "Show of Shows" title.

Next season the Liebman spectaculars on NBC-TV will carry individual titles, such as "Max Liebman presents Betty Hutton" as the initial entry.

The Party That Never Was

CBS' Waldorf, N. Y., Shindig to Sell Radio Gets Sudden Cancellation

One of the biggest parties in radio annals—if not the biggest—has died aborning. It would have been a whooper, quite unlike anything else before. It was scheduled for July, under CBS Radio auspices. It was planned to take over the grand ballroom of the Waldorf-Astoria Hotel, in New York. The budget for the event, some say, was estimated at \$50,000.

Invitations were to go out to practically everybody of importance in American advertising. It was to be the "Big Sell" for network radio (specifically the CBS band of network radio). Columbia, having set its new 20% rate-cut house in order, was going to play the Elsa Maxwell of the Kilocytes and, with the Waldorf shindig as window dressing, stage such an impressive (and fact-laden) party that no advertiser or agency man in

his right mind could afford to bypass the network's program wares.

The idea for the party was dreamed up by program veepee Lester Gottlieb who, as one of the more astute network radio execs, had the formula for substituting just the right values in place of the traditional charts. CBS Radio prexy Adrian Murphy chimed in with an endorsement. Every CBS Radio program availability was to be struttled out, each one allotted its own ballroom niche (just like the supermarkets display their wares), but with every conceivable "showmanship plus" thrown in. This, as blueprinted, was to be the party that would bring the ad fraternity scurrying back from their July vacations.

Then, without any warning, an official CBS executive edict came through to forget the whole thing.

EVERYBODY WANTS UHF TO SUCCEED BUT NOBODY CAN AGREE ON HOW TO DO IT

Washington, June 22.

Biggest of the network and indie brass descended upon Washington last week and this week to wrestle with the great problem of UHF's future at the Senate hearings under chairman Charles E. Potter. Such top industry executives as CBS' Frank Stanton, NBC's Joseph P. Heffernan, DuMont's Dr. Allen B. DuMont, ABC's Ernest Lee Jahncke and No. 1 independent George B. Storer presented voluminous testimony virtually "exhausting" their views of the critical "upper high" situation vis-a-vis the "very."

As the final witness today (Tues.), Heffernan, NBC's financial v.p., supported the FCC's proposal to allow the nets to have two U's in addition to five V's and said that his web is willing to go into mixed markets to operate and "promote them to the fullest." He said "too much significance" may be attributed to the surrender of "paper grants" for U stations that were never built. He declared that some permits were returned so applicants could apply for V's; others were for localities too small for any kind of tv, and others probably had insufficient financing. A similar condition obtained in the early days of VHF, with 33 "paper grants" surrendered, he stated.

Of 14 U's on the air which ceased operations, nine had indicated they will attempt to resume, Heffernan said, pointing out that in 14 of the cases there was competition from two to five other stations. He noted that since 1946, 93 daily newspapers and 87 weeklies (or semi-weeklies) had folded, and suggested that mass communications media is a field "where risks are great and where there can be no assurance of profitable operation." NBC is convinced, Heffernan said, that UHF success is important to the public and entire tv industry, declaring "we feel that the position of UHF at the moment only emphasizes the need for an effort by interested parties to do

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\$1,500 Ceiling On Dorsey Guestars

A \$1,500 ceiling for guests is set on the Dorsey Bros. show which starts on CBS-TV July 3 as a summer replacement for Jackie Gleason. Figure has been tentatively set as the maximum price for layout. It's a comparatively low price for talent in view of the tariffs being shelled out by other variety layouts on the spectrum.

Music Corp. of America which is buying the bulk of the talent has already set several shows. Kitty Kallen and Jack E. Leonard have been pacted for that layout, so far.

The price limit on show is not expected to deflate prices on any other layout even through the other summertime shows may be paying more for its guests. It's recalled that the now defunct "This Is Show Business" had a top of \$750 toward the latter part of its career on CBS. This talent would go on that show for that sum and when other vaudeo layouts called on their services, they went back to their former price which was generally higher.

Cincy Suffered, Too

Cincinnati, June 22. Heavy losses in the early days of VHF were reported by two Cincinnati stations before a Senate subcommittee in Washington Friday (18). WKRC-TV lost \$518,448.97 from April 1, 1949 to February, 1951, stated Hulbert Taft Jr., head of Radio Cincinnati, Inc. Ward Quaak, vice president and general manager of the Crosley Broadcasting Corp., testified that WLW-TV lost \$951,920 from 1948 to 1950. Also that the total loss on Crosley's three Ohio stations was \$1,642,129.75. Besides WLW-TV here the operations are WLW-D, Dayton, and WLW-C, Columbus. Taft and Quaak appeared in behalf of VHF.

'It Ain't Easy, Bub'

Washington, June 22.

The business of producing network programs is often "a long, tedious and expensive process," said CBS prexy Frank Stanton in his testimony last week before the Senate subcommittee inquiring into UHF problems. As an example, he cited "The Search," a series of 26 half-hour shows in cooperation with different colleges. "We began planning that program 20 months ago," Stanton testified. "We have had 34 members of our staff working on it. We hope to begin it next fall. By then we will have spent in excess of \$500,000 on its preparation. I would think it a reasonable guess that if a network did not do that, nobody else would."

Pitt UHF'er Takes 'Hiatus' Pending Action By Senate Probers

Pittsburgh, June 22.

Growing plight of UHF stations in general was emphasized again here with the announcement that WKJF-TV, UHF Channel 53, is temporarily suspending operations after the last broadcast on July 2 to await the outcome of the UHF hearings in Washington.

Move came as a surprise here, since the station only last week had announced a move-up in local programming after the town's other UHF'er, WENS, had announced the suspension of local live programming for the summer. WKJF-TV has been forced to operate without full power since going on the air last summer. RCA had promised a 250,000-watt amplifier for August delivery, but station toppers said there was no definite assurance that it would arrive at that time.

Station is scheduled to go back on the air in the fall, but it's not clear whether it will do so if some help isn't forthcoming from the FCC as a result of the UHF hearings. WKJF-TV is owned by Mrs. Agnes J. Reeves Greer of Morgantown, W. Va., and has been running heavily in the red since it premed on July 14, 1953. Suspension of tv operations won't affect WKJF-FM, also owned by Mrs. Greer.

HEARING TODAY (WED.) ON DOERFER NAMING

Washington, June 22.

Senate Interstate Commerce Committee will hold a hearing tomorrow (23) on the nomination of Comr. John C. Doerfer of Wisconsin for a full seven-year term on the FCC. Doerfer is filling out the unexpired term of former Comr. Robert F. Jones who resigned to enter law practice and whose place was temporarily occupied by Comr. Eugene Merrill, a Democrat, whose recess appointment by former President Truman was not confirmed by the new Republican Administration.

Democrats on the Committee have not indicated whether they will oppose Doerfer's confirmation but it is likely that questions will be asked as to possible ties with Sen. Joseph McCarthy, who attended Marquette U. at the same time as Doerfer and who approved his appointment.

Nelson Vice Faussett As 'Circle' Producers

Armstrong's "Circle Theatre" has been put in the hands of Talent Associates, the packagers, for next season. The NBC-TV Tuesday nighter will be produced by Ralph Nelson, taking over from Hudson Faussett, and series under the new banner will start Aug. 31. Agency for Armstrong Cork is BBD&O. Acquisition of "Circle" gives TA five live tv's. The others are Philco-Goodyear "TV Playhouse," "Mister Peepers" and "Justice"—all on NBC—and "Jamie" on ABC.



WM. KEENE

Will appear in his role as Harry Morton on "Search for Tomorrow"—CBS-TV 12:30-12:45 p.m. on Tuesday June 29 and Wednesday June 30, 1954.

LE 2-1100

TV Station For Armed Forces

Washington, June 22.

The Armed Forces plans their own tv stations to educate and entertain troops overseas and at isolated posts in this country. Maj. Gen. Harlan N. Hartness, Chief of the Education and Entertainment Division of the Defense Dept., told a House Armed Services Subcommittee yesterday (Mon.) the military sees "terrific potentialities" in use of the medium.

Testifying on a bill to provide information and education for Armed Forces personnel, Gen. Hartness said he hopes to arrange for use of commercial programs for the tv stations on the same basis that commercial radio programs are now used on Armed Forces radio stations—without cost and with commercials deleted.

Gen. Hartness said the Air Force already has a pilot tv station at Limestone, Me., which is meeting with enthusiastic approval of men at the post.

Hartness said that Armed Forces shortwave stations in N. Y. and L. A. now transmit 91 hours of programs per week for rebroadcast overseas through 72 stations.

Rheingold Loves That Sweet Lombardo Music

Rheingold Beer has bought the Guy Lombardo Show for the third consecutive summer in New York and will spot the Fred Ziv transcription at 7-7:30 p.m. as a crossboarder on WNBC. It starts next Monday (28). Show was introduced by Ziv seven years ago and takes in the whole Lombardo troupe with David Ross as announcer-narrator. Maestro's live show on WNBT, NBC's tv operation in Gotham, has been on for Lincoln-Mercury on Fridays, also at 7, and resumes in the fall.

Footo, Cone & Belding agented.

The Price of 'Doodles'

Roger Price, who launched his "Doodles" show in the 8-8:30 slot on Monday (21) is on the NBC-TV network but without a New York showcase since WNBT has set aside the period for "Eversharp Theatre" starting next week. (That's a local vidpix series of "Firestone Theatre" reruns.) With Price anxious for a N. Y. outlet, the situation was resolved by moving a kinnie of his Monday show into Tuesday at 8 (first half of the Milton Berle time) on WNBT. As a result of that, the pinching "Midwestern Hayride" out of Cincinnati loses a Gotham exposure on its network ride.

Don't Fence Us In: Stanton

Washington, June 22.

Testifying on behalf of his network in the current UHF vs. VHF hassle, Frank Stanton, prexy of CBS, Inc., rendered what is perhaps the most exhaustive and enlightening chapter-and-verse breakdown of the nation's—and the networks'—tv economy. His recital of the closely-guarded figures in the progression of tv into a major industry and his appraisals of the past and current scene was tantamount to a four-year college course in tv administration and operations.

Particularly in his blast at the "panaceas" projected by Dr. Allen B. DuMont, Stanton waxed eloquent, maintaining that if the Potter Senate Subcommittee were to succumb to the DuMont plans it could well write off free enterprise as we know it today in America.

"Rocks & Stubble"

If other witnesses before him had not already killed the UHF proposal for a freeze or "hiatus," Stanton finished it off with his remark, "I am frightened by the prospect of another ice age which will leave little but rocks and stubble behind it."

Stanton told the committee that "the results of these hearings may shape, for good or for ill, the pattern of television for many, many years to come. The success of our business, and the question, in my opinion, of whether we are going to have a nationwide live television service, depend upon the sensible solution of many of the problems that have been laid before you—a solution which helps all segments of television broadcasting and which does not, for the temporary benefit of a few broadcasters, tear down the entire empire."

Stanton dwelt at length on the DuMont proposals "to cut us down to their level." In effect DuMont asks (a) that in each of the first 100 cities where there are less than four VHF stations, the networks should be compelled to take turns in selecting UHF affiliates; (b) that each station must relinquish on demand of a network 25% of its network Class A time; 25% of its network Class B time and 25% of its network Class C time to the network which makes the demand. "This," says Stanton, "is not competition; this is not free enterprise. It would force the licensee, in picking programs from one network, to take an equal percentage of programs from each other network regardless of the relative desirability and content of those programs. This would not only destroy the entire concept of licensee responsibility, but it would inevitably redound to the disadvantage of the public by forcing down its throat whatever the law says that station has to take."

Circa '48

"Let me start at the beginning. Television networking is not very old; it goes back only to 1948. Each of the present four television networks were in business then. That is an important fact, because this is not a case of a latecomer trying to get into a closed market. As a matter of fact, I note with interest that the DuMont Network testimony claims that DuMont itself was the first actually to engage in television networking."

"At the end of the first quarter of 1949—the first days of television networking—the position of the four networks in terms of gross billings was this:

"The network gross billings of NBC for that quarter were just a little over \$1,000,000; the gross billings of CBS were \$431,000, the gross billings of ABC were \$51,000; and the gross billings of DuMont were \$250,000.

"There was no very great dollar difference between the network billings, and the combined total billings of CBS, ABC and DuMont were less than NBC alone. Although CBS was second, it was not a very good second. The gross billings of NBC for the third quarter of 1950 were a little over \$4,500,000; the gross billings of CBS were a little over \$1,500,000; the gross billings of ABC were just under \$1,000,000, and the gross billings of DuMont during that period and in fact during the whole year, were not reported. Thereafter, the gross billings of NBC and CBS Television rose very rapidly with CBS finally passing NBC in the second quarter of 1953. The two other networks also rose, although far less rapidly and now ABC is beginning to outstrip DuMont.

"We all started from scratch. I don't know what the facilities of the other networks were back in 1949 and 1950. But I do know that we certainly were no giants of the television earth then; at the end of 1949, our personnel devoted to television network broadcasting numbered 409; we had only four studios and 17 cameras.

No Mirrors

"There was no magic. There was nothing but the hardest kind of work, the most courageous kind of investment in plant, facilities, talent and creative programming; there was the most vigorous pavement pounding and the hardest kind of selling. This is a business in which there are no free rides; you must spend money to make money and you must work awfully hard at it. We made tremendous investments in programming and in such plants as Television City in Hollywood. Those who were more cautious, or less courageous, thought we were foolish and extravagant. But we took the chance where some of the others did not. And it paid off. Some of the others who made no such investment and had no such courage now complain that we should get no return on our investment in order to cut us down to their level.

"It is important for this Subcommittee and the public to realize that we invested over \$43,000,000 in television prior to 1952 before we got back a single penny in profits. And CBS Television did this under a handicap that was unique among the four networks. It is an established fact that the backbone of profits in the television broadcasting business is not networking at all, but in the profits from station ownership. Even today, despite our enormous investments and enormous expenditures, the profits attributable to television networking are relatively modest. While we are not privy to the profits of individual stations, I am sure that it would be very easy for us to pick three independent stations affiliated with us whose combined profits in 1953 exceeded the profits of the entire networking operation of CBS Television. Yet despite the importance to a network of owning stations, in terms of revenues, CBS Television, alone among the four networks, only owned one station until 1951, and even now we own only three, with a minority interest in two others. DuMont owns and has owned three from the beginning; NBC and ABC each owns and has owned five.

"We are under another important financial disadvantage: We were one of the two—ABC was the other—of the four networks which did not have the immense financial advantage of being in the television receiver manufacturing field during these critical formative years of television broadcasting. It is also a well known fact that until 1952, it was not the television broadcaster but the set manufacturer who reaped the profits from television. I call to your attention a few interesting facts which we have gleaned from the annual reports of DuMont, which now urges that our television network should be cut down to its size. In 1948, DuMont, whose business was exclusively in television—manufacturing and broadcasting—earned net profits of \$2,700,000—when television broadcasters were losing their shirts. In 1950 its gross income exceeded \$76,000,000. Its current assets exceeded \$31,000,000 and its net earnings after taxes were just short of \$7,000,000. In that year I note that the net earnings of the entire operations of CBS were only \$4,100,000.

The DuMont Pattern

"So DuMont, which now advances these drastic proposals, was hardly a little business which was struggling along at a loss in television. Its profits from television were very substantial. What actually

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RADIO'S NEWEST STRIP TEASE

Radio's C.O.D. (Cost of Delivery)

For the buyer of radio time, whether strip programming emphasis is on the star or the show (see accompanying story), or whether it's a once-a-week deal, the medium is becoming more and more realistic vis-a-vis the advertiser. A hint of it was given last week by John Karol, CBS v.p. over network sales, in a speech before the Assn. of National Advertisers in Chicago. He said: "The networks, in general, are doing what other media do not do. They are adjusting their costs in relation to delivered audience. In spite of inflation and higher operating costs, the networks generally have been basing rates on audience and not on the cost of doing business. That, we believe, is the soundest way of making the advertisers' dollar more effective."

Karol followed this preachment with a word on ratings that seemed to reject audience measurement "as it used to be." "Although network radio excels in cost efficiency," Karol stated, "not all advertising is always best measured in terms of cost-per-thousand listeners or noters. A smaller audience moved to action may be better than a larger audience upon whom a message makes less impact. Within radio, there is the flexibility of programming, facilities and frequency to meet the requirements of virtually every advertiser."

D.C. Hearing Boys Hit AM-TV Road

Jenkins in 'Meet the Press' Leadoff; Bookings For Others Set

Last week's curtain on the McArmy hearings has released the dramatic personnel for tv and radio appearances, with several of the leading actors having made such commitments in advance pending termination of the "speaktacular" in D. C. Cushtest leadoff spot went to Ray H. Jenkins, special counsel to the Senate Permanent Investigations Subcommittee, who was on NBC-TV's "Meet the Press" Sunday (20). Sen. Karl E. Mundt, temporary chairman of the subcommittee during its 36-day takeover, was booked for CBS Radio's "Capitol Clockroom" Saturday (26). Roy Cohen, Sen. McCarthy's chief counsel, was packed for NBC-TV's "You're Wanted to Know" on Sunday but cancelled out in favor of Walter Winchell's ABC-TV program without explanation. Senator Dworshak subbed for him on "Youth."

Local and network bookings were in process of being wrapped up on such other legislators, principals and counsel as Sens. McClellan, Symington, Jackson, Dirksen, Potter, Dworshak and McCarthy himself; Joseph N. Welch and aide James D. St. Clair; Robert F. Kennedy, Frank Carr and perhaps a dozen supernumeraries and "extras." (Continued on page 30)

Spivak To Europe As 'Press' Hypo

Lawrence E. Spivak sails on the Queen Mary today (Wed.) to line up European statesmen for NBC-TV's "Meet the Press," of which he's producer-owner-panelist. Show is not unknown in London, Paris and other capitals, and one British newspaper described it as "the best source of weekend news in the U. S." Spivak's mission will thus have a double purpose since he will confer on arrangements to bring "Press" abroad via kinescope. (England appears to be impressed with the fact that the program is sponsored in the U. S. while retaining its qualitative public service status. Understood that Spivak will try to swing "Press" into a sponsored tv show, perhaps the first to be so showcased as Great Britain latches on to commercial video.)

Spivak's trip abroad also has a family angle, to see his first granddaughter, offspring of daughter Judy (Mrs. William) Frost, whose husband is with the U. S. Embassy in Belgrade. He's due back for the July 19 stanza.

Wynn Case Quits C&W

Wynn Case has resigned as vice-president and director of radio and television at Cunningham & Walsh, agency on the Liggett & Myers (Chesterfield) account. Future plans haven't been announced.

PERSONALITIES CROSS THE BOARD

By LEONARD TRAUBE

In the opinion of many an observer, radio's future—as in part of its rich past—lies in the stars. But with television making increasing inroads on the sound medium's nighttime circulation and the situation getting no better for the once vaunted "Era of the Ear" in the raising of transmitters for new video markets, radio figures to need a star-plus gimmick. At the moment that gimmick rests on the theory of "Look, Ma, I'm On Every Night."

Proponents of "cross-the-board" spottings for personalities or those who can be built up to name complexity, are accentuating the positive in that a listener will know, for instance, that 9 o'clock means so and so every weekday night. NBC's conversion of "Fibber McGee and Molly" into that 10 p.m. quarter-hour strip (they laughed when Jim and Marian Jordan's half-hour format was scrapped in favor of the nightly participating show under the web's payoff NBC Plan) is not taken lightly by the CBS opposition. So much so, as a matter of fact, that in the thinking of parent company prexy Frank Stanton, the strip idea is going beyond the rival's "one show" development.

Gradually sneaking up is an early evening parlay of Tennessee Ernie (at 7), Peter Lind Hayes (for a half-hour at 7:15) and veteran Ed Murrow in his longtime 7:45 slot. It's not prime time on a national basis but a start in the direction of five-a-week identification that may, in future, undergo time reshuffling in the entertainment components (with Murrow, of course, figured to remain as is). In a couple of weeks, CBS will have an entry for more rigid testing of the personality pitch when Jack Carson and a variety troupe take off in the 9:30 to 9:55 slot Tuesday through Friday with a Coast originating plan. Also there are nocturnal plans afoot for Robert Q. Lewis and perhaps Jack Paar.

The reality of nighttime strips as a "radio savior" will receive more interesting expression when, as and if "Arms 'n' Andy" reverts to cross-the-board status next season on CBS. There's talk that this would be a half-hour show with Freeman & Gosden operating as disk jockeys and with their trademarked Fresh Air Taxis Co. as the fulcrum. (CBS rejects the NBC participating plan as the sales pattern for such strips; only segments and given days are available under current blueprints.)

As radio looks to new or revived facets to stay in the sweepstakes, the idea of "strips sans stars" also comes within the framework. Here again it's Columbia on the move as "Mr. Keen, Tracer of Lost Persons" goes crossboard at 10 p.m. fighting it out with "Fibber & Molly." ("Keen" was held in abeyance pending conclusion of the Army-McCarthy hearings. The Frank & Anne Hummert series retains its Friday at 8 p.m. spot and the scripts are not interchanged.)

JEANMAIRE SOUGHT FOR LIEBMAN 'SPEC'

Max Liebman envisions a Jeanmaire in his NBC-TV "spectacular" future, and with that in mind the producer has already initiated talks with the star of "Pink Tights," lately departed Broadway musical. However, the ballerina-actress thus far has held off on any tv commitments.

Liebman kicks off the season in September with Betty Hutton. He's also acted Frank Sinatra for two shows; has Judy Holiday set for four, and on his current visit on the Coast has been talking with Henry Fonda and others. "Lady in the Dark" will probably be Liebman's second offering. He's dickering for Ginger Rogers.

Tint Will Add About 10% to Cost Of Shows, Robinson Tells AFA

Boston, June 22.

Color & Cuties

Boston, June 22.

Said CBS-TV program veepee Hubbell Robinson Jr. in his color video speech before the AFA here today (Tues.): "There are certain to be personalities—the majority, I suspect, on the distaff side—who will achieve an effectiveness that will be fresh and enchanting. Technicolor took some notable blondes out of the chorus and put their names up in lights. I suspect color television will do likewise."

When color tv reaches full maturity it will add an average of roughly only 10% to the cost of programming, with the increased outlay ranging from 5% to 20%, depending on the show. This and other statements ament the tint era in the CBS Television scheme were made today (Tues.) by Hubbell Robinson Jr., v.p. over network programs, in a speech at the Advertising Federation of America here. Robinson's percentage cost pitch closely followed that put forward by tv web prexy Jack D. Van Volkenburg at the Four A's meeting in White Sulphur Springs two months ago.

"This increased cost," Robinson said, "reflects only a nominal increase in local station rates and practically no increase in talent costs." But production, rehearsal time and cable charges will rise, he said, rehearsal adding about \$2,400 to a "typical" half-hour program. So would set design, lighting, costumes and cost of camera equipment, "but these costs, prorated to the advertiser on a per thousand viewers basis, will average no more than 10% above black and white television." (At 90% of saturation in the 100 largest markets, covering about 36,000,000 homes, the b&w advertiser on CBS would be charged \$23.1 per thousand; at the same time and under same broadcast conditions, color for a typical half-hour program would raise this to about \$25.4, Robinson stated.)

In a thrust apparently aimed at NBC, its foremost rival, the Columbia program chieftain said "we are certain that color television does not require an army of new technical people—color consultants and experts—to assist us." He declared that his network "can produce major color shows with practically the same number of people we use on a comparable black and white program and be confident of smooth operation in every step of production from the first planning conference right up to air time."

Along with a realistic picture of the color age but interlarded with the traditional grandiose terms be— (Continued on page 34)

Lee Skeptical of Educ'l Channels, Asks Reappraisal

Ocean City, Md., June 22.

FCC Comr. Robert E. Lee raised serious questions here last week as to the wisdom of continuing the reservation of channels for educational television.

Addressing the Maryland-D. C. Broadcasters Assn., Lee declared that at the rate the educators are taking up the channels set aside for them it will take 50 years before the full allocation results in operating stations.

"Meanwhile," he noted, "some of the networks complain that they cannot obtain satisfactory outlets in the first 100 metropolitan areas for their programs. Are we thus depriving people of tv service?"

The Commissioner was referring to testimony by ABC and DuMont before the Senate Interstate Commerce Committee.

Lee pointed out that more than two years have elapsed since the Commission reserved 242 channels (later increased by six) for educational tv. In that time, he observed, six stations have gone on the air and only five more have furnished tentative starting dates. At least a dozen of the 24 outstanding authorizations, he said, are "paper grants" inasmuch as the legislatures of New York, New Jersey, Connecticut and Michigan have refused appropriations for stations for those states which FCC has authorized.

After two years of reservations, he said, there are 198 channels or 82% of the reservations for which there are no applications.

Noting that there were 83 VHF channels still reserved as of June 1, Lee said the effect of the allocation was to deprive one or more networks of VHF outlets in such major markets as Boston, Miami, Minneapolis, New Orleans, Dallas, Birmingham and Tampa. He suggested that "this be reexamined in the light of our experience."

Lee emphasized that he was not advocating the lifting of the reservations. He said he will vote to grant educational applications wherever the community can show financial qualifications and demonstrate ability to operate in the public interest.

GF MAKES UP ITS MIND ON 'DEC. BRIDE'

General Foods has finally made up its mind about the next fall replacement for Red Buttons in the 9:30 to 10 Monday night period on CBS-TV, with the network reporting that the "December Bride" deal has been locked up. Latter is the CBS-produced vidpix series starring Spring Byington.

Meanwhile, there's no decision yet on whether CBS and Buttons will get together on a new contract. Present one expires in July.

CBS Color Agenda For '54-'55 Season

August 22, "Toast of the Town"; 25, "Big Payoff"; 31, "Danger." September 7, Jo Stafford Show (Coast); 8, "Love of Life"; 9, "Best of Broadway"; 16-17, "House Party" (Coast); 19, "What's My Line"; 25, "My Favorite Husband" (Coast); 30, Jane Frawley Show; 30, new Chrysler show (Coast). October 4-8, Garry Moore Show; 5, Red Skelton (Coast); 12, "Meet Millie" (Coast); 13, "Best of Broadway"; 18, "Studio One"; 19-23, Bob Crosby Show (Coast); 24, "You Are There"; 29, "Mama"; 31, Jack Benny (Coast). November 5, Perry Como Show; 6, "That's My Boy" (Coast); 10, "Best of Broadway"; 16, "Suspense"; 16, "Meet Millie"; 20, "Beat the Clock"; 24, "Godfrey & Friends."

December 1-2, "Valiant Lady"; 8, "Best of Broadway"; 11, "Two for the Money"; 13-16, Arthur Godfrey's morning show; 20, "Search For Tomorrow"; 26, "Omnibus"; 30, "Guiding Light." January 5, "Best of Broadway"; 10-11, Douglas Edwards News; 15, Jackie Gleason Show; 18, "Strike It Rich"; 21, "On Your Account"; 24-28, Robert Q. Lewis; 31, Godfrey's Talent Scouts. February 2, "Best of Broadway"; 5, "Two in Love"; 9, "I've Got a Secret"; 16, "Sports Spot"; 21-25, "Morning Show"; 27, "Sunday News Special." March 2, "Best of Broadway."

Color TV Schedule

NBC

Today and Home (mobile unit pickup in Chicago)—June 23, 7 a.m. and 11 a.m.
The Marriage—July 1, 10 p.m.

WNBT, N. Y.

Here's Looking At You—June 21-25, 1:30 p.m.

WCBS-TV

Time for Color (film)—June 28, 5 p.m.

Tint, Monochrome Rate Structure Set On NBC Facilities

A charge for film origination has been established by NBC as part of its new production-service rate card covering both black and white and color as set forth last week in New York. It's the first such overall rate structure covering both monochrome and tint and has no relationship to program time and talent. Last rate rise for studio, production, facilities, etc., was applied in March, 1953, after two and a half years.

A written statement by web prexy Pat Weaver, who was not present to deliver it at the Colonial Theatre, the color headquarters, took extra pains in highlighting the new annual to justify the "small charge" for vidpix origination, stressing that the cost of NBC facilities will thus "be distributed more equitably among all users." He said that after years of "extensive and earnest study to determine intelligent, equitable pricing systems for the use of our facilities." (Continued on page 34)

ARTHUR MURRAY TO ABC FOR BRA CLIENT

Arthur Murray is swinging his tele show over to ABC-TV in the fall, and he's gotten the distinction of capturing the first brassiere sponsor in network television. Exquisite Form Inc. will bankroll the show starting Sept. 7.

"Arthur Murray Party" will air Tuesdays at 10:30, replacing "Name's the Same," the Goodson-Todman package which Swanson is dropping at the end of August. Future of "Name" isn't clear yet. VanCamp's Chicken of the Sea Tuna picked up alternate weeks with Swanson not long ago, but only for a summer ride, and will drop out a week before Swanson. Latter, incidentally, has been a longtime sponsor of the Robt. Q. Lewis paneller, having backed the show for over a year and one-half.

Looks Like Weeknight SRO For ABC-TV When Fall Curtain Goes Up

ABC-TV stands a chance of reaching a weeknight commercial SRO for the first time in its history. As of the moment, there are only 10 weeknight half-hours open on the net; there are options out on four of those 10 and there are discussions on a couple more. With the web anticipating a selling season that will extend to the end of July, there's more than an even chance that it will start the fall completely sold on weeknights.

Of the 10 half-hours, three present the toughest selling problem. They are Monday at 9, opposite "I Love Lucy" (with Monday otherwise sold out from 7:30 to 9 and the co-op fights occupying the rest of the evening); Thursday at 8, opposite "You Bet Your Life"; and Friday at 10, which while facing only the Gillette fights has been an empty spot on ABC-TV's schedule for a long time. On the other hand, the net feels secure about Wednesday night (with 9, 9:30 and 10 still open); Thursday at 8:30 and 9; and Friday at 9:30. Other than the above-mentioned slots, it's completely sold, with one night, Tuesday, extending to 11.

On the other hand, however, the weekend still represents a weak picture. Saturday night's commercial potential lies in "Stork Club" and the already-sold fights. Sunday may start at 6:30 with a half-hour sustainer, then go commercial from 7 to 8, then back to sustaining from 8 to 9. Between 9 and 10:30, only the 9:30 slot now occupied by "Dr. I. Q." is sustaining, but the net anticipates a sale there.

Potentials
Apart from the options out, there are two distinct sponsor possibilities not yet accounted for. Sterling Drugs is talking about a new time for its "Mystery Theatre" for the fall, having been dialogued from its Wednesday at 7:30 slot by "Disneyland." Sterling customarily goes off for the summer, then returns in the fall with a new order. Other potential bankroller is Swanston, which is cancelling the time on "Name's the Same" but may either move the show to a new time (it's being replaced Tuesdays by Arthur Murray) or buy into something more expensive.

Schedule, once its firm, should by and large stay constant throughout next season, with much of the shuffling that distinguished last season being eliminated. Reason for this lies in the fact that many of the web's shows are on film, and a client for a film show customarily buys it for a minimum of 26 weeks and more often 39 or 52. Thus, with its large percentage of filmed segments, web has tied up most of its sponsors to longterm deals. On the other hand, most deals for live segments are for 13 weeks, but with many of them on alternate-weeks basis, they should carry into the winter even if there are cancellations.

Network anticipates that by the fall of 1955, its weeknight SRO status should be cemented and then it can begin weeding out some of the weaker shows and putting some of its talent to work. That would include Joel Gray and Sammy Davis Jr.-Will Mastin Trio, both of whose contracts were renewed last week for another year, but neither of whom will get on the air this fall as things now stand.

'Game of the Day' Keeps Affils Away

"Game of the Day" is adjudged a surefire way for Mutual Broadcasting to keep its extensive list of affiliates happy. The daily baseball frays are carried on at least 420 outlets, and only a few of the 270 or better stations carrying the afternoon show co-op have no sponsors. Average number of sponsors appears to be about seven per market.

The web makes its coin on the five-minute post-game "Camel Scoreboard" and on the 149-station lineup carrying the baseballs under the Falstaff Brewing banner. Around 20-30% is returned to the web for talent fees, one spokesman said. The rest of the co-op dollar goes to the station.

... And The Best of Lux

Next Monday (28) "Lux Radio Theatre" will do its final show after a couple of decades on CBS Radio, with aural and video moving over to NBC next fall.

With Rosalind Russell starring, the play is appropriately titled "Goodbye My Fancy."

Public Hearings Slated on AM-TV Effect on Juves

Washington, June 22. Senate Judiciary Subcommittee on Juvenile Delinquency, headed by Sen. Robert C. Hendrickson (R-N.J.), will hold public hearings to receive testimony on effect of radio and tv crime programs on children. Subcommittee is polling 150 radio and tv editors for their views on the subject.

Sen. Hendrickson said "the public has the right to the most reliable information available on the subject, whether it supports or disproves the contention that crime and violence on tv contribute in some degree to juvenile delinquency." But the subcommittee, he informed the editors, wants to be "entirely fair" in its hearings.

"We have no desire," he said, "to damage an industry which obviously makes a rich contribution to American life. We enter into this phase of our investigation with no foregone conclusions."

Public concern in the subject has caused the subcommittee to decide on hearings, said Hendrickson. He explained that thousands of letters have been received which suggest "a casual relationship between certain materials presented through mass media and juvenile delinquency."

WISH-TV JOINS NBC AS INDPLS. AFFILIATE

Indianapolis, June 22. NBC-TV will switch its outlet here to WISH-TV, which is to begin operating on Channel 8 first week in July, according to interim contract announced here last week by C. Bruce McConnell, WISH president.

WISH-TV will be exclusive outlet for NBC-TV here, McConnell said, its affiliation with WFBM-TV ending July 1. But WTTV, Bloomington, which cuts into Indianapolis area, will remain in picture as primary NBC-TV affiliate.

Willard C. Worcester, general manager of WIRE, NBC exclusive radio outlet here, said NBC will hold off granting basic tv affiliation in Indianapolis until decision is made by FCC on awarding of channel 13.

Burt Cries 'Sabotage' In Facts Forum Defense

Though Mutual Broadcasting has decided to sit out the blasts leveled against its programming policies by the National Issues Committee, the producer of two Facts Forum shows that were the chief objects of the attack snapped back late last week with a counterclaim of "sabotage."

Hardy Burt, who produces "Reporter's Roundup" and "State of the Nation" for the H. L. Hunt sponsored FF, sent a letter to Don Pryor, exec secretary of NIC and the man who wrote the inflammatory letter to Mutual of the week before, calling the NIC observations an "attempted campaign of vilification."

"Your letter," wrote Burt, "makes it evident that your underlying aim in trying to sabotage these programs is to enforce a system of thought control in the U.S.—namely, your brand of thought. It is obvious that you are interested in having only one side of any public issue discussed or aired. You are not interested in honest debate; your interest in in propaganda."



SAMMY KAYE
and his
SWING & SWAY MUSIC
Currently **HOTEL ASTOR ROOF**
New York
ABC Radio
"SUNDAY SERENADE" and
"SERENADE ROOM"
Columbia Records Exclusively

9% Have 2 Sets In N. Y. TV Area

A recent survey and analysis of the video audience in New York was made by Advertest Research in which it was found that over 9% of the video homes in the metropolitan area have two or more sets. Report is based on homes contacted last month.

According to Advertest, only 2% of video viewers in N. Y. are willing to buy tint receivers at the price of \$1,000. 67% said they'd buy if the price tag dropped to \$250. And while cost was most important, 20% of those queried said they'd want larger screen before buying. (About 16% of the respondents have already seen tint in action.)

Another facet covered by Advertest was that the video homes still average about two radio sets each, with the bedroom and kitchen the most popular spots, the living room mostly reserved for tv. Of the 1,500 working radios reported among the 765 homes covered, about 12% were purchased in the last year—exceeding purchase of video sets for same period.

Panther Peril Planter Asks 100G For 'Dragnet' AM Version of L.A. Scare

Los Angeles, June 22. Lewis E. Smith, who scared Los Angeles last spring with a story that a panther had escaped from a circus truck, filed a \$100,000 suit in Federal Court over a "Dragnet" radio recreation of the event. KBNH, Jack Webb, three John Does, three Jane Does and three Doe Corporations were listed as defendants although the program was not beamed on KBNH, the NBC television outlet here. Nor did the suit mention KFI, the NBC radio station over which the program was aired.

Smith declared, at the time of his arrest, that he had alarmed the city with the phony story is the hope that he would get a job as a circus press agent. He based his suit on the fact that the program gave the impression he was insane.

WNEW's Blair Flair

Execs of John Blair & Co. from throughout the country huddled last week with toppers of WNEW, N. Y., on ways and means of expanding the indie's roster of national clients. While some 90% of the station's current sponsor lineup falls into the national field, WNEW prexy Richard Buckley feels there's room for greater expansion of indies in the national advertising field.

Although Blair has been the WNEW station rep for the past 15 years, the huddles in a way were something of a reunion between Buckley and John Blair. Buckley was president of Blair for some years before resigning to negotiate purchase of the station.

From the Production Centres

IN NEW YORK CITY . . .

Mike Donovan, longtime CBS doorman and colorful character in and around 485 Madison Ave., web's headquarters, fired after an altercation with an elevator man in the building.

Ira Cirkor ends 39 weeks as director of "Valiant Lady" (CBS) July 9 and has hopes of producing a stage play this fall over in London where he lately spent six weeks on holiday. . . . Tom Slater, veep-that-was at Ruthrauff & Ryan, elected president of Northwestern U. alumni assn. of greater N.Y. (1,700 members in area). . . . Wally Cox's grandmother was author of standard juvenile volume, "Grayfriars Bobby." His mother was Eleanor Cox, long a sob sister on Chicago dailies, and his whilom stepfather was Ben Pratt, the N.Y. press and talent agent.

Judy Gasland in first radio stint in two years on Louella Parsons' CBS'er last night (Tues.). . . . John Rich, NBC newsmen in Far East, winner of annual fellowship award of Council on Foreign Relations. . . . "Wendy Warren and the News," the CBS daytime, starts eighth year today (Wed.) with original cast that includes Florence Freeman and Douglas Edwards. . . . N.Y. chapter of Radio Pioneers staging election meeting and party tonight (Wed.) in Delegates' South Lounge of UN Secretariat Bldg., which includes handshaking of the statesmen.

Jack Ladelle and Sandy Stewart perform June 28 for Long Island Electronic Technician Assn. in Williston Park. . . . WNBC program mgr. Steve White prepping material for his Barnard College course on announcing starting June 29. . . . Bill Berns sporting a steel gray Mark 5 Jaguar. . . . WCBs publicity chief Milton Rich moving to Peekskill for summer. . . . Buff Cobb (Mike Wallace & Co.) got an extortion scare last week which hit the dailies. . . . With McCarry hearings over, Stan Freeman finally launched his WNBC show on Monday (21), but meantime opened at the Blue Angel niter. Same station reading cross-broad capsule cookery in the aym for Josephine McCarthy titled "Just Ask Josie" in her return to radio (she's on WNBC). . . . Bill Ryan named chief writer of Jim Fleming-produced "Sunday With Garraway."

NBC exec veep Bobby Sarnoff elected to board of the Better Business Bureau of N.Y. . . . Vet WABC staffer George Hayes replacing outgoing Phil Alampi on station's early morning "Farm News" show. . . . John M. McCauley joined ABC's business affairs department as a member of the legal staff, moving over from Hearst's legal dept. . . . ABC flack Myles Elten off for a week update. . . . Vince Dempsey taking a summer hiatus from his research-writing chores on "Report to the City" on WABC. . . . In new "Front Page Farrell" sequence are Charita Bauer, Tom Collins, Bartlett Robinson, Jay Jostyn, Gertrude Warner and Doris Dalton. . . . Frank Butler and Bette Harmon have joined cast of "Lorenzo Jones". . . . Charlotte Lord, associate producer of Bill Silbert's WMGM deejay stanza, now co-ordinating big-name guest appearances on Silbert's Monday radio show from Palisades Park. . . . Roland Van Nostrand, Mutual account exec, named Radio and Television Executive Society's "Listening Post" topper. "Listening Post" has placed 86 people in broadcast jobs since Jan. 1. . . . Eileen Alyce Sheeky, secretary to Mutual sports director Paul Jonas, engaged to Tom McCarthy, security board prober for Civil Service Commission.

Gaylord Avery subbing for Bob Hall on WCBs "Music Till Dawn". . . . Auril Macfie back with NBC Press as mag editor after six-month absence. . . . Helen Gerald on ABC's "Modern Romances" all this week. . . . G. W. (Johnny) Johnstone, NAM's radio-tv chief, and Mrs. J. spent the weekend at Sun Valley and are returning home by car, stopping in Duluth, Detroit, Buffalo and Boston (Cape Cod). . . . WCBs program director Sam Slate and family summering in Brewster, N.Y. Although now in Manhattan gathering data on a hotel book he's writing, Leonard Levinson is still turning out scripts for the NBC cooperative series, "Fibber McGee & Molly." Phil Leslie and Ralph Goodman were recently doing scripts for the series. Another reason for the trip east was to visit his daughter Robin, a junior editor on Life, who had an emergency appendectomy.

IN CHICAGO . . .

ABC prez Robert Kintner in town last week. . . . Eric Lambart to Syracuse to be chief judge of International College Rowing Assn. regatta. . . . Glenn Snyder, g.m. of WLS, back from trip to Phoenix and Tucson. . . . Matt Blinn taking larger space for his Standard Transcription firm. . . . Harry Ward, NBC continuity acceptance dept., back at his desk following illness. . . . George Jeneson, midwest rep for WOR, vacationing in the East. . . . Slim Briggs gueststar on National Barn Dance last week. . . . Myrtle Goulet, Mutual Central Div. traffic manager, to Washington for graduation of her son from Georgetown U's law school. . . . WIND added to list of Nielsen subscribers. . . . Howard Luttgens, Chi NBC chief engineer, vacationing in Calif. . . . Thomas J. Henry switched from co-op program sales to network acct. exec at Mutual. . . . WBBM program manager Al Bland to St. Louis for son's wedding.

IN SAN FRANCISCO . . .

KCBS city program director Fede Worth is the new police commissioner of Daly City. . . . Chief Cardini celebrating his fourth year on KGO-TV. . . . KVSM, San Mateo, has named Lee O'Connell, Los Angeles, as national rep in Southern California. . . . Ginny Simms and Korla Pandit have been added to the Cerebral Palsy telethon June 26. . . . Dottie Hansen switching from KSNB-TV, the UHF station, to KGO-TV starting July 1. Lex Boyd takes over her chores on "Teen Dance Time". . . . Dick Godfrey, formerly with Goodyear, now KCBS as an apprentice. Pop is in radio in New York. . . . KCBS summer engineer replacements are Carl Roloff and Frank Hoelling. . . . Tiny McClure switched his rhythm & blues show from KSNB to KLOK (nightly 10:30-midnite) giving station two pitches at the Negro audience (Vernon Alley has a daily jazz show 12:05-1 p.m.).

IN MINNEAPOLIS . . .

Minnesota, Wisconsin and South Dakota governors have accepted invitations to serve as judges in two contests highlighting WCCO radio's summertime highway safety campaign. They'll select winners of \$1,500 in U. S. Savings Bond in a 4-H Club safety essay contest and the three Ford Ranch Wagons to go to counties conducting the best all-around highway safety programs. The campaign includes saturation schedule of safety announcements and series of special broadcast. . . . Murray Warmouth, U. of Minnesota's new head football coach, to broadcast exclusively for WCCO radio during coming gridiron season. . . . WTCN radio grabbed off exclusive coverage of Marcelino-Charles fight preview, the scrap round by round and the fight roundup. . . . Steve Cannon, WMIN-TV and radio staffer, emceed Duke Ellington concert at Lyceum theatre here this week. . . . Local bowling parlor owners to start 32-week tv show in September to plug kegling. Sunday program will originate live from different alleys.

IN PITTSBURGH . . .

Bill and Rachel Adler, who publish the local edition of TV Guide, celebrated their 20th wedding anni. . . . Rege Cordic, of WWSW, and his wife have dated the stork for December. . . . Ronald Wolk, recent journalism graduate of Westminster College, has joined WMCK as

(Continued on page 36)

Tele Follow-Up Comment

Whatever happened to John Korman, the singing fireman? He's the laddie who appeared on Ed Sullivan's "Toast of the Town" when it de-buffed on June 20, 1948. But plentifulous has happened to the N. Y. Daily News quidnunc since that time to last Sunday (20), when the CBSHow put a chalk mark on its sixth anniversary. Sullivan long since has become just about the No. 1 showman in television, an innovator for the medium in his very own special way, a powerhouse for the sale of Lincolns and Mercuys via those much exploited and "have car will travel" payoffs, and as scrappy an Irishman as they come vis-a-vis the competition considering that, with often a lot less on the marquee to knock off, he's managed to knock off the "Comedy Hour" on Trendex more times than NBC and Colgate care to remember.

Rivalry and Great Stoneface persona aside, Sullivan must also be credited as the foremost contractor and builder-upper of new, old, unheard of, novel, freak sports and general variety talent; the man who, if he didn't invent, at least developed the telebut of dozens of Hollywood product via the film clip route, as well as dittoing on those "Story"-book productions which brought some of the poshiest and legendary legit-music-nitery (etcetera) characters before the image orthicons. The show has probably done more for European acts than Europe itself, and it is of some significance tradewise and otherwise that when any act of whatever status, does its turn on "Toast," it gets about as careful and zealous a handling as it's possible to give. Maybe Sullivan is hammy that way or show biz struck, but if that is so, there could be more of the type in tv, where more often than not the guest talent is subject to shoddy treatment.

The anni marker obviously inspired one of the better "Toast" shows—the kind of layout, for instance, where such a crackerjack acroballet pair as Darvas & Julia was an opening act running six minutes to lofty registry. And the deucer was Metopora orlo Rise Stevens, giving a wallop to "There'll be Tears in My Eyes" amid waltzing by a torping troupe to snappy production values. (Miss Stevens was cued into a Calypson plug for Mercury in a ditty that should catch on.) In the segue, Sullivan's "latch on to the news" technique brought Rocky Marciano and Ezzard Charles to the stage, plus new National Open Golf champ Ed Furgol for a sock intro motif. Will Jordan did his incredible takeoff on the show's confederer; this was a devastating impression that had Sullivan in stitches as he watched the monitors. Jordan's lampooning of the biz names with "When You're Smiling" as the hook was pale in comparison.

Last half maintained the pace and interest of forepart. It got launched with Jackie Gleason (who had made his videobut on "Toast") in a howling reprise of the cafeteria sequence from his "Poor Soul" sketches, with Art Carney in support. Hal Le Roy and Peg Leg Bates whammed over their challenge and solo topology, per custom, and Harold Arlen wound the show with a medley of his top tunes, singing "em at the piano and with Miss Stevens aiding in one section. Composer also introed "The Man That Got Away" (Ira Gershwin lyrics) from Judy Garland's upcoming pic, "A Star Is Born" (Arlen wrote "Over the Rainbow" for Miss Garland). Bluesy number looks like a winner.

Ted Mack "Amateur Hour" with its finale, staged at the Madison Square Garden, N.Y., again proved that this show has roots deeply set in the people. Playing to what looked like a packed house, which paid up to \$5, it seems that Mack's trusteeship of the show has brought it to its highest level of showmanship. The Garden shindig was played for the benefit of the N.Y. Foundling Home. Undoubtedly, the charitable aspect brought in a lot of duat purchasers, but there's a little doubt that the greater part of the crowd comprised those who follow every aspect of this layout. The occasion was the finals to choose a grand prizewinner to take home a \$2,000 cash scholarship. There was an international flavor to the program with one participant being an Israeli policeman who was flown in for the occasion. Another was a flamenco team from Puerto Rico, and the others were from different parts of the U.S.

The talent that reached the finals showed near professional proficiency. The very youthful flamenocists have a feeling for this Iberian folk art. Their dance patterns were picturesque and their heel clicks had the enthusiasm of many terpers many years their senior.

There were two policemen on the show. The Israeli cop worked in plainclothes giving a robust rendition of "Sorrento" in Hebrew, while a New York pavement pounder made with "I'll Take You Home Again Kathleen." Latter worked in uniform which no doubt goes under the heading of showmanship.

The unexpected that constantly crops up on simonpure exhibitions came during the turn of Jimmy Stephens, a tap dancer who mixed a little baton twirling in his routine. Several bars from his finish, he slipped and was flat on his back for a brief and undoubtedly, horrifying moment. He finished as per schedule, nonetheless and with a hot mitt. Pat Boone, a descendant of the pioneer, sang "I Believe" with an uncertain voice, and a collection of teenagers from Pennsylvania gave out with some hot instrumental work.

The calibre of the contestants seemed of secondary importance on the finale. Of course, most of the contestants had the basic ability to warrant a spot. But of greater import is the spirit of those not only in the audience, but those who support their faves with phoned votes, mail, wires, etc. In addition, the crowd at the Garden provided as warm a welcome as possible.

It seems so different than under the late Major Bowes, when the gong seemed to be the major attraction. Mack seems to have imparted a gentle and constructive spirit into this show, and if there were more professional outlets for those that make good as a tyro, this layout could be one of the most important to showmen. As it is, it only serves to point up what talent could be developed—if it were worthwhile.

Second NBC-TV summer "Saturday Night Revue" showed the effect of considerable hard thinking and harder work. The kinks of the first show were pretty well ironed out, the writing was sharper and tighter, the pacing faster and the entire production smoother. That 90-minute nut is a difficult one to overcome, but if the improvement continues, Ernie Glucksman and his crew will have provided a satisfactory summer leadin to Max Liebman's fall spectacles.

Where the improvement showed up especially well was in the writing. The team of five scribes provided alternate comic Alan Young with some highly palatable material, gave Eddie Albert a better dramatic vehicle to showcase and kept the transitions smooth. Albert's between-acts chatter was cut down to manageable size, and the result was a faster-moving show. Sauter-Finegan orch also had time to iron out some kinks in its showbacking, with the musical segments running off with appreciably more ease.

For Young, this showcase may well prove his video comeback vehicle. Comic scored solidly in two sketches, one as a noisy golfer and the other as a harried husband. In both, he had good material which he handled well, but it was Young's projection that gave the sketches their comic impact. Pat Carroll registered nicely in a special material song, but she still hasn't been able to show her full potential; the Sauter-Finegan crew got showcased to better advantage in two numbers, "April in Paris" and "Mulberry Bush"; Lou Willis Jr. scored in his customary style to the background of "Sunday Jump"; Hootor & Byrd were okay in a dance duet; the Houcs in a guest shot displayed some flashy juggling techniques, and the Sportsmen were employed cleverly to intro the cast.

Albert seemed more at ease as emcee, and registered both in a dramatic sketch called "Prof. Gossamer's Experiment" and in the reading of a letter found on a dead American GI in the war to his unborn son. In the big production number, a takeoff on Southern melodramas, Albert displayed versatility and a sense of the comic, with Peggy Ryan, Young and Hy Averbach all scoring strongly.

Guy Lombardo's final two Lincoln-Mercury NBC shows originated from his Freeport (L. I.) seafoodery, fancily billed as the East Point House Yacht Club which

MIDWESTERN HAYRIDE
Willie Hall, Bonnie Lou, Paul Arnold, Mary Jane Johnson, Kentucky, Leo Jones, Herb & Kay Adams, Fatti O'Hara, Circle C Boys
Producers: Director: Bob Roberts
30 Mins., Tues., 8 p.m.

NBC-TV, from Cincinnati
NBC-TV has gone deep into the provinces for the first half-hour of the time left open by the summer hiatus of the Milton Berle show. "Midwestern Hayride," originating from Cincinnati's WBW-TV, has had a previous term on the network, and it's again makes it apparent that the web feels that there's a big audience for the rustic in the city folk, and besides, there's the vast countryside where the havesed roundays go big.

For its preem, "Midwestern Hayride" looked like a camera was placed in front of a radio broadcast. The major part of the show was singularly devoid of action, and there was only true tele movement when a set of square dancers sashayed around in tap style. It's a queer amalgam of bucolic ballet and jitterbugging, but picturesque nonetheless.

"Hayride" is emceed by a jovial type rustic, Willie Hall, who maintains the essentially fast pace of the show. Generally, he has a parade of singers, most of them with guesters. Mary Lou told of "Jealous Heart," Herb & Kay Adams plus Thall had a try at "I Get So Lonely" and Bonnie Lou showed her skill at the yodel. Then there's the Kentucky Boys with a batch of alfalfa arias. All of them are in the tradition and manner of the usual barnyard bacchanals.

There's an attempt to give depth to the show with a fairly serious singer Paul Arnold, who has deep set pipes. His rendition of "John Henry" provided a welcome bit of gravity to the show. The layout wound up with the entire outfit participating in a hymn.

There's little distinction to this show, which runs in the usual groove. However, there's no point in discounting its potential since there seems to be a constant market for rural revelry.

THIS IS YOUR CITY
With Nelson Bragg, Jack Hezlett
Director: Chas. Colby
30 Mins., Tues., 8:30 p.m.
WBZ-TV, Boston

The third in a series of documentary films prepared especially for WBZ-TV, this one dealt with that shockingly tangled mess, the local traffic problem and the efforts being made to alleviate it. It certainly was enlightening, bringing into the viewers' screens the chaotic conditions with an impact that should result in motorists, while probably not deterring many of them from venturing downtown, having a clearer picture of the overall problem.

Centered around "Henry," a frustrated motorist, the film points out his difficulties attempting to drive into and through the city, the many traffic tieups, the parking problem, the hot-tempered brother motorist and the various ordinary pitfalls he encounters on a normal day's driving. Narrated by Nelson Bragg, the film flashes from the intown traffic snarls to point out the many advantages of using the several commuter's services, the cars and buses of the Metropolitan Transit Authority, and the train service of the New Haven R.R., the B&A and the B&M.

Although none of the transportation services were listed as sponsoring the film, it added up a straightforward pitch for commuters to avail themselves of these facilities whenever possible, until the long-range road program, now underway, is completed. The film, in color, has now been released by WBZ-TV to local civic and schools in an effort to reach the largest possible audience.

CLANCY'S CORNER
With Clancy Hayes, emcee, Bob Scobey's Frisco Jazz Band
Director: Jim Eakins
10 Mins., Tues., 10:50 p.m.
Sustaining

KPIX-TV, San Francisco
A vet singer in local radio and tv circles and a Good Time Jazz recording artist to boot, Clancy Hayes debuts as emcee and featured performer of his own show making a strong pitch for the dixie-minstrel fans. He belts out vocals on two-beat evergreens alternating with solid instrumental jazz by the Bob Scobey crew.

Show emanates from a replica of a corner saloon with swinging doors and the performers in shirt-sleeves and vests. Pianist Wally Rose plays barrelhouse backdrops as camera dollies through the swinging doors to the set

ARTHUR MURRAY PARTY
With Kathryn & Arthur Murray, The Girls (Jane Russell, Rhonda Fleming, Connie Haines, Beryl Davis), Bert Lahr, Lauritz Melchior, Burgess Meredith, McCaffrey & Suzanne, Gehrig & Weissmuller, Peter Gladke, Ray Carter Orch., others
Producer: Arthur Murray
30 Mins., Tues., 8:30 p.m.
ASSOCIATED PRODUCTS, INC.
NBC-TV, from New York
(Gray)

The Arthur Murray show is one of the more expensive half-hours on the video spectrum. The roster of guest talent is truly impressive as the Murrays haven't been known to stint in fortifying the show with names. In addition, the production values are okay and withal, there's some stress on entertainment.

In some respects, the Murray layout is similar to the Ed Sullivan "Toast of the Town." The focal points of each show have little variety talent per se, but the strength lies in the calibre of guest bookings. The stronger the lineup, the better the program. Leon Newman, booking the Murray card, set an impressive show. As a summer replacement in the Milton Berle Tuesday night time, it's bound to generate some interest.

Major interest was the appearance of The Girls, quartet comprising four of the more sexy Hollywood residents, who specialize in singing hymns. The group comprises Jane Russell, Rhonda Fleming, Connie Haines and Beryl Davis, a set of beauts. They gave out with two numbers, "Soldiers of the Cross" and "The World Is Not My Home." There was every attempt to make this a beautiful moment in the program. The formations were fine and the harmonies were good, but apparently the girls couldn't discount their backgrounds entirely. Some hot licks managed to make their way into the display of reverence. Nonetheless, it was an effective moment in the show.

Other major performing guest was Galli-Galli, the Egyptian magico, who used Bert Lahr and Burgess Meredith as stooges. Latter was wearing his costume from "Mr. Pennybaker" legit in which he's appearing. The prestidigitator knocked off high degree of entertainment. Lauritz Melchior also made a brief appearance on the program.

The mainstay is, of course, Kathryn Murray, who has a pleasant air. She has charm and terability. Reaction from many viewers seems to be that she's not bad for a grandmother. She did a lively "Frankie & Johnny" production with Peter Gladke, and the dance teams of McCaffrey & Suzanne and Gehrig & Weissmuller provided good numbers.

The gimmick of guessing the type of number danced to continues as a means of getting prospects and the windup with a multitude of dancing couples provides a picturesque close. The filmed commercials, handled by Ruth Warwick, for Five Day Deodorant, skirts offensiveness on a subject which is tough to handle on video.

TWO IN LOVE
With Bert Parks
Producer: Herbert M. Moss
Director: Hal Purdy
30 Mins., Sat., 10:30 p.m.
GERITOL
CBS-TV, from N. Y.
(Edward Kletter, Inc.)

Finding a new twist on a quiz show is getting rather tough but this new summer series has some cute angles to make it an interesting session. This added with a format that's somewhat akin to the "This Is Your Life" idea, but completely lacking in the latter's sock surprise element.

As unfolded on the preem (19), emcee Bert Parks brought on a young engaged couple surrounded by a flock of friends and neighbors. The story of how they met and fell for each other is elicited from the various persons involved by Parks' questioning, all of which is designed to get laughs. Parks then involves them in a quiz in which the contestants can roll up a considerable bankroll for the affianced couple.

The quiz portion has a good gimmick in being based on a time element. The contestant is given a brainteaser and then asked to name the number of seconds he needs to answer. The amount of coin won depends on how close to the estimated time the quizee can come in answering. On the kickoff, the jackpot totalled over \$1,500.

Parks paces the show with a flip sense of humor that works most of the time. He tends, however, to repeat the same facial expression of surprise too frequently and would do well to vary the attack.

STUDIO ONE SUMMER THEATRE
(Fandango)
With Darren McGavin, Monica Boyar, Kenneth Utt, Wesley Addy, Victor Thorely, William Harrigan, Royal Dano, Parker Fennelly, others
Producer: Alex March
Director: Allen Reisner
Writer: Carey Wilbur
60 Mins., Mon., 10 p.m.
WESTINGHOUSE
CBS-TV, from New York
(McCann-Erickson)

Since so many Westinghouse products are so predominately pluggable in the summer months (air conditioners, refrigerators, etc.) the sponsor of "Studio One" has wisely chosen to continue a qualitative programming standard for Monday night 10 to 11 showcase on CBS-TV rather than put the hour period on ice during the hot months.

Thus this week's (21) premiere of the "Studio One Summer Theatre," while perhaps lacking the impact and pretentiousness of some of Felix Jackson's regular season schedule, nonetheless achieved production values and a finesse comparable in standards to the winter-fall fare.

Initial entry was a frontier yarn called "Fandango," an original by Carey Wilbur, which related the story of a man's relentless search for the truth in order that he may save another man's life. In many respects it was a superior presentation, notably in capturing the mood and tension in this western town on the day of a hanging. Following the recent steps of the "High Noon" school of lower register emoting, with the inevitable recurring musical theme to supplant the bridges and the fadeouts, "Fandango" nonetheless merited praise on its own, particularly on production and direction.

It's unfortunate, however, that the actual technical job of the writing was no match for the production itself. Basically scribe Carey Wilbur had an interesting premise which lent itself to an exciting treatment. But in exposing the frameup in a one-man-ruled town, he forgot his plea for justice until the closing moments, when of necessity it was given. Yet the greatest weakness was in the dialog itself. It was listless and repetitious and seldom on par with the acting. The evidence unearthed which at the last moment forestalled the hanging was both obvious and common knowledge and made for the improbability of the plot.

In the lead role of the Texan who believed in his friend's innocence, Darren McGavin was at all times convincing and turned in a fine performance if not letter perfect. Monica Boyar (the only female in the cast as Victor Thorely, William Harrigan, Parker Fennelly, Wesley Addy and Kenneth Utt handled the other key assignments with understating. Rose.

MASQUERADE PARTY
With Peter Donald, emcee, Jack Paar, Buff Cobb, Ogden Nash, Ilka Chase, others
Producer: Herbert Wolff
Director: Lloyd Gross
30 Mins., Mon., 9:30 p.m.
GENERAL FOODS
CBS-TV, from N.Y.
(Benton & Bowles)

That summer perennial "Masquerade Party" is back again as the summer fill for "Red Buttons." In spite of a good track record over the past two summers, one for General Foods and the other for Speidel, "Masquerade" has never made the wintertime grade, and this may be the last time out for the show, since if General Foods replaces Buttons with a vidipper, reruns will be the rule for next year.

Whatever the reason for the failure of the Ed Wolff paneller to stay on year-round, it still constitutes a good bit of entertainment, summer or winter. This time out, Peter Donald is emcee, and three of last year's four panellists are the same. Jack Paar's the new-comer, with Ilka Chase, Ogden Nash and Buff Cobb the holdovers. It's a pleasant and glib quintet throughout.

Guests on the initial segment were Perle Mesta, dressed as the Duchess in "Alice in Wonderland" (her Duchy of Luxembourg mission was the tein); Pee Wee Reese of the Dodgers as Napoleon (he's nicknamed the Little Colonel); and Arnold Stang and Ruth Gilbert, as chickens (from Stang's "cheep, cheep" Milton Berle show identity). Panel got all of them, with all the winnings (a dollar per second) going to the entrant's favorite charity.

Production is in capable hands (with Herb Wolff having lived with the show from the start) and Lloyd Gross' direction smooth and unharried. Whoever does the makeup job on the contestants rates a prize too.

Things Looking Up at WOR-TV, With Steele, GT Features as Sponsor Bait

After a seven-month shortage of live programming and a much older overabundance of red ink, WOR-TV, General Teleradio station in New York, emerges on July 5 with an enlarged live schedule and prospects for big coin returns. With Ted Steele, who launches three added hours of live programming on that date, and hopes for sale of the strong GT 30 feature films, station execs have assumed an air of "expanding optimism."

Steele ankles WPXI, N. Y., on July 2 and picks up three days later on WOR-TV with three back-to-back programs. First will be a two-hour variety stanza, then juve and teenage vehicles, all emceed by Steele. Layout is similar to that of WPXI at present. More than \$1,250,000 is involved, with a sell-out grossing WOR-TV in excess of \$15,000 weekly.

WOR-TV now signs on at 4 p.m. with Jean Phair's homemaking show, but with Steele, the telecast day will begin at 1:25 p.m. with five minutes of news, followed by Phair four days a week and Lily Lou's "Man In Your Life" on Fridays (when there are the least baseball preemptions scheduled). From 2-2:30 it's "Treasurama." Then it's Steele's three hours, followed by "Colonel Venture" (half live and half film), shortened from an hour to a half-hour. At 6 it's the presently slotted "Merry Mailman."

Doris Steele, wife of the performer, is lining up a slate of sponsors, with five practically packed. Probability is that a number of underwriters will follow Steele from WPXI.

Deal with Steele was made with Gordon Gray, WOR and WOR-TV topper, giving the former a guaranteed salary and a percentage over the minimum.

Since the advent of Steele forced the station to add facilities and an additional tv crew, Gray asked his program boss, Larry Menkin, to line up another live housefrau stanza, which probably will put the station on the air at 12:30 within a few days after Steele's preem. With the feature films cited as almost a certainty to go on, programmers are mulling bringing back Menkin's "High Tension" and "Harlem Detective" nighttime. These shows were killed last year, when WOR-TV gave up its out-sized and extra-costly 67th Street studios. To take care of Steele and any additional live stanzas, Gray is building a large studio on the ground floor of the GT-Mutual Broadcasting building. In use now is a small studio in the Empire State Building, where WOR-TV has its transmitter. There's another studio being constructed there, but only for rehearsal and film editing.

GT's feature pix are being readied for a fall start 14 times a week, first at 7:30 p.m. and then again at 10. The intervening 9-10 time and the adjacencies, as with Steele, are expected to accrue heavy returns over and above regular program sponsorship.

No Sat. Aft. CBS Grid; Sports Yes

The "Morning Show" type of format is due to invade the tele sports precincts. CBS-TV is now mulling that kind of program for the Saturday afternoon period during the football season. Actually no plans have been finalized at this point, but discussions in the CBS sports and program departments are being steered in that direction.

CBS-TV will be in the middle during the grid season. ABC-TV is set to do the NCAA "Game of the Week." NBC-TV is primed for Canadian football, and DuMont will have pro games Saturday evenings and Sunday afternoon. The Columbia net, thus being left without any important games, is therefore concocting a sports show that is likely to have a heavy slant to football plus other sports. The web is expected to rely on guests and sports results to hypo the draw of the show.

GE REPACTS WARING FOR 4 TV SPECIALS

General Electric this week signed Fred Waring to return to his Sunday night CBS-TV spot four times next year with special holiday shows, two of them to be done in color. BBD&O, GE's agency, will completely control production on all four, the first time it's been able to do so on CBS-TV for some time.

First show will air between Election Day and Armistice Day; two will be given at Christmas time and one at Easter. With Waring on tour part of those times, two will originate in N. Y., one from the Coast and the fourth in Chicago. Programs will air Sundays at 9, supplemental to the 22 live and 13 filmed Ronald Reagan-hosted dramatic shows. BBD&O hasn't set a producer or director yet.

Canada's 500G Record Sponsor Sports Deal

Toronto, June 22. In the biggest tv-radio deal in Canadian sports history, Northern Electric Co. and National Carbon will pay \$500,000 for rights to the British Empire games and Big Four football schedule. Deal was set with the CBS this week.

Northern Electric will pick up the full tab for the games and then will be joined by National Carbon in sponsoring both teevee and radio coverage of the Canadian Rugby Union teams. Exact extent of the intra-split arrangements were not revealed.

Trout, Jackson To Chevy
Chevrolet's 12 capsule newscasts per week starting July 3 on CBS Radio have drawn Robert Trout and Allan Jackson as the pivots. Trout is down for 9:55 a.m. cross-the-board plus four Sunday airers. Jackson will handle three briefings on Saturday during the 13-week contract.

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WCBS-TV's "Camera Three" lays claim to being the only 46-minute show in video. Educational series of the N. Y. key of CBS was squeezed into adding 60 seconds to take up the slack from the segueing program, "Shakespeare on TV," which is being kinned by courtesy of KNXT on the Coast. One minute of that show, as originally run live, was used to inform viewers where to write for booklets and other info necessary to take the course for college credits at the U. of Southern Cal. Since no rah-rah credits are involved in the Gotham repeat, "Camera" is eating into Prof. Frank C. Baxter's expostulations on the Bard.

At its 30th annual convention, the National Assn of Educational Broadcasters will undertake its initial commercial venture. Invitations to participate as paying exhibitors at the conclave, marked for Oct. 27-30 in New York, are equipment manufacturers.

Reps from all of the 127 NABE member stations are expected to attend the "first business exhibition" of the group. According to NABE, plans for educational video in the U. S. represent a \$10,000,000 market for station equipment in the next three years.

American Foundation for the Blind has enlisted the aid of show biz and nonpro names in 13 taped radio programs "to promote a more realistic attitude among the sighted toward those who happen to be blind." Series is being readied for October distribution. Among participants are Peter Lind Hayes, H. V. Kaltenborn, Lowell Thomas, Margaret Truman, Dorothy Thompson, Steve Allen, Eva Lee Gallienne, John Gunther, Raymond Swing, Dwight Cooke, Leon Pearson, Dr. Ralph Bunche and Nelson Rockefeller.

President Eisenhower is honorary chairman; Hayes, acting radio chairman; M. Robert Barnett, executive director, and Dr. Gregor Ziemer, emcee-moderator and director of public education of the foundation.

Malcom (Mal) Boyd, onetime radio-tv exec, was ordained as a Deacon in the Episcopal Church on the Coast Monday (21), his successful completion last week of the canonical examinations of the diocese. Ceremony by Rt. Rev. Francis Eric Bloy, Bishop of the L. A. Diocese, capped three years of seminary studies by Boyd at the Church Divinity School of the Pacific in Berkeley.

Boyd resigned his radio-tv posts in 1951 to study for the ministry. He had been a partner and v.p. of Pickford, Rogers & Boyd, the packaging firm owned by Mary Pickford and Charles (Buddy) Rogers, and had also been president of the National Society of Television Producers.

Set McNeill Subs

Chicago, June 22.

Don McNeill's replacements have been set for his four-week vacation from ABC's simulcast "Breakfast Club."

First week will go to Walter O'Keefe, who takes over June 28, followed by Peter Donald, Walter Kiernan and Dennis James.

NBC Radio Rate Cut Bustin' Out

NBC's aural arm took a long windup this week to set itself for the come-what-may next Monday (28) when the web's Radio Affiliates Committee will meet at New York's Plaza Hotel to act on the proposed nighttime rate cut. In informing RAC members of the huddle, chairman Robert D. Swezey, of WDSU, New Orleans, pinpointed this Friday (25) as the deadline for receipt of data to provide the weekend for assembling the material for the Monday sessions.

Swezey suggested as the first order of business a review of "the purpose" of the committee "to determine whether in fact it can perform any useful function." "If we reach a conclusion that it cannot," Swezey declared, "let's fold the thing up pronto and waste no further time and money. If we decide, on the other hand, that the effort is not wholly futile, we should certainly consider ways and means for increasing its efficacy."

NBC had put forward a plan for a 20% reduction in night remuneration for the affiliate stations after CBS has announced its intentions in that direction. Columbia's prior push for a "dip in the clip" has reportedly met with approval of 86% of its affiliates, with only 85% necessary to put the plan into realization. From a competitive view, NBC's affiliates would, it is argued, be forced to accept a decrease in rates.

If a decision is reached at Monday's get-together (originally carded for Chicago but space unavailable there because of Furniture Mart), it will not end NBC's fuss with the affiliates. Latter have been pecking away at the web's one-minute participation setups which they claim hits into the area of spots.

Inside Stuff—Radio-TV

Rudy Bretz, veteran tele producer, director and author, has been named dean of the faculty of the SRT Television Studios in New York. Aside from instructional duties at the school, Bretz will concentrate on ways and means of lending the school's facilities for educational telecasting. Bretz recently returned from a three-month trip to Germany where on a special assignment from the State Dept., he assisted the German tele stations and network in formulating programming and production techniques.

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Cincy's Stairway To Stardom

Cincinnati, June 22.

"Moon River" has returned to WLW after a two-year absence in response to fan clamor for the romantic slumber 25-minute program which had a midnight run for 22 years.

Comeback Monday (21) was saluted with a full hour program. There were special recordings by former Crosley staffers who worked on the show and ascended to top places in radio and tv. Such names as Doris Day, Clooney Sisters, Anita Ellis, Lee Irwin, Gene Perazzo, Lucille Norman, Phil Brito, Hal Lee, Jay Jostyn and Ed Byron.

It was Byron who wrote the now-famed "Moon River" theme song in 1930, requested by Powell Crosley, who owned the station then, as "an appropriate, soothing signoff." The Byron tune has figured in countless romances over many states and also has been the "signoff" requested by death-row prisoners.

Crosley and his successors never permitted the show to be sponsored, turning down repeated requests by mattress makers in particular. It goes back to the regular 12:30 a.m. starting time and 25-minute length tonight (23).

Television Chatter

New York

Shortage of directors now finds CBS-TV's Byron Paul doubling from Jane Froman show, which he also produces, into Tuesday night "Danger."

Ben Grauer planes to Coast today (Wed.) for "March of Medicine" narration tomorrow on NBC-TV. Russ Johnston, radio-tv boss of defunct Ward Wheelock, to McCann-Erickson as account exec.

Dick Berman upped to WNBC production supervisor under Steve Krantz while "inside" flack John O'Keefe was promoted to contact editor. Fred Riekey, producer of CBS-TV "Omnibus" last season, nabbed first video award of speech-theatre dept. of L. I. Univ. for "advancing the standards of television." Jack Barry pinching-hitting for hospitalized Walter Cronkite on CBS-TV "Morning Show."

Cast lined up for NBC-TV's four new daytime shows starting next month. Pat Barry and Val Dufour for "First Love," Larry Kern, Joanne Jerrons, Viola Berwick, Len Wayland, Jack Lester and Carleton Kadell for "A Time to Live," Louise Albritton, Jane Seymour, Helen Shields, John Raby, John Gibson, Patti Bosworth and Eddie Brian for "Concerning Miss Marlowe" and Leila Martin for "The Golden Window." WNBC newscaster John Wingate to interview foreign correspondents June 27 on subject of "As Others See Us." Marvin Marx and Walter Stone, head writers of Jackie Gleason show for past four years, have signed new three-year pact commencing with the fall season.

Dr. Allen B. DuMont named Father of the Year in science by the Boys Clubs of America. Three tele stations have signed on to DuMont affiliate roster, bringing web total to 213. Glenn Denning, who recently completed a role in Warner's "Battle Cry" on the Coast, flies to Gotham today (Wed.) for an upcoming role in "Kraft Theatre" on NBC. ABC-TV's Martha Wright appearing as classical soloist with the Connecticut Symphony under the baton of Meredith Willson Friday (25) at Fairfield U. Wright King into "Kraft Theatre" on NBC next Wednesday (30).

Philippa Bevans into ABC's "Kraft" the following night (1). Kitty Kallen packed as first guest on the Dorsey Bros. program, starting July 3 on CBS-TV as the Jackie Gleason replacement.

Sidney Reznick signed by producer Al Span to assist Larry Markes on scripting for Jack Paar who's replacing Robert Q. Lewis on CBS crossboarder for four weeks. Reznick also starts on production staff of Jan Murray's "Dollar a Second" in its summer switchover to NBC from DuMont. It's now cut down to Calkins & Holden from Calkins, Holden, Carlock, McClinton & Smith.

Michael Dreyfuss cast for "Mama" on CBS (25) and Philco "TV Playhouse" on NBC (27). Celeste Holm's upcomer for CBS is titled "Honestly Celeste" and it's being cut tomorrow (Thurs.) with Howard St. John featured Pinky Lee Shore has bought into 26 Aug. 19 for the birds: Atlanta Sales Corp., makers of bird care products, latches on to NBC's "Today" next fall with 12 participations.

WCBS-TV replacements: Peter Hacks for Bob Hite on "News of the Night" for June 26 only; Peter Thomas as Lt. John Jet for Stan Sawyer on "Space Funnies" next two Sundays, and for Harry Marble's "News of N.Y." for four weeks to July 30. Station's Saturday "Jr. Sports Session" makes summer switch next month as Public Schools Athletic League bows out as the Board of Education's

cooperative unit on the show and N.Y. State Public H.S. Assn. comes in, with PSAL returning in fall. Legit actress Dorothy Joliffe will play the lead in preem of "Stranger" on DuMont Friday (25). Doran Layne, British-born American actress and singer, will begin a series of half-hour programs over WRTV, UHF station at Eatontown, N.J., this Saturday night (26) from 9:05 to 9:30 o'clock.

Mark Fennell, singer-composer, and his wife, Paula, of Gross-Baer tv productions, performing and directing this summer at Sam Kamen's Maplewood Country Club in New Hampshire. Nat Hiken's NBC-to-CBS deal maneuvered by Art Herskowitz (not William Morris), with WM, in fact preferring he stay with Martha Raye (who's in the agency's stable). What-ever happened to Bob Burns?

Chicago

Jim Storton, ABC-TV Central Division topper, celebrates his 25th annl in the biz this week. Ray (McCarthy - Army) Jenkins questing on Breakfast Club today (Wed.). Tommy Bartlett and Win Strake exchange WBKB time periods July 5. G. B. Gordon joined WICS-TV, Springfield, Ill., as director. Two Tom Baker will replace Angel Casey on WBKB when later this season. Dorothy E. Miller, formerly educational director of WBBM and now with WFTL-TV, Ft. Lauderdale, visiting friends at CBS. Stan Valnrib new veep of Academy Films, not Atlas as erratumed here last week. Tom Dugan picked up Colorstone as WBKB sponsor three times weekly. Chuck Acece emceeing Rance Riders on WBBM-TV. WBKB set sponsors on three vidpix: Waterfront, Cowboy G-Men, and My Hero. Dorsey Connors renewed for 50 weeks by Joanne Western on WNBC "All Swift tabling WBKB's "All About Baby." P. J. Hoff joining WBBM-TV as peewee man after similar duties at KSTP-TV, Mpls. WBBM-TV reviving the 7-9 a.m. strip "Raynor Shine" with Ray Raynor.

TV Followups

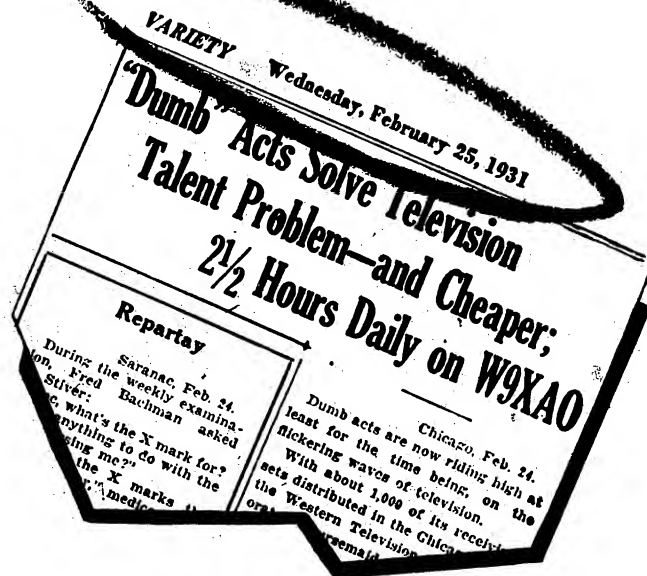
Continued from page 27

it is, too, actually having a yacht-dock attached to the roadhouse. Telecasting from the terrace made for a picturesque background, with good camera work flashing onto Wantagh Bay and adjacent waters with the speedboats and the warm-looking, summer action. Certainly a niftier background than the Hotel Roosevelt (N. Y.) Grill, especially since Lenny Herman has replaced the Lombardos for the summer season. The maestro experimented with the NBC engineers who were satisfied with the pickup, and the end-result was satisfactory. Julia Meade, who also foils on the Ed Sullivan commercials, dittoed on one of those Lincoln-Mercury giveaways (banknote variation) stunts. Becomes a question of judgment if "What's My Line?" acquiesces to a Columbia "gold record" award for Doris Day as the "mystery celebrity," as occurred this past Sunday. Gets it in the orbit of publicity ballyhoo. Eddie Cantor and Eddie Fisher were a good parlay on the latter's Coke-Time stint last Friday (18), with the inter-changing of actual vocal renditions while both Eddies cavorting in one another's style. Younger Fisher is starting to look peaked—looks like he's trying to do too many things. Currently he's on the Coast for the Cocoanut Grove engagement. Abel.

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Top Showmen**

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NBC's News Problem

Continued from page 23

latter walked into the room. Apparently that's the kind of prestige and distinction NBC has in mind in terms of the future.

It's no secret that NBC made some overtures some time back to woo Murrow (a CBS board member) over to the NBC fold. Failing that, it offered some fancy coin, also without success, in an effort to entice Eric Sevareid from the CBS camp. It's reported, too, that James Reston, chief of the N. Y. Times Washington Bureau and re-

garded as one of the foremost appraisers of the nation's scene, refused to succumb to the "name-your-price" blandishments of NBC.

Oddly enough, about a decade or more ago, the NBC news staff was held in high esteem by the entire industry. Those were the days when Robert St. John, Don Hollenbeck, John Vandercook, H. V. Kaltenborn at the peak of his career, were in rare form in front of an NBC mike. But today it's another story.

Settle 'Space' Suit

Hollywood, June 22.

Out-of-court settlement for an undisclosed sum effected a dismissal of the Superior Court suit brought by Nina Bara against "Space Patrol" producer Mike Devery. Action against several other defendants is still pending.

Miss Bara filed suit Jan. 18 for a total of \$75,333, alleging that she had been fired after playing Tonga in the scientific fiction "Space Patrol" on ABC-TV for two and one-half years. Suit charged that after her dismissal, kines in which she had played were shown by the defendants which breached her contract and invaded her privacy.

'Don't Fence Us In': Stanton

Continued from page 24

happened was that it chose for reasons of its own not to take its profits from television manufacturing and invest them in network broadcasting—while we, with no television manufacturing profits, and no television station ownership profits, did invest in network broadcasting. I find the policy adopted by DuMont stated in its 1952 annual report, in which it is said that the "primary aims of DuMont are maximum service and volume from advertisers within the structure of divisional operation at a profit."

"I think that one can find a rather vivid illustration of the attitude of DuMont—its unwillingness to take the risks and make the investments and do the job which some of the rest of us in the early days took and did—in DuMont's Pittsburgh story. For a number of years, beginning on Jan. 11, 1949, DuMont had about the purest monopoly in the broadcasting business; it had the only television station in Pittsburgh—the sixth largest market in the country, and the largest single station market. And yet despite the obligations that one would think would be accepted by the only television broadcaster in such a large community—the obligations to serve the local needs of the community—it was not until November, 1950, when there were about 140,000 receivers in the market, that DuMont's Pittsburgh station even got around to acquiring a single live studio camera.

"I think that these contentions that the Congress should now intervene to bring other networks down to the level of DuMont must be judged in the light of these facts. It seems to me wholly inconsistent with the principles of American free competitive enterprise, that circumstances such as these warrant Government intervention to induce artificial equality by reducing all to the lowest common denominator.

"Because the short of it—and I think that this conclusion is inevitable—is that the proponent of these suggestions does not like and does not want competition at all. Under the guise of equalizing competition, it wants to discourage competition by depriving those who have competed from the fruits of their successful competition. It chose not to start running at post time; now it wants to start the race all over again by bringing everybody back to its position behind the field. And it asks the Government to do that job for it."

Stanton on the subject of UHF applicants wanting to make a fast buck overnight: "There has unfortunately been a measure of perhaps unconscious expectation on the part of some broadcasters that all one has to do is press the button of a television station, no matter where, no matter by whom, and no matter in what circumstances, and by the next day the profits should flow in. This is not the way it works in the automobile business, the grocery business, the book business or in the broadcasting business. After all, there are many radio stations which were not and are not now successful. Many VHF stations were not and are not now successful and some VHF grants have been surrendered. Television stations and networks operated for many years before they made a penny. Stations and networks lost millions annually during the years in which television was getting established. For the three years 1948 to 1950, the aggregate operating losses reported by television stations and networks to the FCC were \$48,000,000. Of these losses, \$27,500,000 were sustained by the four networks, including their 14 owned and operated stations, and \$20,600,000 by the remaining 93 television stations. It was a long, hard pull and we did not then have the hindsight which we have now to comfort us in the thought that ultimately it would be worth it. Yet I cannot recall that it was ever suggested that any sort of legislative relief was due VHF broadcasters.

"The mere fact that some UHF stations are losing money does not justify drastic Government action to guarantee them profits or to take away from existing stations the success which those stations worked so long and so hard and so expensively to attain."

Pending an exploration of a de-intermixture program which he advocated as a possible solution, Stanton said: "It might be wise for the Commission to adopt a liberal policy of permitting UHF licensees now having financial difficulties to suspend operations but still hold their licenses." He also recommended exploring the possibility of satellite stations licensed to UHF licensees and saw "considerable benefit to UHF if networks and other multiple owners of tv stations were permitted to own and operate UHF stations."

While he was at it, Stanton lashed out, without identifying her by name, at Comr. Hennock for charging CBS and NBC with monopoly in tv. "I must say," he told the subcommittee, "that I find it extremely disturbing to read that this charge has been made publicly and in the context of these hearings by one of the very people—an experienced lawyer—who, as a member of the FCC, sits in judgment on us in determining whether or not our applications for licenses should be granted and renewed."

TV's Big Broadway Passion

Continued from page 23

high-priced commercial entries, but failed to create any excitement.

Of them all, Max Liebman, who earned his Broadway stripes with "Strawhat Revue" back in the '30s, made the switch with boffola results. To a lesser degree, Hayward has achieved a video eminence of sorts. Lindsay & Crouse, pacted by CBS to produce some of the "Best of Broadway" Wednesday night series, starting in the fall, had previous experience with tv, only last season dabbling on a consultancy level in the "Life With Father" transition to tv. Show has been cancelled. Even the royal tandem of 'em all, Rodgers & Hammerstein, had a crack at the video sweepstakes a few months back in overseeing the General Foods-sponsored R&H spectacular in a production supervisory capacity, but, at best, with mixed results.

Thus for the most part, the legit-to-tv fling of the Broadway showman has been a duplication of the ill-fated ventures of the established playwrights into video (Robert E. Sherwood, Ben Hecht, et al.), with the electronics medium almost right down the line being obliged to put its reliance on "tv incubated" dramatists for whatever success it has attained in the drama field.

On the other hand, it's the legit performer who has made the most successful transition, not only giving the Broadway thesp a new sense of financial security through

doubling into the medium, but endowing practically every dramatic showcase emanating from N. Y. with its most solid performances to date.

D. C. Hearing Boys

Continued from page 25

tras" in the cast who were partisan eye-witnesses to the events which unfolded in the Senate Caucus Room and the incidents preceding them.

Apparently not included on anybody's agenda for post-hearing discussion are Army Secretary Robert Stevens and counsel John Adams, with the Executive branch of the Government understood slapping a verboten sign on such broadcasts by the two anti-McCarthy principals in the series.

Jenkins is to appear today (Wed.) on ABC's "Breakfast Club" simulcast out of Chi as an "entertainer" to help Don McNeill celebrate the show's 21st anni. Army counsel Welch was cut into NBC's "Sunday With Garroway" (20) from his Walpole, Mass., home.

St. Louis—J. E. Henderson, Jr., has been made sales mgr. for radio and James E. Goldsmith as sales mgr. for tv at KWK. Both previously had been account execs at the station.

The

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comes to the

AFTERNOON

July 5th

WPIX Channel 11

It's about time New Yorkers were treated to BIG-TIME television in the AFTERNOON.

That time is coming soon. Monday, July 5th is the date to watch.

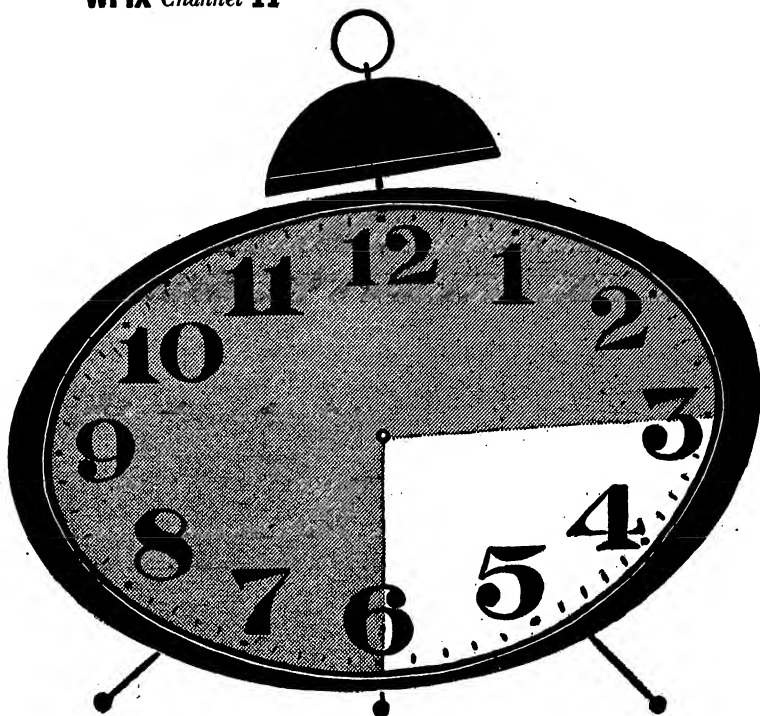
Viewers will have a BIG-TIME watching their favorite

WPIX shows all with new BIG-TIME talent. Three solid hours

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impact in the New York market at low cost it's once again

WPIX Channel 11



Chi TV to Film Companies: 'Tone Down Those Blurbs'; Some Rejected

Chicago, June 22.

Recent flood of motion picture of the spot coin earmarked for the plugging of horror pix in the money hitting the local radio-TV stations via the saturation route has the time peddlers doing nip-ups and the continuity acceptance editors doing cutups. With much B category, the radio-TV copy watchdogs claim they've been kept busy of late toning down the film blurbs.

While the copy eds aren't accusing, the film distributors of trying to sabotage video, they've learned to keep their guard up, especially against the plugs spotted around kid shows. Some of the tv spots have been carefully rerouted away from the moppet segments, some have been edited and some have been rejected outright.

One continuity acceptance monitor claims one of the blurbs had a line that wouldn't get by the Chi police censor board, let alone the NARTB's tv code. Currently getting a close scrutiny is a batch of plugs for Warners' "Them." Spots, dealing with the byproducts of the post-atomic age such as a swarm of gigantic ants, have reportedly got the greenlight from CBS for its o&o's but NBC has nixed some of the bundle.

In alerting his down-the-line editors on the motion pic spots, a web copy chief commented, "In this area I continue to be amazed at parents who unabashedly send their kids off to a Saturday matinee double bill of such chillers and then write us critical mail at the 'violence' they feel present in a Western seen on tv."

Following are the comments forwarded to his colleagues by a Chi continuity guardian who broke down a series of recent tv spots into three classifications:

"a. The Morbid: 'Phantom of the Rue Morgue' was a fine example, with this female corpse stuck up in the chimney pot with gore plopping from her slit gullet so that the Inspector could trap the villain;

"b. The Sordid: 'Playgirl' will do for this classification. It is a pleasant little nursery tale about the white slave traffic, about a fresh young girl straight from the country who succumbed to the vile lures of the flesh, and who is shown removing her garments much in the manner of Salome;

"c. The Lurid: 'The Creature From the Black Lagoon' is a dilly in this division, with its screeches and yowls of either glee or terror as the Creature (a big castiron horned toad) emerges dripping from the water, carrying the heroine... a lush lady clad in what appears to be a badly worn lace curtain, in anticipation of some obviously non-platonic pleasures."

Irva Steffen Asks 150G For Being Displaced As KTLN's 'Kaytee Ellen'

Denver, June 22.

Irva M. Steffen, the original Kaytee Ellen, who conducted the Kaytee Ellen show for three and a half years over KTLN, is suing KTLN, its manager, John Buchanan, and Shirley Wray, the current Kaytee Ellen, for \$150,000 for damages Mrs. Steffen said she suffered when she was fired from KTLN. She also wants use of the name Kaytee Ellen to use in a television show she is trying to promote. Mrs. Steffen claims her hands are tied in the negotiations for the television program, for, as she says: "Who knows Irva Steffen?"

RWG Ends Chi Strike

Chicago, June 22.

Radio Writers Guild ended its four-day strike against CBS o&o's WBBM and WBBM-TV last Wednesday (16). Scribblers and stations are still negotiating on a new contract and expect an early settlement of wage and credits which are main points of dispute.

Stations' weekly scale run from \$82.50 to \$88 after a year; union demands \$110 to start and \$155 after five years. CBS has offered \$80 to start and \$110 after two years, with present employees to get \$10 raise or flat \$100 weekly.

MADIGAN QUILTS ABC-TV FOR WAY DOWN EAST

John T. Madigan is resigning as manager of special events at ABC-TV to join Mt. Washington TV Inc. as program manager of the WMTW, the operation's Portland (Me.) based station which will air from the top of Mt. Washington in N. H. He joins the station, headed by John H. Norton Jr., former ABC Central Division veep, on July 6.

Madigan's most recent project on ABC-TV was masterminding the web's pickup of the McCarthy hearings as supervisor of the feed from Washington and key man in setting up the ABC pool pickup of the hearings. Madigan set the deal last spring with the Canadian Broadcasting Corp. that gave ABC the CBC Coronation pictures and gave the web the distinction of being on the air with them first in the U. S.

Madigan joined ABC in 1943 as manager of its newsroom. Until appointment of John Daly last August as news and special events veep, he headed the entire tele news operation.

Alampi Changes Mind, Winds Up With WNBC

Premature announcement by WOR, General Teleradio audio outlet in N.Y., last week gave them the services of farm editor Phil Alampi, but only a day or two later he firmed definitely with rival WNBC, NBC key, for two different programs weekly. On July 12 Alampi launches a 6-8:30 a.m. strip and on Saturdays he will do a half-hour "Home Gardening" program for WNBC.

The strip, which will replace the first half-hour of the Allyn Edwards show now running from 6-8:30 a.m. on WNBC, has lured sponsors Lederle Labs, Carbola, Grange League Federation (GLF) and DuPont.

Until being signed on by WNBC, Alampi had for the past several years been broadcasting out of WABC and WABC-TV, N. Y.

Eddy Howard's AM Show

Chicago, June 22.

Singer Eddy Howard starts a new hour-long radio program on NBC Saturday (23), airing at 8:30 a.m. (CDT). Tentatively titled "Just For You," show will be in a nostalgic vein, using records and a 12-piece band.

It's packaged by Airshows, Inc., written by Bob Savage and produced by Ben Park.

N.Y. TV Stations Carry Fight Over Empire State Antenna Fee to Court

Long-smouldering dispute between New York's seven television stations and the Empire State Bldg. management over rents charged the stations on their antennas ended up in court last week. Stations filed suit in N. Y. Supreme Court asking for a declaratory judgment against the landlord and asked the court to step in and clarify the rent situation entirely.

All seven of the stations renewed their lease until 1959 upon their expiration on April 30. They had been paying a total rent of over \$650,000 annually, and it was agreed at the time of renewal that a "fair rental value" for the new lease was to be fixed by negotiation or arbitration after signing of the lease. Negotiation thus far has been unsuccessful and Empire recently put the matter up to arbitration, which the stations don't want.

Stations claim their leases fall under the state's Emergency Business Space Rent Control law, which provides a maximum 15% rent boost. Empire wants more and denies that the law applies to the situation. Also under the law is a provision that the landlord must supply the tenants with a state-

ment of rent due, which the stations claim hasn't been furnished. They ask the court to determine whether the law applies, to halt arbitration proceedings and determine the powers of the arbitrator, to make the landlord furnish a statement of rent due and to determine whether the tenants are entitled to recover excess rents charged them by the building.

Amount of annual rent paid by each station follows: WABC-TV, \$90,000; WATV, \$85,000; WNBT, \$105,000; WPIX, \$80,000; WABD, \$102,000; WOR-TV, \$109,000; WCBS-TV, \$85,000. WOR-TV figure includes studio space leased in the building; WNBT's rent includes space for an emergency transmitter.

HARKINS TO VOA

Bert Harkins, manager of facilities at Mutual, has resigned to join the Voice of America as radio operations specialist.

Harkins has been with Mutual and WOR, N. Y. for the past 23 years, during part of which time he was operations analyst for WOR and WOR-TV.

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Pioneer Radio and
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Represented by
M E E K E R
New York Chicago
Los Angeles San Francisco

Everybody knows the troubles they have...



VIVIAN SMOLEN as
"Our Gal Sunday"
12:45 to 1:00 EDT

DON MacLAUGHLIN as
Dr. Jim Brent in
"Road of Life"
1:00 to 1:15 EDT

SANDY BECKER as
"Young Dr. Malone"
1:30 to 1:45 EDT

JOAN TOMPKINS as
"Nora Drake"
2:30 to 2:45 EDT

VIRGINIA PAYNE as
"Ma Perkins"
1:15 to 1:30 EDT

PATSY CAMPBELL as
"The Second Mrs. Burton"
2:00 to 2:15 EDT

ELLEN DEMMING as
Meta Roberts in
"The Guiding Light"
1:45 to 2:00 EDT

The stars of our daytime serial dramas are all set to go on... from the looks of things, forever.

For these fourteen people have become the best-loved matinee idols in America. Month after month their ups and downs draw a box-office of 760 million.

Take their dowager, Ma Perkins. Homemakers of two generations have made her show the longest-run hit in dramatic history. Over 5,000 episodes already, and the plot continues to thicken. "It's like peanuts," a lady once wrote. "Once you get started, you can't stop."

Peanuts, perhaps, or emeralds.

Because over the years the serial drama has kept more women company than any other invention of our times. And it's taught them a lot on the side:

How to keep up the house. And, at the same time, their good looks. How to make dinner come out of the oven. And out of the bureau, clean shirts.

In short, health, vitality, attractiveness. Which are sold under some three-dozen brands on these programs. And offered in three-dozen packages by seven of America's best-known advertisers.

Along with CBS Radio's other daytime sponsors, these companies are getting the greatest media value in advertising today. *Frequency. Impact. Big audience. Low cost.*

Of all the programs the homemaker spends her day with, the line-up she likes best is the one on CBS RADIO.



VAN MINER as
Julie Nixen in
"Millie's House"
8:00 to 8:15 EDT

JOHN LARKIN as
"Perry Mason"
8:15 to 8:30 EDT

AGNES YOUNG as
"Aunt Jenny"
12:15 to 12:30 EDT

FLORENCE FREEMAN as
"Wendy Warren"
12 noon to 12:15 EDT

VIRGINIA KATE as
"Rosemary"
11:45 to 12 noon EDT

BILL SMITH as the
Rev. Richard Dennis in
"The Brighter Day"
2:45 to 3:00 EDT

JULIE STEVENS as
"Helen Trent"
12:30 to 12:45 EDT

Television Reviews

Continued from page 27

where the band is strung out like a baseball team with the horns standing in a line in front and the rhythm behind them.

Clancy's emcee patter, backed by Rose's piano, is effective. He welcomed the audience, made a pitch for mail and comments, and in general handled this chore with class. Unfortunate placement of Hayes, who doubles on banjo in the band, at one end of the lineup 'way off center is awkward for emcee. There's a strong potential in this show, however, as this music is particularly hot locally and in Hayes it has an unusually effective dixieland singer. Station deserves kudos for a good set (by Ray Hubbard) and for taking the plunge. However, they shouldn't weaken the show by inept lighting and muddy sound. The band, on its part, should pay more attention to visuality and a few gags wouldn't hurt. In the debut performance the same old style of music presentation, camerawise, prevailed with front, side and closeup shots of the performers. Dixie tunes, though, are well adapted to dramatic tricks.

Clancy, however, is a strong performer and belted out solid versions of "Ace in the Hole" and "Wolverine Blues" and was joined vocally by the band on "When the Saints Go Marching In." He has a pleasant, courtly, minstrelsy manner that comes over better on tv than in person. Show could be a strong commercial bet if hyped in the proper places. *Rate.*

THE LATE SHOW
With Billy O'Connor and Trio, Juliette
Producer: Drew Crossan
30 Mins.; Mon. and Wed. 10:30 p.m.
Sustaining
CBC, from Toronto

This low-budget music-and-chat summer show has not only improved 200% in its first three weeks, but is developing two probable bigtime stars.

One is Billy O'Connor of Montreal, a young, homely, wide-mouthed extrovert with glasses who's as natural and off-the-cuff as can be. At the moment, with the odd Irish and Scottish accent song and zany patter mixed in, he's a sort of road company Danny Kaye. But with some one to keep him from throwing in the kitchen sink, at least until his aim is surer, he's a promising unstudied comic. Producer Drew Crossan's restraining hand is already in evidence.

The other is a well-stacked, whistle-worthy blonde from Vancouver whose low-pitched voice has the bite for blues as well as the quality to add interest to even a commonplace pop. She's billed simply as Juliette, and has just sliced several, with Canadian Denny Vaughan's orch. for RCA-Victor's Label X.

Her solos were "Three Coins in a Fountain," "I've Got the World On a String" and "Basin Street Blues," latter sung astonishingly

well. She attempted no minting in "Coins," but added a great deal of distinction to "String." Her main defect is a bit too many dazzling displays of her perfect teeth—quite natural but apt to seem affected. She could acquire more polish, but if she did her effectiveness would diminish. She's a stand-out the way she is.

Show, which was pretty rough around the edges until this week, has just enough staging now. While previously offering a bit too much of O'Connor, it now features full-length solos by two of his capable trio—accordion, guitar and bass. O'Connor plays piano, occasionally xylophone, and sings in a good enough voice with infectious warmth. He and Juliette always sing a side-by-side solo, during which they kid each other pleasantly and she reveals equal warmth and naturalness. *Gorm.*

NIGHTCAP NEWS
With Bill Guzman
Director: Bob Davy
5 mins., Tues.-Fri. 10:45 p.m.
KPIX-TV, San Francisco

This newsgabber is adding a tv strip to his nightly KNBC broadcast which is one of the hottest shows in the area. Format is simple: Bill Guzman at a desk looking into camera and talking directly at audience. Program handles local news or news with local angle exclusively and there's time for only a handful of items, hence the rapid-fire delivery is valuable. Topics run gamut from general news to sports and weather.

Format suffers from oversimplification. No attempt is made to dramatize news via maps or other props, the entire show is shot straightaway at Guzman. Latter had a bad case of eyeblinking opening night which was distracting. Actually there was nothing on the screen to add to the voice delivering the news. The dramatized commercial pitch for Alemita was more effective. With more attention to visual devices, this could be a potent show as Guzman is swift and authoritative and already a local personality.

Alemita of Northern California picks up the tab Tuesday and Thursday; Regal Petroleum, Wednesday; and Coppertone Sun-tan Lotion Friday.

ATLANTA BASEBALL
With Ray Moore
Producer-Director: Frank Cason
Sun., 3 p.m., Wed. & Fri., 8:10 p.m.
FOR DEALERS
WSB-TV, Atlanta

Three cameras, one behind home plate and the other two back of first base, expertly manned and directed, give viewers excellent pictorial shots of what goes on during telecasts of Atlanta Cracker baseball games.

Ray Moore's spilling provides an adequate fill-in as the action unfolds on the field. In booth with Moore are Wayne Anderson, WSB-TV staffer, who acts as assistant producer, scorekeeper, statistician and general aide to Moore. Occupying remote control truck inside park are Producer-Director Frank Cason, Technical Director Oliver Healey, and Technician Wally Pritchard.

All Cracker home games are at night except Sunday contests. A game that runs less than two hours, 15 minutes is a rarity in this league. In the 135 minutes consumed by the average clash, sponsors rarely consume more than 20 minutes for commercials. No action is ever missed because of too-lengthy product spiels.

Umpiring this year in Southern Assn. is particularly inept and this leads to increasing liveliness for viewers due to frequent hassles and arguments between players and arbiters. For instance, rubebas Wednesday (15) night resulted in plate umpire chasing managers of both teams off field after hot words over decisions. Fans enjoy these things as much over tv as they do when they're at the ball orchard. This particular

game took a full three hours to play.

Preceding each Cracker game telecast is a 10-minute slot titled "Warmup Time," sponsored by Pure Oil Co. Furman Bisher, sports editor of The Atlanta Constitution, does the gabbing and usually offers two interviews with players of contending teams.

Each Wednesday night is "Ford Night" at Cracker ball park, when an automobile is given away to holder of lucky stub. This has proved a boxoffice hypo and last Wednesday's game and giveaway brought 8,505 paid admissions out to park, season's largest crowd. Tv apparently is not keeping fans away from Cracker games this season. *Lucie.*

Robinson on Tint

Continued from page 25

fitting the "magic medium," Robinson presented a quarter-hour closed circuit of "The New Revue," which ended its long run last Friday (18) as the web's first and only tint series. This originated in New York and was seen on 10 receivers at the Statler Hotel. The acts included Baird Puppets, Connie Towers, Blackburn Twins & Evelyn Ward, and Jonathan Winters.

Presented also was a schedule of shows—the first tints outside of "New Revue"—beginning with the preem program Aug. 22, Ed Sullivan's "Toast of the Town," which will originate from the net's new color studio in N. Y. (at 81st St. and Broadway), with three or more shows to be spotted weekly from then until March 2. Embraced are 40 major programs, which with the five-a-weekers and repeat colorization of weekly tv's would give the web a work-out on about 70 stanzas. Coast preemier will be singer Jo Stafford (Sept. 7) from Television City, and in steady stages every other program originating in California will undergo the tint treatment. Of the major performers these include, in order, Red Skelton, Bob Crosby, Jack Benny. (See full N. Y. and L. A. schedule in accompanying column.)

It was anticipated by Robinson that by early next fall between 60 and 70 CBS affiliates will be equipped to air in color.

'HOME TOWN SPONSORS' BANKROLL GI SHOWS

Las Vegas, June 22. Las Vegas hotels have banded together to inaugurate a new gimmick in entertainment unit for servicemen overseas, "home town sponsorship." Scheme, worked out by the defense department's Col. Joseph F. Goetz, will get its test in the fall. If it's successful with the local package, a similar tieup will be worked out in cities around the country.

Scheme calls for each of the hotels to pick up the tab for one act in a unit heading overseas. This provides additional coin for an entertainment budget and enables the service show setup to continue. Each city will get some publicity value from the unit it sponsors. If the Las Vegas unit works out, next one probably will be from Goetz' home town of Cincinnati with Tyrone Power and Doris Day headlining.

Wrigley Summer Push

Wrigley's is chewing into a large chunk of CBS Radio time in a summertime push of its gum on three shows totaling 16 airings. It will back six "FBI in Peace and War" on Wednesdays, another six of "Gangbusters" Mondays and four of the Sunday "Broadway's My Beat." Latter is a four-week sub for Wrigley's "Gene Autry Show."

Chicago outfit, longtime CBS client, also picks up the check for the "Your Truly, Johnny Dollar" series with John Lund.

Mueller, Macaroni Shifts

Mueller Macaroni, after several years of underwriting Prescott Robinson's 8 a.m. news report via WOR, N. Y., is moving over to neighboring WNBC, NBC o&o, in September. Sponsor will pick up the latter outlet's 7:30 a.m. news with Ben Grauer.

In the meantime, the Dime Bank of Brooklyn moved into the three days a week on Robinson's newscast vacated by Mueller. The other three days of the broadcast are owned by Fisher Baking Co.

NBC Rate Structure

Continued from page 25

clitties, NBC has found that in order properly to distribute the cost of our facilities among the clients using them, there should be a charge for film origination since it makes use of NBC facilities but heretofore has not borne its share of the cost. We are correcting this by establishing a modest charge for the originations of filmed shows.

Thus programs produced "predominantly on film" will be subject to an origination charge of \$250 net per quarter-hour for black and white and \$300 for color, the rate including a pre-broadcast run-through of a duration not to exceed the amount of air time.

In the overall, the new rates, effective July 1 for color and Dec. 31 for monochrome advertisers in by the July date, are pushed as an improvement via the setting up of hourly tariffs for studios and technical personnel, permitting clients and agencies "to pre-plan their requirements" and "tailor their usage precisely to these requirements and pay only for what they need and use."

The web envisions control and reduction of tv productions costs by such usage with rate structure being simplified by eliminating former separate charges for camera rehearsal and dry rehearsal. Hourly charges apply to total time in studio, beginning with the "dry" or camera setup and continuing through to end of broadcast. Unit charges for personnel are the same for both color and b&w, "so that manpower costs will be determined by the number of men used, in both types of program." It's pointed out that the only facilities and service rate differentials for color are for studios, mobile units and extra equipment.

Although it is no particular secret that there have been many complaints by sponsors and their agencies about "hidden costs" and the press gathering last week was told, in answer to a query, that there would be no rise in the cost of labor for color tv facilities and production under current union scales, there seemed to be some difference of opinion between the verbal and official statements. For example, the press release in Weaver's behalf stated: "In the production area, there will be some differential in costs for color, to the extent that the hourly studio rates are somewhat higher for color studios and more technical personnel may be required in the production of a color show. However, the differential in total costs—time, talent and production—will be moderate indeed considering the value received and of course will vary from program to program, depending on the client's requirements for the particular program."

Conference was held in the balcony of the Colonial with principals being Syd Eiges, v.p. over press; William V. Sargent, manager of NBC-TV business affairs, and Edward J. Stegeman, manager of program business office.

Mutual

Continued from page 23

and Accident Assn.'s Bob Considine on Sundays, and a latecomer, helping out in the final stretch for the first four months, "General Tire Sports Time" also on Sundays.

On the nightly multi-message strip there were four new sponsors, which more than made up for any that dropped before '54. They are Proctor & Gamble, Chevrolet, SOS and Jacques Kreisel. Not to be counted in first quarter profits at night are recent multi-message pacts Pan-American coffee and Bridgeport Brass.

Major loss during the daytime is reflected in the Jan. 1 anking of "Ladies Fair" for Sterling Drug. This accounted for more than half the coin falloff. However, "Florida Calling," which came on within the past few days (starring "Fair's" old emcee Tom Moore) will be picked up July 5 by the Florida Citrus Commission for a firm 52 weeks. "Fair" represented a loss of about \$25,000 weekly, and the citrus show means about that in increases, plus the added coin coming from the larger station lineup (312 stations had "Fair"; the web's entire 570 will pick up the new stanza). The daytime drop in billings includes Sunday afternoons also, according to the web.

Armstrong Into New Kaycee Setup

Kansas City, June 22.

Mid-Continent Broadcasting Co. has brought in George Armstrong as manager of WFB radio station it recently acquired from the Cook Paint and Varnish Co. Armstrong is up from New Orleans where he was general manager of WTIX, the Mid-Continent station there. He formerly handled KOWH, its Omaha outlet.

Armstrong came in last week as the latest development in the swirl of events around the sale of KMBC-TV and KMBC to Cook Paint and the turnabout sale of WFB to Mid-Continent, headed by Robert and Todd Storz of Omaha.

Spot vacated at WTIX by Armstrong is being filled by Fred Berthelson, who moves up from post as sales manager.

An important development at KMBC Broadcasting last week was the election of George Higgins as a vice president, the first action of the new board of directors. Appointment of Higgins as an officer of the corporation was a part of the overall plan, according to official word, but the actual election could not take place until the Cook Paint and Varnish ownership became effective. Higgins had been originally named sales manager of the new KMBC organization. He formerly was general manager of the Midland Broadcasting before its purchase by Cook Paint.

Move gives new Cook property a three-pronged top management team, Higgins joining with Don Davis, first vicepres, and John Schilling, v. p. and general manager.

WHDH's 17% Biz Hike

Boston, June 22.

Doing heavy local selling, WHDH expects to have a 17% overall billings increase by the end of this fiscal year over the same previous period. The indie outlet, belonging to the Boston Herald-Traveler Corp., says it does considerably better than its nearest competitor on the local scene. As an indication of the upbeat, station's local billings for the first half of '54 thus far are up 23% with national spot up 10%.

Local biz comprises 56% of station's total gross. Manager Bill McGrath expands the local sales force at WHDH about a year ago.

35 x 52 AIR CONDITIONED REHEARSAL ROOM AVAILABLE

also other rooms as large as 60x85. Facilities Used by Outstanding Light and Sound Shows

STUDIO ONE KRAFT ALMANAC CAN CAN

JONES BEACH ARABIAN NIGHTS

Modern Spacious Clean Well-Ventilated Electric-Switchboard Service—Moderate Rates—Pianos Centrally Located

at Central Plaza

111 2nd Ave., New York 7th St., N. Y. C.

2 blocks east of W. 42nd St. AL 4-9800

B. BIRN, Manager

50 Mins. from B'way

FOR SALE—SMALL ESTATE IN DARIEN VICINITY. BEAUTIFUL GEORGIAN 5-BEDROOM HOUSE. 10 ACRES. 1,000-SQ. FT. CIRCULAR LIVING. 10 ACRES. 1,000-SQ. FT. RIVER FRONTAGE. 4 ROOM GUEST COTTAGE ON ISLAND. TOOL SHED. CHICKEN HOUSE. PLEASANT RUNS. FORMAL AND INFORMAL GARDENS. EXPANSIVE LAWN. IMMEDIATE OCCUPANCY.

OWNER MOVING OUT OF STATE.

PHONE TEMPLE 8-8087, NORWALK, CONNECTICUT

SPECIAL WEEKLY

rates FROM \$17.50

TRANSIENT ROOMS ALSO AVAILABLE

HOTEL Winslow

A KNOTT HOTEL Madison Ave. & 55th St.

Ralph Hamrick, Mgr. • New York City

WANTED

T.V. SHORT FILMS (Percentage Basis Only)

BRITISH NEWS-REELS Ltd.

147 Wardour St., London, Eng.



Billy NALLE

Piano • Organ • Celeste

I REMEMBER MAMA
SUSPENSE
WINKY DINK AND YOU

Radio Registry

ARE YOU LOOKING FOR UNUSUAL ANGLE IN TV COMEDY?

The English Approach Is Probably Your Treasure Island

TOMMY JOYER and GEORGIE WOOD

With many years of experience in every branch of show business (especially English Pantomimes) have the solution to your problem.

Why Not Write to

"THE JOYER-WOOD COMEDY SERVICE"

c/o LEW & LESLIE GRADE LTD.

REGENT HOUSE, REGENT STREET, LONDON, W.1.

Your Lucky Strike Hit Parade says:

"So long for a while"

And presents a special summer service

During its 12-week hiatus Your Hit Parade will list in this space the seven top tunes from Your Hit Parade Survey

Here are your Lucky 7 tunes that you would have heard last Saturday night, as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.



1. Three Coins in the Fountain
2. Little Things Mean a Lot
3. Wanted
4. Hernando's Hideaway
5. Young at Heart
6. Make Love to Me
7. Answer Me, My Love

P.S. Be sure to watch Your Hit Parade's summer replacement
"PRIVATE SECRETARY" STARRING **ANN SOTHERN** Saturdays at 10:30 P.M. (N.Y.T.)
 NBC Television Network

BILL SILBERT SHOW
With Joel Herron Orch, others
Producer-Director: Hal Friedman
120 Mins., Mon., 8 p.m.
Participating
WMGM, New York

The Bill Silbert two-hour stanza from Palladium Amusement Park last Monday (21) was strictly for teenagers, but the kids at the Jersey playland, viewing the broadcast, probably had a much better time than the home listeners. Silbert, his guests (and there were many) and the Joel Herron orch played it for the pewsitters and not for the couch crowd. It could have happened to any radio show emanating from a windy hilltop before a mob of hundreds.

The string of guests could amount to an excellent plug for the music pubberies if the stanza can garner a broad and durable enough audience. For example, on the prem there were Jill Corey, Alan Dale, Monica Lewis, Lou Monte, Karen Chandler and Richard Hayes, all teen faves. But on the WMGM song and danceathon, their singing and speaking voices, as well as that of Silbert and the Herron music, were strained thin in the breezy ozone. Everything favored those present.

Format generally is laid out well. It doesn't vary much, however, from other teen music programs, with lots of danceable tunes, a popular emcee, who is perhaps just a little too ready to be amiable, and big-name guests.

There is in the main something more assuring about hearing Silbert from a studio rather than from an outdoor stage. Participating sponsors, like Coca Cola (having all of the first hour), are in for the ride on this summer showcase.

Art.

Memphis Shuffles

Memphis, June 22.
WMC and WMCT, Memphis' NBC radio and tv outlets, added a new program direction and tv production chief this week. Ed Greaney, assistant tv production manager, moved into the top production spot replacing Tim Kiley, who left here to join the CBS-TV production staff in New York. Fred Willis, Al Gresham and Ray Watson comprise the balance of the WMCT production staff now working under Greaney.

Harlan Judkins, former p.d. at KFPW, Fort Smith, Ark., CBS affiliate, was named new program direction chief of WMC radio operations. He replaces Bob Capps, who left to rejoin KOY, Phoenix.

Dayton—George J. Gray has been named national sales executive, representing the Crosley group of stations, with headquarters at WLW-D, Dayton tv station.

Radio Followup

Last Edgar Bergen-Charlie McCarthy show of the season, on CBS Radio Sunday (20), proved to be a hilarious and wonderfully nostalgic half-hour. Completing 16 seasons of radio broadcasting, Bergen brought in Nelson Eddy as guest-emcee, and presented seven highlights of the past 16 years as the bill-of-fare.

Show got increasingly better as it went along, to be in the boff class steadily and tops at the close. First bit involved Rudy Vallee, on whose 1938 series Bergen & McCarthy were introduced to American radio audience. Second and third bits were a show of ghosts—but great ones—as first W. C. Fields and then John Barrymore traded insults with McCarthy in razor-sharp interchanges of badinage. The totem-pole incident featured the sock Barrymore bit. Don Ameche followed in his famous "Gazzola" role.

Then came a devastating bit between Jimmy ("Zeke") Stewart and Mortimer Snerd, appearing in an agricultural panel discussion. This, unlike some of the others that were cut off too soon, was given full rein for length, for uproarious results. The Marilyn Monroe-McCarthy segment followed, for more laughs, and Eddy wound up with his North-west Mountie skit with Charlie. Eddy also chipped in with a song, "Happy Wanderer." It set Bergen-McCarthy off pleasantly on their summer hiatus wanderings. Only flaw in the transcribed airer were the annoying faked splashes of applause. They weren't needed. Auditors could do their own cheering.

Bron.

FRED GRUNFELD'S MUSICAL ALMANAC
30 Mins., Sat., 3 p.m.
MBS, New York

Second outing of "Fred Grunfeld's Musical Almanac" Saturday (10) offered a novel twist in tuner programming. Broadcast was devoted to offset rhythm prevalent throughout New York City. Melodic aspects of Gotham life were given credence via tap recordings of street hawkers at work, kids at play and makeshift musicalizing by teenagers.

A cab driver singing a spiritual while driving down Park Avenue, a group of youngsters holding a nab bongo bash, a Gospel get-together in Harlem and a pickup of the weird instrumentalizing of Moonchild, a blind sidewalk musician, were among other tapes offered. Recordings, which made for arresting listening, were culled for the library of Tony Schwartz, who, as a hobby, travels around the city with a portable tape recorder. Program, incidentally is aired over the Mutual network from 6-6:30 p.m., with flagship station WOR, carrying the show in the 3-3:30 p.m. slot.

Jess.

SHOW TIME
With Elaine Droot, Dick Brown
15 Mins., Sun.-thru-Sat., 1:45 & 6:45 p.m.
SCHINE THEATRES
WPTV, Albany

For the first time in the Schine interests' six-year operation of WPTV, groups of Schine Theatres are regularly advertising their pictures and services over the 50,000-watt. Local program, formulated at small cost when Gus Lampe became general manager, is broadcast at 1:45 for the Mohawk and Rialto, Amsterdam, and the Glove, Gloversville; at 6:45, for the Rialto, Glens Falls, and the Ritz, Granville. Week nights, Schine theatres in Tupper Lake, Saranac Lake and Malone are plugged via spots on a Mutual network show. Week ends, "Show Time" is substituted.

Format is the same for both WPTV origins, but the Hollywood chatter and the transcribed music are different. Elaine Droot does two spots, with daily changes, on pictures going or in production, career highlights, and small talk. It sounds like the usual West Coast emanations for radio: not particularly distinctive and considerably promotional, but apparently sufficient for the flimflam. Miss Droot reads the copy well, speaks about motion pictures with an authority that suggests she could, from time to time, present commentaries and interviews. Dick Brown competently handles the advertising, which, with air trailers for current releases, runs into considerable words and time.

Jaco.

NEW YORK POLICE REPORT
With Martin Weldon, others
Producer: Weldon
Director: Charles Faerman
15 Mins., Sat., 4:15 p.m.

WCBS, New York (transcribed)
WCBS, the CBS N.Y. flag, launched "New York Police Report" as a 13-week summer sub for "Port of New York." Caught in its second session last Saturday (19), the quarter-hour was a listless public affairs program, familiarizing New Yorkers with departmental operations. Knowledge of how to use the police department as an instrument of safety and protection has always been negligible, but this show, lacking entirely in graphic appointments and possessing a droning quality is not likely to alter public apathy.

Producer Charles Martin Weldon used two policemen to enlarge on the functioning of the department's communication and records division. Idea was "how can you put the police to the greatest use?" Inspector Francis Burns, boss of the division, drily ran through the setup, and another cop laid out the switchboard operation so that listeners can know where and how to call. To supplement this, the latter nightsticker told a basically interesting story in a hardly listenable way. Since the fault cannot be foisted off on audio non-performers like the police, Weldon should do more to get right into headquarters with his tape recorder to follow their moves, providing his own background narration as filler. He has in "Police Report" a sound theory, even as to time of week. A well-turned show of this nature could provide immediate and easily remembered advice.

BILLY PENN SOUNDS OFF
30 Mins., alt. Sun., 1130 a.m.
WFIL, Philadelphia

Departing from the local scene, Billy Penn sounded off into interplanetary space with the discussion "Will Our Generation Reach the Moon?" Space enthusiasts Willie Ley, co-founder of the German Rocket Society and member of the American rocket group, and the more earth-bound Dr. I. M. Levitt, director of the Fels Planetarium in this city, previewed inter-stellar travel.

The scientific integrity of the protagonists gave credibility to a subject, generally associated with the junior Rocket Rangers. Among the posers faced was the establishment of a permanent space station. According to Ley, the chief hold-back here is finances—about \$10,000,000. The scientists went into detailed discussion about the effect of long rocket trips (already made by monkeys) on human travelers.

Typical of dialog is the answer to moderator Leonard Gordon's query: "Has work begun on space stations?" Dr. Levitt answered a flat "No." Ley countered "When does something begin? The theory is there; but we haven't started using screw drivers."

Clincher on lunar excursions was Dr. Levitt's studied reply: "Will we? Probably not this generation; but the little boy on the corner in the space helmet has a good chance." Program had a graphic quality and unintentional color was added by Ley's imported accent. The caliber of the guests took subject out of the science fiction class and will interest elders as well as the space cadets. Stanza was transcribed and could stand a repeat run.

Gagh.

HIT THE ROAD
With Dick Tucker
Director: Roy Schwartz
10 Mins., Sat., 2 p.m.
Participating
WBZ, Boston

One of the several shows installed in the recent programming shakeup at WBZ, this one is aimed at motorists and footloose (and those that would like to be) listeners. The three-and-a-half-hour stint is part of the station's policy of plugging New England as a top vacation spot.

Conducted in his typical informal and droll fashion, Dick Tucker dishes out info regarding New England road and weather conditions, occasionally inserting a bit of tongue-in-cheek dope on similar conditions in far distant states, "in case you're planning a trip." In addition, the guy plugs some of the outdoor events taking place in various sections of New England, gives temperatures at mountain and beach resorts and, in general, airs pertinent info so dear to the hearts of the itinerant free-wheeling citizens.

All in all, it's easy to take with Tucker's amiable chatter a partial antidote to the motorist's vexations while attempting to enjoy the anything but "open road," especially Saturdays, hereabouts.

Elic.

St. Louis—Robert Hyland has been upped to asst. gen. mgr. in addition to general salesmanager at KMOX, St. Louis CBC outlet.

From the Production Centres

Continued from page 28

night news editor . . . Barbara Louis, the weather miss on WDTV, signed to a stock contract for the outdoor light opera season at the Pitt Stadium . . . Gladys Ingles, of WCAE, and her husband, Jim, to Los Angeles for three weeks . . . Ted Kenney, chief engineer at KDKA, has chalked up 28 years of service with the station . . . Sportscenter Ray Scott has resigned as the racetrack announcer for the Waterford Downs meet . . . Abbie Neal and her Ranch Girls signed for the Leechburg Fire Department's week-long outdoor festival next month . . . Joe Deane, KQV deejay, set to do the live commercials of new quarter-hour film show, "Double Drama," on Channel 2 Saturday evenings . . . Ray Schneider, news editor of WWSW, and his wife celebrated 15th wedding anni . . . Charles Glesey added to WJAS staff to sub for vacationing engineers during the summer.

IN CLEVELAND . . .

WGAR has upped Bob Forker to sales manager . . . WTAM's Rita Bates making pro debut in Chagrin's Theatre's "Madwoman of Chailot" . . . Edwina Johnson starting summertime song concerts on WHK . . . Betty Ott and Al Berardi in WXEL amateur Thursday showcase stanza . . . WTAM's Bandwagon emcee Johnny Andrews adding backyard "chef" honors to his growing list of kudos . . . Elaine Jelinek joined WHK's promotion-publicity department . . . Bob Smith, WGAR promotion director, won Press Club pin tournament . . . Bob Ansel doing "Man in Street" for WDOX . . . Jack Gale exited WSR to become program director of WTMA . . . Stan Anderson, Cleveland Press radio-tv editor, directed activities that found missing Mary Jane Babbitt, composer of "In a Garden of Roses" . . . WTAM's Bud Ford in Seattle hiatus . . . Karamu Art Center tapped for upcoming WNBK color feed to "Home."

IN PHILADELPHIA . . .

Herb Carneal, sports director of KYW, has been added to announcing staff for the Phillies and Athletics baseball broadcasts. He will call weekend games alternating with Gene Kelly and George Walsh, who do the Phils games and Byron Saam and Claude Haring, who air the A's . . . William Caskey, vice president of WFEI, is a patient in Einstein Medical Center . . . John J. "Mike" Michaels, veteran member of KYW's engineering staff, and oldest station employee in terms of service, was presented with Westinghouse's 30-year pin by General Manager Franklin A. Tooke, at a luncheon in his honor (15) . . . Dick Clark and Nancy Lewis opened a matinee musical quiz show, "What's the Next Line," right after close of Army-McCarthy hearings on WFIL-TV . . . J. B. Elliott, RCA exec v.p., consumer products, has completed plans with Pennsylvania Co. (Philly bank) to assist distributors in financing dealer inventories of RCA tv receivers, radios, phonographs, combinations, etc.

IN WASHINGTON . . .

Sen. Karl Mundt (R, S. Dak.), chairman of the Army-McCarthy subcommittee, cancelled invitations he had issued to press, committee members, principals, witnesses and radio-tv technicians of the televised hearings, after he learned of the suicide of Sen. Lester Hunt (D, Wyo.) . . . ABC v.p. Ernest Lee Jahncke and web's capital v.p. Robert Hinekey hosted a cocktail party after Friday's (18) Capitol Hill hearings on UHF . . . Jim Gibbons, WMAL-ABC sportscaster, linked by American Oil Co. to simulcast next season's Washington Redskins football games . . . Joe Campbell, WNBW-NBC's cowboy star, teed off a new daily series . . . Richard D. Heffner, college professor and radio historian, currently airing a "History in the News" series over WWDC-MBS . . . "Miss Washington" beauty-talent search sponsored by Washington Board of Trade and WWDC, winding up June 30 . . . "Washington Spotlight," 15-minute syndicated teleshow, produced by Milton Hammer and moderated by columnist Marquis Childs, back in circulation after a hiatus of several months.

J. Fred Muggs Going On a Global Tour In Quest of 'Today' Film

Last week's VARIETY flash hinting that J. Fred Muggs will wind up in New York-to-Europe this summer was an understatement. The chimpanzee of NBC-TV's "Today" is actually making a global tour hitting at least a dozen of the most picturesque cities from July 21 to Aug. 20. Pencilled in for the monkey's barnstorming are Paris, Rome, Nairobi, Cairo, Beirut, Hong Kong, Tokyo, Honolulu, Los Angeles, Mexico City, Havana and San Juan, thence back to New York.

Entourage will include his managers, Ray Waldron and Bud Menella; Mary Kelly, representing the show, and a motion pic photographer totting 35m film. There'll also be still pic coverage via Pan American, which is underwriting the flying phase of the tour, with American Express handling the hotel reservations. (Latter's Travel Service Dept. is putting up the coin for 15 participations in "Today" starting July 23.)

One of the objectives is to supply film material for "Today."

Miller Brewing 3-Year Grid Pact Via Mutual

Miller Brewing has inked for radio coverage via Mutual for the next three years on the All-Star Collegiate football game, to be held this year in August.

Another sponsorship deal, a one-shot 15-minute affair by Clarence Manion, former dean of the Notre Dame law school, has been made by web sales veep Ad Hult on his most recent sweep through the midwest with the For America organization.

57th Street, 118 West CI 7-1900
GREAT NORTHERN HOTEL
Room with Private Bath
from 95.00
2 Rooms and Kitchenette
from 160.00
Monthly on Lease
Full Hotel Service for One or Two
Persons Included
Also Moderate Monthly Arrangements

EVERY DAY ON EVERY CHANNEL TV
BROOKS COSTUMES
3 West 48th St., N.Y.C. Tel. PL 7-9800

79th St., 128 East (PARK-LEX)
Completely new, ultra-modern bldg.
For: imaginative living
2- and 3-room apartments
MASTERS TV ANTENNA
AIR CONDITIONER OUTLETS
Maid service available if desired
Furnished (with TV set) or unfurn.
\$145-215 mo.
No brokerage fee WI 7-4200
MISS OWENS

Custom Shirt Makers
to Stage, TV & Screen Stars
SPECIALIZING IN
DRESS AND SPORT SHIRTS
Fred Sanders, Inc.
77 W. 47th St., NYC, Plaza 7-3665

UNFURNISHED SUTTON AREA—50's
4 1/2 rooms, 2 baths, river view, terrace, air conditioned; 16 mos. or longer, sacrifice, no fee. LO 4-2618.



Eileen BARTON

LATEST CORAL RELEASE
SWAY
B/W
WHEN MAMA CALLS

Dir.: William Morris Agency



COLGATE COMEDY HOUR

Sundays

Mgt.: William Morris Agency

CASTING FOR TV MUSICAL FILMS

NOW SHOOTING IN NEW YORK

Girl Dancers, Girl Singers, Unusual Musical Acts, Plus Sketch Writers
Send Pix and Profile:

BELL PRODUCTIONS

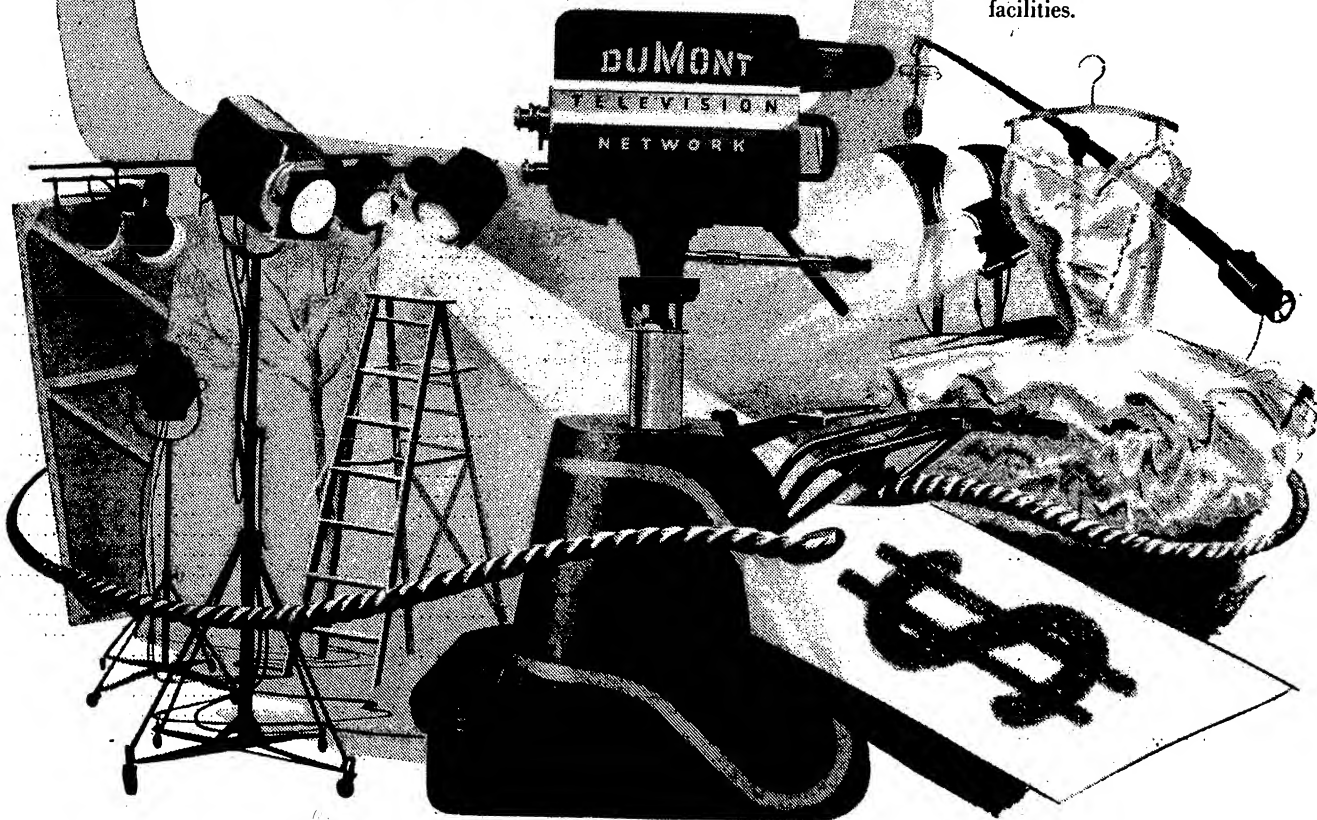
825 West End Avenue

New York City

Decide on the Network with Lowest Production Costs

DECIDE ON DU MONT

The Du Mont Television Network sells *time!* Rehearsals, equipment, personnel, sets, props, film services, art, makeup, music, scripts, teletranscriptions and other special services are billed to you at cost, keeping your budget in line. And the Du Mont studios in New York, Chicago, Washington, Pittsburgh and Los Angeles offer you the country's finest facilities.



• LOWER TIME COSTS

You save regionally or nationally on the Du Mont Network. For example, in the 5 largest U. S. markets alone, other networks cost as much as 13% to 46.1% more. In addition the Du Mont Network has the most favorable discount structure.

• TIME PERIOD PROTECTION

The Du Mont Television Network has always protected its sponsors. When you decide on Du Mont you have a *time franchise*.

• NO "MUST-BUY" PROGRAMS

Du Mont availabilities let you "buy" or build and become the sole sponsor of a program that meets your selling needs.

IT PAYS TO DECIDE ON THE

DU MONT

TELEVISION NETWORK

815 Madison Avenue, New York 22, N. Y. Murray Hill 8-2600

435 N. Michigan Avenue, Chicago 11, Ill. MO 4-6262

A Division of The Allen B. Du Mont Laboratories, Inc.

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

CHICAGO

Approx. Set Count—1,800,000

Stations—WBBM (2), WNBQ (5), WBKB (7), WGN (9)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	MAY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM STA.	RATING
1. <i>Liberace (Mus)</i>	WGN	Guild	Wed. 9:30-10:00	17.0	29	58.2	Blue Ribbon Bouts.....	WBBM 23.2
2. <i>Annie Oakley (W)</i>	WBKB	CBS	Sun. 2:00-2:30	16.0	40	40.4	Drewry's TV Playhouse.....	WNBQ 18.0
3. <i>Badge 714 (Myst)</i>	WGN	NBC	Tues. 8:00-8:30	15.2	25	60.6	Baseball.....	WGN 22.8
4. <i>Wild Bill Hickock (W)</i>	WBKB	Flamingo	Sun. 1:30-2:00	14.0	37	37.4	Make Room for Daddy.....	WBKB 20.0
5. <i>Cisco Kid (W)</i>	WBKB	Ziv	Sun. 5:00-5:30	14.0	35	39.4	Baseball.....	WGN 19.2
6. <i>Inner Sanctum (Myst)</i>	WNBQ	NBC	Sat. 10:00-10:30	14.0	39	36.4	Baseball.....	WGN 18.4
7. <i>Life of Riley (Com)</i>	WBKB	CBS	Tues. 10:00-10:30	13.0	29	44.8	Wrestling.....	WGN 8.4
8. <i>I Led Three Lives (Dr)</i>	WGN	Ziv	Tues. 9:30-10:00	12.0	22	55.2	Four Leaf Clover Theatre.....	WGN 14.6
9. <i>Mr. District Attorney (Myst)</i>	WBKB	Ziv	Fri. 9:30-10:00	11.2	21	52.6	Name's the Same.....	WBKB 18.2
10. <i>Janet Dean (Dr)</i>	WNBQ	MPTV	Sat. 10:30-11:00	10.8	35	31.2	Person to Person.....	WBBM 25.8
							Hollywood Premiere Theatre.....	WBBM 7.6
							Wrestling.....	WGN 7.6

DETROIT

Approx. Set Count—1,300,000

Stations—WJBK (2), WWJ (4), WXYZ (7)

1. <i>Mr. District Attorney (Myst)</i>	WWJ	Ziv	Wed. 9:30-10:00	23.1	45	51.7	Blue Ribbon Bouts.....	WJBK 22.5
2. <i>Badge 714 (Myst)</i>	WWJ	NBC	Sun. 10:00-10:30	20.8	51	42.9	Greatest Fights.....	WJBK 15.1
3. <i>Racket Squad (Myst)</i>	WWJ	ABC	Tues. 9:30-10:00	20.4	40	51.8	Carpet Theatre.....	WJBK 13.5
4. <i>I Led Three Lives (Dr)</i>	WJBK	Ziv	Thurs. 9:30-10:00	20.4	46	44.5	Name's the Same.....	WXYZ 20.8
5. <i>City Detective (Myst)</i>	WJBK	MCA	Fri. 9:30-10:00	20.2	41	49.4	Liberace.....	WWJ 16.3
6. <i>Superman (Adv)</i>	WXYZ	Flamingo	Wed. 5:30-6:00	17.1	85	20.1	John Wayne.....	WXYZ 15.5
7. <i>Liberace (Mus)</i>	WWJ	Guild	Thurs. 9:30-10:00	16.3	37	44.5	Happy Hollow Ranch.....	WWJ 1.4
8. <i>Dangerous Assignment (Adv)</i>	WWJ	NBC	Sun. 6:00-6:30	15.9	46	34.2	I Led Three Lives.....	WJBK 20.4
9. <i>Gene Autry (W)</i>	WJBK	CBS	Mon. 6:00-6:30	13.9	75	18.6	You Asked for It.....	WXYZ 15.9
10. <i>Kit Carson (W)</i>	WJBK	MCA	Tues. 6:00-6:30	13.7	75	18.4	Detroit Deadline.....	WXYZ 3.3
							News; Weather.....	WWJ 2.4
							Detroit Deadline.....	WXYZ 3.3
							News; Weather.....	WWJ 4.1

CLEVELAND

Approx. Set Count—1,100,000

Stations—WNBK (3), WEWS (5), WXEL (8)

1. <i>I Led Three Lives (Dr)</i>	WEWS	Ziv	Fri. 10:30-11:00	29.8	61	48.7	Sports; Greatest Fights.....	WNBK 17.0
2. <i>Foreign Intrigue (Adv)</i>	WEWS	J. W. Thompson	Sun. 10:00-10:30	26.2	47	56.0	G.F., Interviews.....	WNBK 11.0
3. <i>Superman (Adv)</i>	WNBK	Flamingo	Mon. 6:00-6:30	25.7	88	29.2	Loretta Young.....	WNBK 21.0
4. <i>City Detective (Myst)</i>	WNBK	MCA	Wed. 10:30-11:00	21.8	61	35.6	Movie Matinee.....	WEWS 2.9
5. <i>Liberace (Mus)</i>	WEWS	Guild	Wed. 9:00-9:30	18.3	27	66.9	Blue Ribbon Bouts.....	WEWS 16.7
6. <i>Wild Bill Hickock (W)</i>	WNBK	Flamingo	Wed. 6:00-6:30	17.2	80	21.5	Sports Spot.....	WEWS 9.8
7. <i>Victory at Sea (Docum)</i>	WNBK	NBC	Mon. 7:00-7:30	15.9	61	80	Baseball.....	WXEL 27.3
8. <i>Annie Oakley (W)</i>	WNBK	CBS	Sat. 6:30-7:00	15.9	85	18.6	Movie Matinee.....	WEWS 3.8
9. <i>Badge 714 (Myst)</i>	WNBK	NBC	Fri. 7:00-7:30	15.8	79	20.0	Polka Time.....	WEWS 7.8
10. <i>Cisco Kid (W)</i>	WNBK	Ziv	Sat. 6:00-6:30	13.9	70	19.8	Inside Catholic Schools.....	WEWS 3.3
China Smith (Adv).....	WNBK	NTA	Sat. 7:00-7:30	13.9	90	15.5	Green Thumb.....	WEWS 1.1
							Captain Video.....	WXEL 3.8
							News Parade.....	WXEL 1.9
							Beat the Clock.....	WEWS 10.1
							Film Shorts.....	WEWS 0.5
							Mental Health Week.....	WEWS 1.1

WASHINGTON

Approx. Set Count—575,000

Stations—WNBW (4), WTTG (5), WMAL (7), WTOP (9)

1. <i>Superman (Adv)</i>	WNBW	Flamingo	Tues. 7:00-7:30	21.3	71	30.2	Mark Evans.....	WTOP 5.1
2. <i>Badge 714 (Myst)</i>	WNBW	NBC	Wed. 7:00-7:30	18.3	63	29.1	Waterfront.....	WTOP 6.2
3. <i>Racket Squad (Adv)</i>	WMAL	ABC	Thurs. 10:30-11:00	16.9	49	34.3	Eversharp Theatre.....	WNBW 9.8
4. <i>Hopalong Cassidy (W)</i>	WNBW	NBC	Fri. 7:00-7:30	16.6	52	32.1	Amos 'n' Andy.....	WTOP 12.4
5. <i>Wild Bill Hickock (W)</i>	WNBW	Flamingo	Thurs. 7:00-7:30	14.7	63	23.2	Mark Evans.....	WTOP 3.9
6. <i>Foreign Intrigue (Dr)</i>	WNBW	J. W. Thompson	Wed. 10:30-11:00	13.7	41	33.7	Baseball.....	WTTG 18.6
7. <i>Annie Oakley (W)</i>	WTTG	CBS	Sat. 7:00-7:30	13.2	46	28.5	Tenth Inning.....	WTTG 9.0
8. <i>Amos 'n' Andy (Com)</i>	WTOP	CBS	Fri. 7:00-7:30	12.4	39	32.1	Red Skelton.....	WTOP 10.1
9. <i>Liberace (Mus)</i>	WTTG	Guild	Tues. 9:30-10:00	11.0	21	61.5	Hopalong Cassidy.....	WNBW 16.6
10. <i>Eversharp Theatre</i>	WNBW	Ziv	Thurs. 10:30-11:00	9.8	28	34.3	Circle Theatre.....	WNBW 18.8
							Racket Squad.....	WMAL 16.9

ATLANTA

Approx. Set Count—340,000

Stations—WSB (2), WAGA (5), WLW-A (8)

1. <i>Superman (Adv)</i>	WSB	Flamingo	Wed. 7:00-7:30	33.7	53	63.7	Godfré and Friends.....	WAGA 30.0
2. <i>Racket Squad (Myst)</i>	WSB	ABC	Sun. 10:00-10:30	25.0	75	33.2	This Is the Life.....	WAGA 4.5
3. <i>Badge 714 (Myst)</i>	WLW-A	NBC	Wed. 8:30-9:00	20.7	32	64.8	I've Got a Secret.....	WAGA 30.2
4. <i>Boston Blackie (Myst)</i>	WLW-A	Ziv	Wed. 8:00-8:30	19.3	31	62.2	Strike It Rich.....	WAGA 29.6
5. <i>Annie Oakley (W)</i>	WSB	CBS	Sat. 6:00-6:30	18.9	89	21.3	World News.....	WAGA 2.2
6. <i>Liberace (Mus)</i>	WLW-A	Guild	Mon. 7:30-8:00	18.7	30	62.0	Meetin' Time.....	WAGA 1.5
7. <i>Mr. District Attorney (Myst)</i>	WSB	Ziv	Tues. 9:00-9:30	17.4	35	50.2	Godfré's Talent Scouts.....	WAGA 38.9
8. <i>Mr. District Attorney (Myst)</i>	WSB	Ziv	Fri. 7:00-7:30	16.1	32	50.0	Milton Berle.....	WSB 32.1
9. <i>Favorite Story (Dr)</i>	WAGA	Ziv	Tues. 10:00-10:30	16.0	53	30.2	Ozzie and Harriet.....	WLW-A 17.8
10. <i>Wild Bill Hickock (W)</i>	WSB	Flamingo	Sat. 5:30-6:00	14.2	67	21.2	Newsroom.....	WSB 9.4
							Lucky 11 Ranch.....	WLW-A 5.2

PITY THE POOR SYNDICATOR

'Just Wondering'

When is a children's telepix program not a children's show? That's a question posed by Television Programs of America, which has noted a trend toward sponsorship of its "Ramar of the Jungle" series by firms catering strictly to the adult trade. Not that TPA isn't happy about the trend, it's just wondering.

While the majority of "Ramar" sponsors remain dairies, bakeries, candy and food manufacturers, new "Ramar" sponsors include a snuff firm (no juves here), the American Snuff Co., which will bankroll the series in Birmingham and Charlotte. Other "adult" sponsors are Studebaker Dealers and Chase & Sanborn Coffee in Chicago, Motorola distributors in Tucson, an auto accessory firm in Bellingham (Wash.), RCA distributors in Denver, Ford Dealers in St. Louis and a Motorola and Kelvinator distributor in Butte.

Decision to peg a telepix series toward the moppets is a vital one, since it ordinarily involves limiting the sponsorship of the show to manufacturers and retailers of children's items. But perhaps this conception of marketing is a thing of the past—the children now rule the roost.

Donlevy's 'How to Be a Success In Telepix and Still Lose Money'

Hollywood, June 22.

Brian Donlevy's "Dangerous Assignment" series have contracts totalling \$1,600,000, but the producer-actor has received only half of the \$100,000 he personally invested in the 39 telefilms produced two years ago. Donlevy pointed this out here in relating the troubles he's had with NBC Film Syndication, which handled distribution of the series.

Donlevy, currently negotiating a syndication deal with RCA, not with NBC, for a new series, "Steve Flint of the Silver Shark," comments, "There were only 60 stations when we began, and it took 18 months to absorb the production budget and distribution fee. NBC understandably made mistakes, but I have no bitterness about it. They sold the pictures too cheap; they were sold in some towns for as little as \$50.

"NBC's trouble was they didn't know what to charge, and you get burned very badly if you don't know much about a distribution setup with which you're aligned. When I made my deal with NBC they only had one guy and his secretary. Our production budget on 39 vidpix was \$833,000. Of that, I put in \$100,000. NBC takes 30% for distribution, split the rest down the middle. But they're making money, and I'm not. They call that 'corporation bookkeeping.'"

Donlevy feels today that the best deal is to first grab a national or regional sponsor, then syndicate. He considers it a mistake to defer

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Autry No Problem To CBS Film Sales

Court decision giving Republic Pictures the right to distribute old Gene Autry and Roy Rogers features to television stations won't materially affect CBS Television Film Sales' business on the 78 half-hour Autry telepix it syndicates, in the opinion of Leslie Harris, Film Sales veep.

Harris points out that the decree specifies in the case of the Autry pix that they can't be cut down below 53 minutes running time, their story value cannot be hurt, and they can't be cut to an extent where they lessen Autry's status as an actor. Net result of these restrictions, in Harris' view, is that the best Republic's vidpix subsid. Hollywood Television Service, can do is to sell them intact as features or cut them down to hour lengths, a la NBC's "Hopalong Cassidy" series.

Since Republic can't release competing half-hour Autry pix, Harris feels there's no competitive threat. He points to NBC's simultaneous distribution of an hour-long and a half-hour "Cassidy" series as a parallel. "Hour 'Hoppy' pix haven't hurt sales on half-hour series, and vice versa. 'If anything,' Harris said, 'release of the features will help sales on the half-hour version.'"

HIS PROBLEMS MOUNT DAILY

By BOB CHANDLER

Signs of economic distress among the telepix syndicators are beginning to show themselves, and for some syndicators, the problems border on a state of crisis. Entrance on the syndication scene of several large new outfits over the past year has caused an overexpansion in production that's adversely affecting both new and old firms.

While it's been largely a matter of the new outfits learning the economic facts of life as applied to syndication, the flow of new product has hit the older, well-based outfits strongly too. Results are only beginning to show, but they're reflected in a wave of price-cutting and a flock of rumors along vidpix row about purported folds and sellouts among some of the better-known outfits.

These economic facts of life, stated simply, boil down to the fact that over the first couple of years there's little profit to be made in syndication of a new telepix series. General price range is for half-hour series, and is so set up that the maximum average half-hour can gross, assuming it's virtually sold out in every major market and every smaller market that doesn't present an overlap problem, is \$40,000 a week.

You Need 50 Markets

Where a series costs \$20,000 per episode to produce, there's room for profit, but—and it's a big but—that profit won't begin to show itself for several months, if not longer. In order to go into syndication with the series, the producer must first get 13 pix into the can—stations and sponsors won't buy on a promise of future production. That's an initial investment of over \$250,000. Syndicator generally will reach the break-even point on negative cost when he sells about 50 markets, assuming that nearly half of them are "major markets." Then there's still distribution costs to cover, guarantees to meet, etc.

In the case where the syndicator is producing his own pix, it represents a long haul before he can get into the black. Where he's on a straight 35% distribution fee setup, the producer is in trouble for the first year or so. And where the syndicator is working on a fee but has given the producer a guarantee, the distrib is in trouble. The ideal setup is still the rerun, where the producer gets most of his production coin from the network sponsor and turns the reruns over to a distrib for a fee and gets the remaining gross from the distrib as his residual profit, or a situation

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WICK EXPANDS NEW TELEFILM OPERATION

Telefilm Enterprises, the new vidpix outfit formed recently by Charles Wick, has begun formalizing its organization with the hiring of several staffers. Firm added three salesmen and a promotion topper last week, following the return of v.p.-general manager Bud Austin from a sales-personnel junket around the country.

New Midwest office has been set up in Chicago, for Consolidated. Bill Russell, formerly with the Ted Eschling Studios in N. Y., is handling Gotham agencies with Austin, while Bob Gabriel, formerly with Commonwealth TV Films, will work out of a Philadelphia office. Ed Freeman, formerly with Capitol Records and the Newsreel Labs in Philly, heads up sales promotion for the firm. Currently, Telefilm has only the "In-ternet" Fabian of Scotland Yard series, which has been set for Coast markets through KTTV in Los Angeles. Wick and Austin are dicker for a couple of new properties which won't be set up till the British-produced "Fabian" is set in additional markets.

CBS-TV to Preem 8-Week Tintfilm Series on Test Basis in N.Y.

Frank Young to SG

Expansion of Screen Gems' administrative and production setup in the east continued this week when the firm signed former NBC publicity exec Frank Young to head up its public relations operation and inked legit producer Don Hershey as an associate producer in the east.

Young will work with promotion chief Eli Harris, while Hershey's first assignment will be associate producer under Ben Berenberg on "The Big Playback" series.

MPTV '1-Big Roof' Format Cues Shift In Exec Lineup

Consolidation of Motion Pictures for Television's two divisions, the pioneer feature film operation and the recently established syndication division, was set in motion last week. Both phases of the Matty Fox operation will be centered under one management, with branch offices all over the country consolidating. Move had been expected for some time in light of reports that two separate operations were resulting in duplication of effort and coin.

Under the consolidation, E. H. Ezze, v.p.-general manager of the feature film division, becomes v.p. and sales manager of MPTV while Ed Madden, his alter ego in syndication, is v.p. of the overall combined operation. Fox continues as chairman of the board. Separate offices in eight cities will combine, with Verne H. Behnke as eastern sales chief in N.Y., John Cole as western chief in L.A., Fred Yardley as New England chief in Boston. Richard Feiner, as central division topper in Chicago, Dalton Danon, east-central division chief in Detroit, Robert Feiner as Atlanta manager, Ed Hewitt as San Francisco chief and Irv Feld as Dallas manager.

Guy Cunningham moves up as advertising-promotion topper for the combined operation, while Mike O'Shea will handle publicity for the new setup. Understood the consolidation has resulted in dismissal of about 10 employees in the field, including a number of branch chiefs of both of the old divisions. Consolidation, incidentally, will have the effect of making MPTV the biggest telepix distribution outfit in the country, via its feature and short subject library in combination with its nine syndicated properties either already in sale or skedded for the fall.

TeeVee Gets Syndication Rights to Loughton Pix

Hollywood, June 22. TeeVee Co., the Coast-based vidpix distribution outfit, this week picked up syndication rights for television and radio to the Charles Loughton series of readings that played some 20 stations last year for Duffy-Mott. The 26 quarter-hour pix, titled "This Is Charles Loughton," were produced by Paul Gregory and Sherman Harris, with the deal set between Gregory and TeeVee general manager Marc Frederic.

TeeVee will sell the series nationally or on a syndicated basis, and will additionally distribute the series in the 16m, educational and home-movie field. Soundtracks will be transcribed and sold to radio stations and sponsors on a syndicated basis. TeeVee's other new vidpix property, the kinescopes of the "Tales of Tomorrow" series, has now been sold in 38 markets.

First regularly scheduled tests of color film on the compatible tint systems get under way next Monday (28) when the CBS-TV network color film department kicks off an eight-week tintfilm series titled "Time for Color." Series will air locally only over WCBS-TV, N.Y., in the Monday 5 to 5:30 spot.

Only four of the films have been set thus far. Two of them are Gene Autry segments, procured from the subsidiary CBS Television Film Sales. Third is "Rapunzel," one of the tint series produced overseas by Trident Corp. with the Salzburg Marionettes. Fourth is a Hal Roach featurette, "Gayety," bought via Governor TV Films. Web is still screening color film for the other four pix in the series.

While three of the pix (Autry pix and "Rapunzel") are in 16m Kodachrome and the other in 35m Technicolor, it was stressed that the processes themselves had little to do with the selection of the pix involved. It was a matter of screening each pic independently and ascertaining whether the contrast, color value, etc. were all satisfactory. It was stressed that no particular process has yet been proven best for tint telecasting. CBS has both 16m and 35m projection equipment for color.

That the series will be strictly for testing purposes was given emphasis by a statement yesterday (Tues.) by CBS-TV program veep Hubbell Robinson Jr., before the American Federation of Advertisers in Boston. Robinson stressed that "most of the color films we will use . . . have yet to be shot." Robinson denied there was lots of good tintfilm available and stated "one thing we cannot do with color tv is make faded, scratched, off-color film look good on the home screen." He said CBS is "testing all available color film with a view toward setting up the best criteria and standards necessary for the future production of high-quality program and commercial footage."

Fredric March's 'Sell or Else' Deal

Fredric March has signed for his telefilm debut with Stuart Reynolds Productions and Official Films. It's an option arrangement under which he'll play the lead in a series about the Bureau of Internal Revenue titled "Crackdown" if the series is sold on a national basis. Pilot's already been made, sans March, with Reynolds having produced and Official representing it, so March won't appear unless it's sold.

Deal between Official and Reynolds is the second representation deal Official has made with a major producer in as many weeks, having tapped Roland Reed the week before. In addition to "Crackdown," Official will rep Reynolds on another pilot now in the planning stage, a situation comedy called "It's a Woman's World." It's anticipated that Official will rep Reynolds nationally on other properties, as is the possible arrangement with Reed.

Deals represent a new distribution philosophy on the part of Official. Firm is convinced that a telepix distributor must operate on three levels—national representation, syndication and feature and library service—if it's successfully to compete. Official, once an industry leader in the number of network shows on the air, has over the past year concentrated on syndication, and now it's returning to reping national properties. As for feature and library service, it signed a one-year renewal of its pact with William F. Brödy to act as distributor on the Robert Lippert feature package which it's been handling over the past six months.

Geo. Burns Doubles As Vidpix Producer On Cummings Show

Hollywood, June 22.

George Burns will supervise production of the new Robert Cummings show in the first move of Burns McCadden Productions into anything other than the Burns & Allen Show. Outfit may produce at least one additional series next year.

New Cummings show unites Burns, Cummings and producer-writer Paul Henning. The situation comedy casts Cummings as a commercial fotog in Hollywood. Fred De Cordova will direct.

Ziv's Major Below-Border Activity; Int'l Setup Extending to Europe

That there's a sizeable world market for telepix when approached on a largescale basis is borne out by the current operations in the foreign field of Ziv Television Programs. Firm, which two years ago set up an International Division under Edward Stern, has five of its telepix series airing in Spanish for a score of sponsors below the border and is now setting up a European operation that will dub its programs into Italian, German and French and will service European television through branch offices in key cities in each of those countries.

European operation is still in the planning stage and won't get rolling till early fall, but the Latin American operation is a solid reality. Ziv operates its own dubbing studio in Mexico City, where over the past year it's dubbed 234 half-hours into Spanish. That's the equivalent of 104 feature pix, a sizeable number considering that the entire Mexican film industry last year turned out only 38 full-length features.

Sponsor lineup for Latino markets is no less impressive. Among the Ziv clients south of the border are General Electric International, Westinghouse International, British-American Tobacco, American Airlines, Borden's, Pet Milk, Lucky

Strike, K-L-M Airlines, Procter & Gamble, Ford and Longines-Wittnauer. Local sponsors in individual countries (Cuba, Puerto Rico, Mexico, Venezuela) include Azteca Chocolates (Mexico), Hatuey Ice Cream (Cuba) and Taboco de Venezuela.

Pix currently being dubbed into Spanish (and Ziv is the only vidpix outfit dubbing into Spanish) are "Mr. District Attorney," "Boston Blackie," "Favorite Story," "Cisco Kid," "The Unexpected" and "Yesterday's Newsreel." But Ziv will give the sponsor an added plus—the Ziv star or the sponsor's choice splicing the commercials on a dubbed soundtrack. For example, Ziv has dubbed Betty Furness on a Westinghouse spiel.

Ziv's international operation was set up two years ago, but has been in actual dubbing and sales operations for only little more than a year. First year was spent in thoroughly researching the foreign markets, with on-the-spot surveys, talks to American exporters and questionnaires to operating stations (Ziv got a 94% reply on the questionnaire). Then the dubbing operation was set up, along with a separate foreign promotion merchandising operation which rewrites all promotion material (mats, displays, etc.) into Spanish. Ziv estimates it will have spent \$1,000,000 on export film products by August of this year.

'BUFFALO BILL' ROLLS WITH \$500K BUDGET

Hollywood, June 22.

"Buffalo Bill Jr.," new series by Flying A Productions, got the starting gun Monday at Apple Valley, with Dick Jones, who has been the sidekick to Jock Mahoney in company's "Range Riders," upped to stardom status.

Harry Cheshire and nine-year-old Nancy Gilbert are the other set characters in the series, which has an overall budget of \$500,000 for 26 films. Armand Schaefer is exec producer, Louis Gray producer and George Archambaud, director.

When the first two telefilms are finished, company secretary Mitch Hamblum takes the pilots to N. Y. to turn them over to CBS Film Sales which will handle distribution.

Screen Gems Sets Up Own Animation Unit; Brings in Volus Jones

Screen Gems is setting up its own animation department in New York and has inked ex-Disney animator Volus Jones to head up the new unit. Animation division, which will concentrate exclusively on commercials, will headquarter temporarily in Screen Gem's extra offices in the Brill Bldg., N.Y., but in a matter of months will work out of its own new studio.

Jones was with Disney 16 years, following which he freelanced as a producer of animated commercials on the Coast for three years. He's expected to hire an assistant within the next week. Decision to set up the animation unit will concentrate all Screen Gems' animated blurb production in N.Y. Following the Columbia subsidiary's split with United Productions of America (which handled animation for SG) some six months ago, the vidpix outfit used Columbia's animation facilities on the Coast on a temporary basis.

Vidpix Chatter

New York

Ken Marthey, winner of last year's Robert Flaherty documentary film award, joined Transfilm as a production supervisor on business and tv commercial film. W. A. "Bill" Pomeroy and Frank D. Smith, Pomeroy, part owner of WLS and WLS-TV in Lansing, will cover part of the midwest, while Smith, formerly with Tele-Pictures, and brother of Guild sales chief Joe Smith, will handle New England. Minot tv prexy Charles Amory off to Europe at the end of the week to talk overseas production deals. USO-Camp Shows topper Jim Sauter scheduling a second trip to Bermuda for next month to look over production facilities as prelude to a possible production deal there.

John Thomas, former BBD&O account service chief and more recently an indie tv consultant, joined Halsey Barrett as eastern rep for Jack Denove on his "This Is Your Music" series. All, Monsanto Chemical's detergent, picking up every-week sponsorship of "Liberace" on WPIX, N.Y., with the station having picked up the show for another year. Charles Cooper finished filming a role in Marion Parsonnet's "Top Secret" series. Flamingo Films topper Sy Weintraub due back from Coast production huddles today (Wed.). Guild Films prexy Reub Kaufman planning a trip to the Coast June 30 to supervise resumption of production on several of the firm's series.

Robert H. Leler signed by Television Programs of America as an account exec working out of Chicago. Joe Kirkwood Jr. in town last week for huddles with Guild Films on "The Joe Palooka Story," of which he's star and associate producer, and for the Marciano-Charles fight. Murray M. Kaplan, sales supervisor of Fortune Features, off for a 10-city trip through the south. Roger Pryor, Foote Cone & Belding radio-tv veep, and Otis Winegar, agency's copy chief, on Coast last week to supervise shooting of Lever Bros. commercials on the Gross-Krasne lot. John Sinn, Ziv tv prexy, back from Coast production huddles.

Poor Syndicator

Continued from page 39

where a series is presold to a national spot sponsor.

What's causing the economic distress is the fact that so many of the distribs are plunging directly into syndication with no backlog of product from which to get operating revenues. The new outfit that goes into production-distribution on five new series must put up over \$1,500,000 before he can collect a cent on any of them. To sell as many as 50 markets on a new series generally is a matter of three to six months, and that 50-market figure often is never reached. And 13 films aren't enough, so that while initial returns from the first cycle of 13 may start coming in, another \$1,500,000 has to be shelled for the second cycle of 13. Getting the production coin today isn't too much of a problem, since banks and factors simply use the films as collateral, and if they have to foreclose they simply turn the films over to a distrib and over a matter of a few years get more than their initial loan back. This hasn't happened yet, though.

But it's these economic factors that have many firms in trouble, especially since some of them have walked into the field with the idea of turning out epics. When a telepix outfit announces a syndicated series that costs anywhere over \$30,000 to produce, it's not appraising the field realistically, and is sure to find itself in an economic squeeze before long. And there have been several announcements of these "super-dupers" that the field can't absorb.

Guarantees a Poser

Guarantees present a similar problem. One major distributor made a guarantee of return of negative cost for 39 pix to the producer within 18 months. Distrib has sold the series only in about 35 markets, representing an income of little more than \$13,150,000 per week. He'll have a tough time meeting his guarantee alone, forgetting about his distribution fee and his overhead, which includes plenty of well-paid salesmen and a big office staff. And this particular distrib has plenty of coin invested in its own new properties, as well as guaranteeing other shows which it handles.

What this situation has done is to make the market highly competitive. Those outfits caught with their own new shows or with high guarantees have been cutting prices to the bone in order to get some kind of quick return on their coin. Older and better established distribs have had to cut their prices to meet the competition, with the result that stations at this point can just about name their price for film. While some distribs have been hewing to their price line, they've missed out because of it in many markets.

What's kept the older outfits going is the coin they've been collecting regularly from pix which have already covered their production costs and guarantees—from reruns, features, library films and from the older series that have been sold to the point where the weekly revenue exceeds the cost of production and distribution. Yet, they're caught in a situation where to compete, they have to turn out new product too, thus overextending themselves despite their better and more seasoned judgment.

Where it will all end is a matter of conjecture. Certainly, some of the new outfits will weather the storm—they've got either enough financial backing or have gotten off the ground enough with their initial product to meet the economic buffeting. Others may fold or sell out. But one result is certain—by next spring, there ought to be less production and less glutting of the half-hour film market by all concerned.

'What's My Name' As Ziv Telepix Series

Ziv Television has bought the rights to package Ed Byron's 17-year-old radio property, "What's My Name," and will produce a vidpix series based on the property for fall release. Byron will oversee production and casting on the show, and flew to the Coast last week for preliminary huddles.

Radio version of the quizzer starred Arlene Francis and Budd Huleik.

MPTV Gets FCC's Okay to Sell Time As Well as Vidpix

A tacit approval from the FCC has put Motion Pictures for Television into the business of selling time. Under its proposal to trade film for spot availabilities in lieu of direct cash payment from stations, the Matfy Fox-topped telepix outfit is now searching ways and means of gearing itself for hitting into sponsors with what will be below-cost-rate availabilities.

FCC in effect okayed the proposal last week in a letter to WTAO-TV, Cambridge, which in a test petition asked clarification by the Commission on such an arrangement. FCC said it saw nothing wrong with the idea, since the station still controlled the time involved, with MPTV merely acting as a selling agent. MPTV toppers had no comment on plans other than to say they were delighted at the FCC position.

What's a source of concern to the trade at the moment is how MPTV will go about making the availabilities attractive enough to sell to an advertiser. One report had MPTV planning to sell at 30% below the rate card, getting the 30% via bypassing the 15% commissions of both the station rep and the ad agency. But station rep sources pointed out (1) that the agency would still have to prepare the sponsor's commercials and so collect its commission, and (2) station rep contracts with the stations provide that the reps get 15% of the total national spot business whether a particular sale is achieved by the rep or not. A station rep spokesman said they weren't particularly worried about the plan at the moment.

MEYER QUILTS, WEBB ALSO PRODUCING

Hollywood, June 22.

Jack Webb assumes producer reins of his "Dragnet" telepix series, following exit from the company last week of Stanley Meyer. Meyer said he was anklng as producer in order to turn to theatrical film production.

Webb is now 100% owner of his Mark VII Ltd., which produces the top-rated video entry, and which produced the feature film version for Warner Bros. Webb, who is also director and star of his series, has signed a new lease with Walt Disney studios for space for filming of 32 new "Dragnet" telefilms beginning in mid-September.

MPTV's 'Flash Gordon' Sets Best Foods in N. Y.

Motion Pictures for Television Syndication has landed a third show on WNBT, the NBC N. Y. flagship, with "Flash Gordon" scheduled to start on the station for Best Foods on Oct. 1. Deal with Best Foods was set direct by MPTV Syndication, with the food outfit grabbing off the Friday 6-6:30 p.m. slot on the station. Other MPTV shows on WNBT are "Duffy's Tavern" and "Janet Dean."

Deal set last week by WABC-TV, the ABC flag in N. Y. for a "Flash Gordon" series involved another series entirely. These were the cut-down features handled by MPTV's feature film division, which sold WABC-TV on a two-a-week basis. MPTV Syndication's series was shot last spring in Germany by Ed Gruskin and Martin Poll, with the series still in production, currently in Marseilles.

'10th of Nation' Sponsor

J. Strickland & Co., Memphis outfit making Royal Crown Hair Dressing and Men's Pomade, is sponsoring "Tenth of a Nation," New York (WPIX) starting July 11. The 13-week skein describes the Negro's contributions to U. S. culture and is the first series for feature film. Film was produced by American Newsreel, specialists in Negro productions, and distributor is Essex Films. It's planned to have a name Negro present the intro program in both cities.

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● **Art Director:** ERNST FEGTE, famed Hollywood art director. Won "Oscar" for his work on "Frenchman's Creek."

● **Music Conductor-Arranger:** NELSON RIDDLE, whose arrangements and recordings for Nat Cole, Ella Mae Morse and Frank Sinatra made recent record history.

● **Stager and Choreographer:** DAVID LICHINE, world-famed choreographer. Has produced more than 40 ballets. Worked with MGM, Fox, Disney, Columbia, and Goldwyn.

● **Producer:** JACK DENOVE, former TV Production head at BBD&O, now producing "Cavalcade of America" films for DuPont. Producer of more than 600 TV programs and commercials.

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Jocks, Jukes and Disks

By HERM SCHOENFELD

Eartha Kitt: "Mink Shmink"—"Easy Does It" (Victor). Eartha Kitt has had cleverer material than "Mink," but there are enough cute angles for this stylist to work over into a solid commercial property. The Yiddish overtone is slight and inoffensive, and, if anything, adds another facet to Miss Kitt's multinational wax efforts. "Easy Does It" is a light, charming ballad that may develop into the stronger side. The Kitt mannerisms are soft-pedaled on this side, showing that she does not need any tricks to register.

The Plunkett Family: "Friends And Neighbors"—"Shine on Harvest Moon" (Essex). Awful-sounding records had a vogue a couple of years ago and this disk runs the danger of bringing back that cycle. The Plunketts are out of tune and "Friends" has a frankly corny flavor, but it could add up to one of those weird hits. The same massacre is committed on "Harvest Moon."

Tony Martin: "Angels In The Sky"—"Boulevard of Nightingales" (Victor). Another religioso number,

creations and it's in a conventional pattern.

Mary Small: "I Love Johnny Johnny"—"A Bluebird With A Broken Wing" (Epic). "Johnny" is a bright novelty belted for maximum returns by Mary Small, who hereby makes her debut on the Epic label. Strong beat and rousing delivery make it good fare for the jukes. Miss Small changes pace on the flip with a ballad with so-so chances.

Lorry Raine: "I'm Only Human"—"I'll Tell the World I Love You" (Dot). Lorry Raine has joined the enterprising Dot Records stable and should become a factor in the distaff vocalist sweepstakes. She has a good number in "Human" and she makes the most of it. "I'll Tell the World" is marred by some cliché ideas.

Mitch Miller: "Napoleon"—"Monday Serenade" (Columbia). Mitch Miller's orch and chorus play some high jinks with some classical themes and come up with a hokey pop number. The farce is stretched too far. On the flip Miller reverts to the instrumental groove in which he excels. This is a pleas-



LAWRENCE WELK

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Exclusively on Coral Records
THE MAN WITH THE BANJO
Vocals by Larry Hooper
and
UNTIL SUNRISE
Vocals by Alice Lon

with humor and should garner some attention.

Album Reviews

Dave Brubeck Quartet: "Jazz Goes To College" (Columbia). Dave Brubeck Quartet's first album for Columbia is probably the best this jazz group has done to date and one of the best in the general jazz market. Brubeck, on piano, and Paul Desmond, on alto, team together for music that is as integrated as it's inspired. This group never stops swinging while dishing up the most inventive brand of modern sounds to be heard anywhere. Numbers are "Balcony Rock," "Out Of Nowhere," "Le Souk," "Take The 'A' Train," "The Song Is You," "Don't Worry 'Bout Me" and "I Want To Be Happy." The 12-inch album is enhanced by George Avakian's literate and knowledgeable liner notes.

Frank Chacksfield Orch: "Evening in Paris" (London). Frank Chacksfield's first longplay album release is tailor-made for a big payoff. The 12-inch platter showcases Chacksfield's rich and tasty orch style on 14 tuneful Parisian numbers. They're all Gallic standards and Chacksfield gives 'em all a delightful workover. In the LP songbag are such faves as "Mousselle De Paris," "La Vie En Rose," "Boom" and the inevitable "Can Can" among others.

IMPENDING CHOIR TOUR PROMPTS DECCA DISK

The original version of the current hit, "The Happy Wanderer," cut by the German Obenkirchen Children's Choir, is being issued in the U. S. by Decca Records. Although late on the market against the competition, Decca decided to release the platter in view of the choir's slated visit to the U. S. in the fall for a concert tour.

Longhair Disk Reviews

Creston: Quartet; Wolf: Italian Serenade; Turina: Oracion Del Torero (Capitol; \$5.70). Appealing disk, skillfully performed by the Hollywood String Quartet. The Creston is full of rhythmic, graceful measures, with a lovely slow movement. The Turina is exotic and evocative and the better-known Wolf is swift and melodious.

Berg: Violin Concerto & Bartok: Sonata for Solo Violin (Angel; \$4.95). Andre Gertler gives a moving, accomplished performance of the poignant, lyrical Berg, aided by the Philharmonia under Kletzki. Both this, and the Bartok, are technically difficult to play, and Gertler handles them handsomely. Bartok musically is less rewarding.

Mozart: Concertos No. 23 in A & No. 24 in C Minor (London; \$3.95). Two lovely piano works, sharply contracted in mood, get deft, graceful and stylish readings by the gifted Clifford Curzon with the London Symphony under Krips in support. Charming coupling.

Brahms: Symphony No. 1 (Decca; \$5.85). Full-bodied, dramatic reading by the L.A. Philharmonic under Wallenstein. There are occasionally muddy sections, but they're offset by some choice violin section work, especially in the second movement.

Prokofiev: Cello Sonata & J. S. Bach: Sonata No. 2 in D (RCA Victor). Beautiful, sonorous playing by Gregor Piatigorsky of the intriguing, melodic Prokofiev. Quite contrasted is the neat, classic Bach, also melodious, and very crisply played. Ralph Berkowitz is the

accomplished accompanist. Choice disk.

Strauss: Till Eulenspiegel & Rosenkavalier Waltzes (Columbia; \$4). Lush reading of the schmaltzy waltzes and sparkling handling of the impish Till by the Philadelphia under Ormandy.

Schumann: Humoreske, Sonata No. 2 in G Minor (Westminster; \$4.95). Two youthful though representative Schumann works—a vivid, sometimes agitated Humoreske and a tender, romantic Sonata, both artistically, lyrically done by a talented young Austrian pianist, Joerg Demus. Bron.

Victor Instrument Dept. Adds New Execs to Staff

J. M. Toney, who recently was named general manager of the RCA Victor radio and phonograph instrument division as a new setup separate from the tv department, has named O. D. Center as controller and J. L. Franke as chief engineer.

In another RCA division, C. O. Caulton was appointed manager of product planning in the engineering products division.

Dallas Symp's 55th Year

Dallas, June 22. The Dallas Symphony Orchestra will begin its 55th year with a concert Nov. 12 at North Texas State College, Denton, with Walter Hendl, conducting.

Best Bets

EARTHA KITT	MINK SHMINK
(RCA)	Easy Does it
THE PLUNKETT FAMILY	FRIENDS AND NEIGHBORS
(Essex)	Shine On Harvest Moon

"Angels" is a big dramatic opus that Tony Martin renders with a powerful punch. Only the plethora of similar songs recently may militate against this stepping out from the pack. Reverse is an okay ballad excellently produced under Henri Rene's baton.

Savannah Churchill: "I Cried"—"My Memories Of You" (Decca). Savannah Churchill has a big chance to break into the hit lists with "I Cried," a rhythm ballad with a torchy lyric. She delivers it straight and neat. Tommy Leonetti also has made a fine slice of this number for Capitol. On the Decca flip, Miss Churchill comes up with some more good material with a bluesy feel.

Eddie Albert: "One God"—"For This I'm Thankful" (Kapp). Still another pop entry that's heaven bent, "One God" is taken from Dave Kapp's album production of the same title. Eddie Albert gives it a sincere, effective projection. Jill Corey's cut for Columbia also has an appropriately reverent quality. On the Kapp disk reverse, Albert combines religious and romantic themes into a fair side.

Jeff Chandler: "Lamp-light"—"That's All She's Waiting To Hear" (Decca). Jeff Chandler, Universal Pictures star, is due for a big one in the disk field soon. He has good pipes and considerable savvy. He handles the fine standard, "Lamp-light," with an easy charm. Flip is one of Chandler's own song

ing, if not too exciting, piece of wax.

Dorothy Collins: "Break My Heart Gently"—"Can This Be The End Of A Dream" (Audivox). That echo chamber effect could have been omitted on "Break My Heart." This is a fine tune and Dorothy Collins does not need any sound gimmicks. She gives this tune an outstanding rendition that rates plenty of jock spins. Miss Collins flashes her top form on the flip ballad but the number only has fair impact.

Tommy Edwards: "Linger In My Arms"—"If You Would Love Me Again" (M-G-M). Tommy Edwards is a fine singer who has been just missing for the past couple of years. Maybe his material has not been too sharp. "Linger" is okay and will get a moderate share of spins. The reverse goes nowhere.

Keith Texer: "The Little Shoemaker"—"Sobbin' Women" (Capitol). Everybody has been climbing aboard "Shoemaker" and now Capitol comes up with another version that's okay but probably too late to catch up with the leaders. Reverse is a snappy contrived entry.

Frank Minion-Lou Bennett Trio: "Sweet Lorraine"—"How High The Moon" (Apollo). This rhythm & blues coupling is a frank assault upon a couple of great standards. Any resemblance between Frank Minion's renditions and the originals is unintended and coincidental. Both sides, however, are done

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of June 11-17, 1954

Alone Too Long—"By The Beautiful Sea"	Morris
Answer Me, My Love	Bourne
Cross Over The Bridge	Laurel
Don't Worry 'Bout Me	Mills
Dream, Dream, Dream	Feist
Green Years	Harms
Happy Wanderer	Fox
Hernando's Hideaway—"Pajama Game"	Frank
Hey There—"Pajama Game"	Frank
I Could Have Told You	United
I Speak To The Stars—"Lucky Me"	Witmark
I Understand Just How You Feel	Jubilee
If You Love Me (Really Love Me)	Duchess
I'm A Fool To Care	Southern
Isle Of Capri	Harms
Knock On Wood—"Knock On Wood"	Chappell
Lazy Afternoon—"Golden Apple"	Chappell
Little Things Mean A Lot	Feist
Make Her Mine	BVC
Make Love To Me	Melrose
Man Upstairs	Vesta
Man With The Banjo	Melvin
My Friend	Paxton
Oh, Baby Mine (I Get So Lonely)	Melrose
Steam Heat—"Pajama Game"	Frank
Sway	Peer
There Never Was A Night So Beautiful	Broadcast
Three Coins In Fountain—"Three Coins In Fountain"	Robbins
Wanted	Witmark
Wedding Bells (Are Breaking Up That Old Gang)	Mills
Young At Heart	Sunbeam

Top 30 Songs-on TV

(More In Case of Ties)

Answer Me, My Love	Bourne
Down By The Riverside	Spier
Happy Wanderer	Fox
Here	H & R
Hernando's Hideaway	Frank
Hit And Run Affair	Duchess
I Can't Believe That You're In Love With Me	Mills
I Could Have Told You	United
I Love Paris	Chappell
I Really Don't Want To Know	H & R
I Speak To The Stars	Witmark
I Want'cha Around	Joy
If There's Anybody Here	Promenade
If You Love Me (Really Love Me)	Duchess
I'll See You In Hawaii	Criterion
In The Chapel In The Moonlight	Shapiro-B
It's Great To Be In California	Amer. Acad.
Joey	Lowell
Knock On Wood	Famous
Little Things Mean A Lot	Feist
Lullabye Of Birdland	Patricia
Make Love To Me	Melrose
Man Upstairs	Vesta
Oh, Baby Mine (I Gef So Lonely)	Melrose
Oh, My Papa	Shapiro-B
Steam Heat	Frank
There Once Was A Man	Frank
Three Coins In The Fountain	Robbins
Wanted	Witmark
Wedding Bells (Are Breaking Up That Old Gang)	Mills
Young At Heart	Sunbeam

† Filmmusical, • Legit musical.

VARIETY 10 Best Sellers on Coin-Machines

1. LITTLE THINGS MEAN A LOT (8)
2. THREE COINS IN THE FOUNTAIN (5)
3. HERNANDO'S HIDEAWAY (3)
4. WANTED (16)
5. IF YOU LOVE ME (REALLY LOVE ME) (7)
6. HAPPY WANDERER (6)
7. OH, BABY MINE (I GET SO LONELY) (19)
8. MAN UPSTAIRS (8)
9. MAN WITH THE BANJO (5)
10. MY FRIEND (1)

Second Group

- | | | | | | | | | | | | | | | |
|--------------------------------|------|-----------------------|----------------|-------------|--------------------------------|-----------------------------|-----------------------|------------|---------------|--------------------|-----------------|--------------------|--------|----------|
| I UNDERSTAND JUST HOW YOU FEEL | HERE | CRAZY 'BOUT YOU, BABY | YOUNG AT HEART | GREEN YEARS | I UNDERSTAND JUST HOW YOU FEEL | THREE COINS IN THE FOUNTAIN | CROSS OVER THE BRIDGE | STEAM HEAT | ISLE OF CAPRI | HIT AND RUN AFFAIR | MAKE LOVE TO ME | ANSWER ME, MY LOVE | JILTED | SOME DAY |
|--------------------------------|------|-----------------------|----------------|-------------|--------------------------------|-----------------------------|-----------------------|------------|---------------|--------------------|-----------------|--------------------|--------|----------|

- | | |
|---------------|---------|
| Kitty Kallen | Decca |
| Four Aces | Decca |
| Archie Bleyer | Cadence |
| Perry Como | Victor |
| Kay Starr | Capitol |
| Frank Weir | London |
| Four Knights | Capitol |
| Kay Starr | Capitol |
| Ames Bros. | Victor |
| Eddie Fisher | Victor |

- | | |
|-----------------|----------|
| Four Tunes | Jubilee |
| Tony Martin | Victor |
| Crew Cuts | Mercury |
| Frank Sinatra | Capitol |
| Eddie Fisher | Victor |
| June Valli | Victor |
| Frank Sinatra | Capitol |
| Patti Page | Mercury |
| Patti Page | Mercury |
| Gaylords | Mercury |
| Perry Como | Victor |
| Jo Stafford | Columbia |
| Nat (King) Cole | Capitol |
| Teresa Brewer | Coral |
| Frankie Laine | Columbia |

† Figures in parentheses indicate number of weeks song has been in the Top 10

SLUMP SHAKING OUT DISK INDIES

RCA's 'Digest' of Longhair Works To Bring Classics to the Masses

Taking a leaf from the book industry's success with condensed classics, RCA Victor has come up with a similar abbreviated format for longhair music in the company's largest promotion since it introduced the 45 rpm system five years ago. Project will be based on a bargain package, called "The Listener's Digest," which will include a \$34.95 45 rpm phonograph and 12 major longhair works condensed onto 10 EPs for a total price of \$39.95. Victor execs estimate a sale of 200,000 for this package this year, for a \$20,000,000 gross on the retail level. The 10 disks at \$1.49 thus represent a 67% cutrate. The \$34.95 player has also been streamlined and further improved for this sales pitch!

To be handled by the newly set up RCA Victor Radio & Victrola division under J. M. Toney, the "Digest" package is aimed at knocking the 78 rpm speed out of the disk picture in the next few years. Victor execs figure that there are some 9,000,000 78 rpm machines still in circulation and, because most of these are nearing the discard stage, want to administer the coup de grace to the old-style platters by a fast push for the new machines.

The "Digest" also represents Victor's most important promotion in the longhair field. It's believed that the condensed musical masterpieces will be the strongest wedge for introducing the classics to the masses. The 10 EPs feature Victor's top longhair artists, including

(Continued on page 49)

Tight Sked for 'Day-Date' Capitol Album Release Of 'Spectacular' Score

Hollywood, June 22.

Split-second merchandising techniques will be called in to play by Capitol Records to get the greatest benefit out of its projected LP album of the score of the first of the Max Liebman spectaculars over NBC-TV starring Betty Hutton. Jay Livingston and Ray Evans are turning out the score and Capitol has just about completed the deal for its recording with Miss Hutton, who's under contract to Cap.

However, Capitol execs are concerned about the one-shot impact of the show and are working out plans to have the album in retail stores the same week as the television. Since there'll be no repeat, it's figured that a delay of even a week will vitiate much of the impact as far as the record-buying public is concerned. Still to be determined is the manner in which the album will be recorded, probably at an early rehearsal of the hour-long show.

Lombardo Cutting First 'Night At Roosevelt' Disk

After 25 years at the Hotel Roosevelt, N. Y., Guy Lombardo and his band will cut their first "Night At The Roosevelt" album for Decca. Title for the set stems from Lombardo's WNBC, N. Y., video show.

Decca, meantime, is prepping release of Lombardo's "Arabian Nights" original cast album in advance of the spectacle's opening at Jones Beach, Long Island, June 24.

Victor's Big Backlog

Hollywood, June 22.

Manie Sacks has ordered the Coast RCA Victor pressing plant into a three-shift operation after discovering a backlog of orders totalling more than 300,000 platters.

It's first time since September that the plant has been working round the clock. It presses pop stuff only.

Four Sides To Jeff

Jeff Chandler, Universal Pictures star, is branching out in the music biz since his singing debut on wax a couple of months ago via Decca Records. He's now turned songwriter on "That's All She's Waiting To Hear" and is publishing that tune in his new firm, Chandler Music.

Billy Rose Gets Hero-Heavy Role For Pub Attacks

While songsmiths like Irving Berlin have long since expressed themselves as "I'd like to see every songwriter own his own copyright," and others have endorsed Max Dreyfus' pioneering in setting up subsidiary publishing houses for name tunesters, Billy Rose's recent distribs have brought the problem into sharp focus. And in the public prints.

Utilizing his Bell-syndicated column (175 papers), Rose teed off a couple of weeks ago with "Copyright Your Baby With a Dixie Melody." He followed it up with a column titled "The Hollywood Song Swindle." Latter was, in the form of an open letter to U. S. Attorney General Herbert Brownell Jr., whom he addressed as "Dear Herbert."

Rose's taking an intra-trade hassle into the public (1) has irritated the publishers to the degree that many have written both the N. Y. Daily Mirror (Rose's Gotham outlet) and the syndicate; and (2), it has gotten a cheering section from such other songwriting-newspapermen as Nick Kenny, radio-tv editor of the Mirror.

Realistically, Federal Judge David J. Edelstein's recent ruling in the Mills Music-Hoagy Carmichael suit seemed by no means conclusive. Secondly, Rose's renewals have gone to other publishers, despite his pronouncement that he has set up the Double-A Music Publishing Corp., with offices on the top floor of the Ziegfeld Theatre Bldg., which Rose owns. Thirdly, many of Rose's songs, which are up for renewal (as the initial 28-year term is due to expire) have two or three collaborators, such as Mort Dixon and

(Continued on page 48)

OLMAN PLANNING BIG 3 AFFILIATE IN GERMANY

Abe Olman, general manager of the Big Three (Robbins, Feist & Miller), will head for Europe July 14 with plans to set up a new affiliate in Germany. The German music market has expanded into an important segment of the Continent since the end of the war, and Olman eyes that territory as a big source of revenue as well as tunes. Olman will also visit Big Three affiliates in England, Italy and France.

Will Rossiter Leaves Firm to 2 Employees

Chicago, June 22.

Veteran music publisher and songwriter Will Rossiter, who died June 10 at 87, left his entire estate, including his music publishing firm, to two employees who had each been with him more than 40 years, Carl Klein and Lillian Ringquist.

His estate was valued at about \$40,000, according to a will filed in Probate Court here yesterday (Mon.) by attorney Mort Schaeffer.

DISTRIBS NOW TIGHT ON CASH

An upturn in disk biz activity last month proved short-lived and currently the industry is in one of the worst sales slumps in recent years. The slide began in late March and, with few exceptions, has intensified in the succeeding weeks to the point where biz is off up to 75% of the January-February pace in some areas.

While the major companies have a good spread of pop and package merchandise to sustain them until the anticipated biz comeback in the fall, most of the indie labels are experiencing the most severe strain since the end of the war. If the slump worsens, it's expected that several smaller companies will fold or cut back to one-man operations.

It's rough sledding for the indies because of the precarious position of their distributors. Most of the distribs are short of cash and while the majors can afford to carry these debt loads, the indies need the coin to operate. The distribs are strapped in turn because the retailers have not been moving merchandise and paying their bills. As a result, there has been an extreme caution in stocking up recently.

Some indie companies, like Randy Wood's Dot Records, have found a formula in a fast and flexible operation geared for market conditions. Dot, moreover, is one of the few indie labels to come up with any hits in the last year. Another indie weathering the calm is Imperial Records on the Coast.

Decca Is Cooking With No. 1 & 2 Hits

The disk industry wheel turns round and round, with labels that were on top moving downwards and vice versa. Now it's Decca Records' turn to reassume leadership, with the company riding with the two top hits in the current pop market. No. 1 is Kitty Kallen's "Little Things Mean a Lot" and No. 2 is the Four Aces' "Three Coins in the Fountain."

Of the top 10 currently, Capitol has three disks, Victor has two, with Cadence, London and Mercury having one each. In the last year, Victor and Capitol have been most consistently represented in the best-seller lists.

Phonograph Record Distributing Co. in Houston named distributor for Westminster Records there.

Perplexed By Petrillo

AFM proxy James C. Petrillo's blast against his union's featherbedding standby policy on travelling bands has earned him editorial congratulations from the national press, but New York Local 802 is wondering what all the shouting is about. N. Y. tooters are particularly puzzled by Petrillo's comments about Times Square where, he said, not a single film house has an orchestra at the present time. He suggested that an abolition of the standby policy would alleviate the situation.

The demise of the band policy at the Broadway houses, however, has nothing to do with standbys, it's pointed out, since that provision has not existed since 1947. At that time, any travelling band could play a N. Y. theatre without a local crew also being paid. The only proviso made by Local 802 was that N. Y. bands be given at least 50% of the annual playdate time.

Petrillo's knock against the policy of insisting upon standbys does, however, pertain to several other locals. In Ohio, the AFM locals recently won, a court decision which ruled that standbys do not constitute featherbedding, which is illegal under the Federal law. This court victory proved illusory, since a flock of Ohio theatres stopped hiring any sort of band, local or travelling.

The standby policy also does not affect one-biters. A travelling band can play any location with no penalties imposed by the local union. There is, however, a travelling tax of 10% of the local scale to be paid by the band, not by the promoter.

The N. Y. Times, Wall Street Journal and the Newark (N. J.) Star-Ledger were among the metropolitan papers commenting favorably on Petrillo's attack on standbys. Newspaper praise for Petrillo is a switch from the attacks levelled against the AFM proxy a decade or so ago, when he was conducting a fight against canned music and the practice of school and amateur bands playing commercial engagements.

'Without Propaganda,' BMI Files Denial In Writers' \$150,000,000 Antitrust Suit

Mood Music King?

Hollywood, June 22.

Paul Weston achieves what is probably a record in platter albums this week with the completion of another mood music package for Columbia. Platter's coast A&R chief has completed a total of 16 mood music albums.

Weston made seven albums in this field for Capitol before switching to Columbia. Album he finished this week is his ninth for Col.

Album Planners Stalking Next Season's Legit

The scramble for original cast albums of next season's legituners is in full swing. RCA Victor is leading the pack to date with the addition of "Silk Stockings" to the schedule that already includes "Fanny." Diskery currently is dickering for the English import, "The Boy Friend."

The "Stockings" pact was set last week and Joe Carlton, Victor's artists & repertoire chief, already is lining up label's top artists for single disks of the show's score, which was penned by Cole Porter. The single platters will be held in the can for release in conjunction with the show's bow. It's skedded to open in Philadelphia Nov. 22. The original cast set will star Don Ameche and Hildegard Neff.

Original cast rights to "Fanny" were set a couple of months ago. Show will star Ezio Pinza and Florence Henderson. The score was written by Harold Rome. Chappell Music is publishing both scores.

This season Victor came up with only one original cast set, "The Golden Apple." Columbia Records had three sets, "Girl In Pink Tights," "Kismet" and "The Panama Game." Capitol had "By the Beautiful Sea" and MGM had "The Threepenny Opera."

Col's 2 Gold Disks

Columbia Records has handed out gold platters to two of its thrushes this week on their hitting 1,000,000 sales with pop releases.

Doris Day has made it with "Secret Love" and Jo Stafford has been palmed for "Make Love To Me."

Broadcast Music Inc. and its executives entered a blanket denial in N. Y. Federal Court last week to the series of charges filed last fall by 33 songwriters in their \$150,000,000 antitrust suit against BMI, the major broadcasting networks and two disk companies, RCA Victor and Columbia Records. The songwriters, all members of the American Society of Composers, Authors & Publishers, but suing without ASCAP sanction, have alleged that a conspiracy exists between the broadcasters and BMI to block their tunes from exposure on the airwaves and on wax.

In contrast to the clefters' original complaint which attempted to describe the modern music business and the songwriters' plight therein, the BMI answer is a drily formal document that denies serially each one of the plaintiff's charges. A BMI spokesman said that it was deliberately drawn as a straight legal answer "without propaganda."

In addition to denying the clefters' charges, BMI also raised the point that the plaintiffs have no property susceptible of injury under the antitrust laws, since they have transferred their copyrights to publishers and have assigned their performance rights to ASCAP. BMI also contended that some of the issues raised in the original complaint fall under the statute of limitations, which in N. Y. State is six years.

Blanket Licenses

As to the tunesmiths' contention that their performance money was cut by the existence of BMI, the answer states that ASCAP has

(Continued on page 44)

Jack Robbins Sells Out For \$110,000 to Ashley; Retains Words & Music

Abe Schlager, Paul Gewirtz and Mrs. Al Wiese, widow of the third founder of Ashley Music, the big jobbery which controls music counters in some 4 stores and owns several publishing subsids, have bought out J. J. Robbins & Sons and Consolidated Music Publishing Corp., an affiliated outfit, for \$110,000. Jack Robbins retains Words & Music Inc., which he operates with F. C. (Cork) O'Keefe on a 50-50 basis. In a year, says he, Robbins may reacquire the "Sons" corporate name, but is not estopped from operating as J. J. Robbins Inc. or any other variation.

Since selling out his 28 2/3% interest in Robbins Music Corp. for \$580,000 (a half-million tax free) to the Metro and 20th-Fox film interests some eight years ago, the veteran music man (he'll be 60 in September) has sunk \$400,000 in

(Continued on page 45)

Mae West Beefs to Victor On Martin's 'Muriel' Disk

Mae West doesn't like the take-off on her trademarked "Come up and see me sometime" line in Freddy Martin's disk version of "Muriel," and has asked RCA Victor to withdraw the platter from the market. In a legal beef to the diskery, she contends that the public may get the false impression that she's performing on the disk.

Victor execs, however, are planning to go ahead with the record's distribution. They don't feel that anyone would think that Miss West's voice is actually on the platter.

Jan Arden To Victor

Jan Arden, brother of Columbia Records' songstress Toni Arden, has joined RCA Victor's artists roster. A couple of years ago, he cut a duet with his sister for Col but has not been active on wax otherwise.

His first sessions for Victor are due this week.

Petrillo Sets 'Take What You Can Get' Policy in Blast at Featherbedding

Milwaukee, June 22. Addressing 1,100 delegates at the American Federation of Musicians 57th annual huddle at Milwaukee Auditorium here last week, prexy James C. Petrillo said: "Don't be stubborn; make the best deals you can," relative to cooperating with theatre operators who might want name bands to supplement films at their houses. Petrillo pointed out that most houses cannot handle the nut of a standby band in order to have a name band work at the house.

Petrillo blasted any "local union boss" unwilling to permit a name band to work any theatre unless the standby worked also during the name's run. Petrillo said "Open the theatres to live music and not traveling bands in. I don't know if they (theatre operators) want traveling bands any more."

Crediting traveling bands with unionizing half of the U. S., Petrillo continued, "You couldn't have unionized half of the cafes you have, if the bosses hadn't needed traveling bands." He indicated more work for local tooters would result in theatres, cafes and other spots if all local heads went along on traveling bands. The public would want more live music, Petrillo stated.

Petrillo urged all locals to take the available work for live musicians in their cities and not to hold out for an unreasonable number of tooters, if an operator wanted four or six men, instead of eight, he told the delegates to work on subsequent contracts to increase men used.

Petrillo pointed out the fact that considerable money in work was lost yearly, with too many spots on the unfair list. He urged delegates to strive to get union heads to make certain spots belonged on the unfair list or keep them off.

A desire to settle jurisdictional differences between AFM and American Guild of Variety Artists without seeking aid of the American Federation of Labor, was voiced by Petrillo.

The AFM prexy reported existing five-year contracts with television and recording firms would mean \$20,000,000 for the Music Performance Trust Fund. This meant gratis public concerts and more work for tooters. He said wage increases effected by the union with recording concerns went to the fund, with musicians all benefiting.

Petrillo Sweeps AFM Convention; Opponents Fade

Milwaukee, June 22. James C. Petrillo, reelected top-per of American Federation of Musicians, tabbed the 1954 huddle concluded here "the most historic in history, even though a Chicago paper said, Mr. Truman and I set music back 20 years." All we were trying to do was move the McCarthy duet off the front pages. If the duet (Ex-President Harry Truman on the 88'er and Petrillo on the horn) furnished a brief respite for newspaper readers, it was worthwhile," Petrillo stated.

Two attempts through resolutions on convention floor aiming to harness Petrillo's so-called "dictatorial" control fizzled.

One resolution slanted to curb Petrillo's free hand to alter or arbitrarily drop any portion of the union's constitution or bylaws, "when, in his opinion, such orders are necessary to safeguard the interests of the federation," was withdrawn after presentation. Delegate A. A. Tomei of Philadelphia, stating that the resolution was not a personal shot at Petrillo, withdrew it "in the interests of peace."

Said Tomei: "Petrillo has not abused this law. I don't think he will. My purpose in submitting this resolution is to protect our future. It will be too late to close the stable after the horse is stolen—should we ever elect a president who would abuse this power."

(Continued on page 48)

MANTOVANI SETS CAN. TOUR; MAY COME TO U.S.

London, June 22. Mantovani is to conduct the 60-piece Montreal Orchestra in a series of concerts in Canada. The tour opens on Sept. 30 at Montreal, followed by Quebec, Oct. 2, and Toronto, Oct. 5.

He and his agent, George Elrick, will go from Canada to the U. S. where, subject to AFM approval, plans are in hand for a series of 28 U. S. concerts for the bandleader with an American orchestra.

Granz Signs 3 Jazzmen

San Francisco, June 22. Norman Granz has added three more jazz artists to his already large roster of jazz talent. New names are guitarist Tal Farlow, pianist George Wallington and trombonist Bob Brookmeyer.

Farlow and Wallington have already cut their first sides. All three will be released on Norgran.

Best British Sheet Sellers

(Week ending June 12)

London, June 15.

Secret Love... Harms-Connelly
Friends, Neighbors... Reine
Happy Wanderer... Bosworth
Heart of My Heart... F.D.&H.
Someone Else's Roses... Fields
Little Shememaker... Bourne
I Get So Lonely... Maddox
Changing Partners... Mellin
Cross Over Bridge New World
Wanted... Harms-Connelly
Don't Laugh At Me... Toff
Young at Heart... Victoria

Second 12

Such a Night... Sterling
Bimbo... Macmelodies
The Book... Kassner
Idle Gossip... Bron
I See the Moon... Feldman
Make Love to Me... Morris
Things Mean a Lot... Robbins
Bell Bottom Blues... Reine
D'aw'd Stage Harms-Connelly
Bob's Young Uncle... Connelly
Never Land... Keith Prowse
Cleo and Meo... Connelly

Crooner Geyer on BBS Label

Crooner George Geyer has been tagged by BBS Records, indie Philadelphia label. Singer cut his first sides for the diskery Friday (18) at Philly's Academy of Music.

BMI Files Denial in Trust Suit

Continued from page 43

blanket licenses with radio and tv stations in the overwhelming majority of cases and hence its income is not affected by the performance of BMI copyrights. In any case, the BMI answer states that ASCAP's licensing fees are subject to fixation by the Federal Court, under its consent decree, if it is unable to come to terms with the broadcasters. The current ASCAP-radio-tv deal runs until 1959 and according to BMI, ASCAP has waived all rights to claim any damages for the duration of the contract.

The BMI reply also singles out four plaintiffs who, it's contended, signed waivers back in 1941 at the time of the original ASCAP-BMI fight not to sue BMI for violation of any Federal or state antitrust law. In one category, L. Wolfe Gilbert and George W. Meyer signed the waivers as members of ASCAP's board during that period. Paul Cunningham and Leonard Whitcup signed the waivers as part of a settlement of a suit which they brought as individuals against BMI at the same time.

BMI also asks for dismissal of the suit against BMI Canada Ltd. on the ground that this defendant

is not subject to process in the N. Y. Federal Court.

The answer, prepared by the law firm of Rosenman, Goldmark, Colin & Kaye, was made in behalf of Carl Haverlin, Sydney M. Kaye, Merritt E. Tompkins, Robert J. Burton, Glenn Dolberg, Roy Harlow, Harry P. Somerville and Charles A. Wall, all BMI execs.

Similar answers have been filed by other defendants, including, RCA, NBC, CBS, AB-PT, Mutual and Storer Broadcasting.

At the current time, the suit is still in the examination before trial stage.

Les Brown Backs Bing

Hollywood, June 22.

In a rare instance of talent "loan-out" on disks, Les Brown's band provides the backing for Bing Crosby on an upcoming Decca release.

Brown is under contract to Coral, Decca subsidiary. He has never before been heard on the parent label. Crosby has never been off Decca since the outfit was formed 20 years ago.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National
Rating
This Week

Artist, Label, Title

			New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Moshier Music)	Albany—(Van Curler Music)	Philadelphia—(A. Williams Co.)	Pittsburgh—(Nat. Record Mart)	Birmingham—(Loverman's)	Miami—(Florida Music Shops)	Memphis—(Ferguson's)	Dallas—(Whittle Music)	San Antonio—(Alamo Piano)	Chicago—(Hudson Ross)	Indianapolis—(Pearson's)	Minneapolis—(Don Leary)	Kansas City—(Katz Drug Co.)	St. Louis—(Ludwig Music House)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Denel's)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Co.)	TOTAL POINTS
1	1	KITTY KALLEN (Decca)	4	1	1	2	2	1	1	1	1	1	1	1	1	1	3	1	2	3	2	1	2	2	197
2	2	FOUR ACES (Decca)	2	3	3	1	1	2	2	3	4	2	4	2	3	1	4	1	2	1	1	1	1	1	167
3	3	ARCHIE BLEYER (Cadence)	1	2	2	4	4	1	3	5	9	2	5	2	3	2	1	2	1	3	4	3	1	1	161
4	5	FRANK WEIR (London)	3	4	4	5	3	7	8	4	3	5	9	4	3	3	4	6	4	3	6	1	2	1	121
5	5	KAY STARR (Capitol)	5	6	8	3	7	10	3	7	6	6	5	7	6	6	5	6	6	7	7	7	7	7	73
6	4	PERRY COMO (Victor)	2	6	3	3	7	6	3	3	7	6	6	5	7	6	6	5	6	6	7	7	7	7	72
7A	7	FRANK SINATRA (Capitol)	6	8	5	7	6	5	7	6	5	7	6	5	7	6	5	7	6	5	7	6	5	7	39
7B	11	FOUR TUNES (Jubilee)	7	5	5	5	5	2	9	2	9	2	9	2	9	2	9	2	9	2	9	2	9	2	39
9	9	NAT (KING) COLE (Capitol)	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	34
10	10	FRANK SINATRA (Capitol)	10	7	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	28
11	13	FOUR KNIGHTS (Capitol)	7	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	26
12	8	"Oh, Baby Mine"	7	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	22
13	17	PATTI PAGE (Mercury)	4	7	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	22
14	12	"Cross Over the Bridge"	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	14
15	14	CREW CUTS (Mercury)	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	19
16A	22	"Crazy 'Bout You, Baby"	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	18
16B	22	AMES BROS. (Victor)	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	18
17	15	"Man With the Banjo"	9	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	15
18	17	EDDIE FISHER (Victor)	9	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	15
19	15	"Green Years"	9	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	15
20A	22	STAN FREBERG (Capitol)	5	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	14
20B	22	"Point of Order"	5	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	14
21	17	PATTI PAGE (Mercury)	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	13
22A	22	"Steam Heat"	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	13
22B	22	GAYLORDS (Mercury)	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	13
22C	22	"Isle of Capri"	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	13
22D	22	EDDIE FISHER (Victor)	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	13
23	15	"My Friend"	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	11
24	12	KAY STARR (Capitol)	5	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	9
25	12	"Man Upstairs"	5	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	9
26	12	CREW CUTS (Mercury)	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	9
27	12	"Sh-Boom"	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	9
28	12	NAT (KING) COLE (Capitol)	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	8
29	12	"Make Her Mine"	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	8
30	12	PERRY COMO (Victor)	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	8
31	12	"Hit and Run Affair"	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	8
32	12	JO STAFFORD (Columbia)	6	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
33	12	"Make Love To Me"	6	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
34	12	JO STAFFORD (Columbia)	6	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
35	12	"Thank You For Calling"	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8

SIX TOP ALBUMS

1
GLENN MILLER
STORY
Film Soundtrack
Decca
DL 5519

2
PAJAMA GAME
Broadway Cast
Columbia
ML 4840

3
MUSIC FOR
LOVERS ONLY
Jackie Gleason
Capitol
H 352

4
GLENN MILLER
MEMORIAL
Glenn Miller
Victor
LPT 3057

5
STUDENT PRINCE
Mario Lanza
Victor
LM 1837

6
SONGS FOR
YOUNG LOVERS
Frank Sinatra
Capitol
H 488

Merrill, Joy Deal Still Standoff

Songwriter Bob Merrill, who produced a phenomenal string of hits for Guy Mitchell on the Columbia label in 1952 and '53, is still dickering for a new deal with Joy Music, with whom he has had an exclusive pact over the past few years. His current contract expires in August and it's understood that Merrill and Joy have been unable to come to terms on the clobber's demands for a stiff copy deal against a substantial guarantee.

There's a good possibility that Merrill will wind up as a free-lancer or sign with another publisher when his Joy contract runs out. Joe Csida, who was general manager of Joy Music until recently, when he launched his own publishing operation, is known to have an inside track on a possible Merrill exclusive. Whether such a deal will be culminated depends on Csida's ability to meet the clobber's demands. Max Dreyfus, Chappell Music head, is also reported to be interested in getting Merrill.

Merrill broke into the bigtime some four years ago with "If I Knew You Were Coming, I'd Baked a Cake," and then began rolling under the Joy Music banner with a succession of such hits as "My Truly, Truly Fair," "Belle, Belle, My Liberty Belle," "Sparrow in the Tree-top," "Pittsburgh, Pennsylvania" and others. All of these tunes were cut for Columbia by Mitchell, who is under a personal management deal to Eddie Joy.

Como-Cole-Vaughan Package Adds Vaude Names for 3-City Tour

Chicago, June 22.

"Star Night," Perry Como-helmed music festival which this summer is to unveil in ball parks of three midwestern keys, has tempered its straight-music policy with the booking of Leo De Lyon and Bobby Brandt as comic and terp relief. Lineup has also recently acquired Nat (King) Cole, Sarah Vaughan, and orchs of Ralph Marterie, Mitchell Ayres and Archie Bleyer. Giant promotion, with a nut of over \$100,000 this term, is looking to become an annual habit. Promoter Bud Arvey has his eye on a 12-city tour next season.

Last year's solo night in Chi came near flopping because of rain, but the investors recouped their nut via insurance and apparently were encouraged by the drenched turnout enough to schedule two additional cities this season. Show last year had sponsorship of a national music fan magazine, which shrugged off a deal this year because intense promotional work brought no returns in coin.

The show will be playing at a \$4.40 top, despite its predominant teenage audience. Another b.o. factor may be the fact that attractions like Nat (King) Cole and Sarah Vaughan have played Chicago recently enough to take the edge off their drawing strength on July 22, when the show plays here.

Promotion, set up this year by Aaron Cushman, augurs the cross-country scope of next summer's venture in that it will reach both coasts. Two nationwide contests have been set, in addition to a six-state promotional tie-in with Chevrolet dealers who will display placards.

Curtiss Candy Company and Bireley's Beverages are bringing Star Night publicity to candy, grocery, and drug stores in 48 states. These companies are sponsoring a nationwide drawing for three new Chevrolets, three Miami vacations, and 57 other prizes in three sections of the country. Additionally, Greyhound Bus Company, circulating Star Night flyers into the grass roots, will hold similar drawing for vacations to Florida and other prizes.

Norm Weinstroer, Coral Records sales chief, to Cleveland this week to set a new distrib office with Edward Kleinbaum, of Cosnat Distributing Co., as local head.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Week Last Week	ARTIST AND LABEL	TUNE
1 1	KITTY KALLEN (Decca)	Little Things Mean A Lot
2 2	FOUR ACES (Decca)	Three Coins In The Fountain Wedding Bells
3 4	ARCHIE BLEYER (Cadence)	Hernando's Hideaway
4 6	FRANK WEIR (London)	Happy Wanderer
5 3	PERRY COMO (Victor)	(Hit and Run Affair Wanted)
6 5	KAY STARR (Capitol)	(If You Really Love Me Man Upstairs)
7 7	FRANK SINATRA (Capitol)	Young At Heart Three Coins In The Fountain
8 8	PATTI PAGE (Mercury)	Cross Over The Bridge Steam Heat
9	FOUR KNIGHTS (Capitol)	Oh, Baby Mine
10 9	EDDIE FISHER (Victor)	(Green Years My Friend)

TUNES

(*ASCAP. †BMI)

POSITIONS This Week Last Week	TUNE	PUBLISHER
1 1	*THREE COINS IN THE FOUNTAIN	Robbins
2 2	*LITTLE THINGS MEAN A LOT	Feist
3 4	*HERNANDO'S HIDEAWAY	Frank
4 5	*HAPPY WANDERER	Fox
5 3	*WANTED	Witmark
6 6	†IF YOU LOVE ME (REALLY LOVE ME)	Duchess
7 7	†YOUNG AT HEART	Sunbeam
8 10	*I UNDERSTAND JUST HOW YOU FEEL	Jubilee
9 9	*OH, BABY MINE (I GET SO LONELY)	Melrose
10 8	*ANSWER ME, MY LOVE	Bourne

VAUGHN MONROE DOES A SINATRA WITH DISCLICK

The swing to vet performers on wax continues and now Vaughn Monroe is coming up on the disk bestseller lists. At the current time, Monroe's new number, "Doing The Mambo," is topping RCA Victor's pop single sales.

Like Frank Sinatra, who also recently has become a factor again on disks, Monroe appeared unable to hit his stride on disks for the past four or five years. His last smash was "Ghost Riders In The Sky."

Cap Conclave to Tee Off Fall-Winter Program

Capitol Records' top echelon has set the company's national convention in Estes Park, Col., July 8-11 as the takeoff point for the company's extensive fall-winter program for 1954-55. Execs of the various departments will outline the upcoming merchandise and promotional projects before Cap's field personnel.

In the past, Capitol held divisional meetings and the July conclave will mark the company's first national convention. Prexy Glenn E. Wallichs will preside over the four-day sessions.

Jack Robbins

Continued from page 43

trying to build his own firm. His total loss figures to top \$200,000. Following a petition for arrangement under the Bankruptcy Act in April 1953, permitting for settlement with creditors, Robbins last week sold out for \$110,000 to the Ashley Music interests. There are \$45,000 in debts; he gets \$35,000 cash and \$5,000 a year for five years. They get the large standard music catalog which Robbins tried to develop; also such scores as "Magdalena" and "Gentlemen Prefer Blondes," but he retains accounts receivable.

Robbins has several new shows with John Latouche, Courtney Burr and others in the offing which he will focus into the Words & Music catalog, and also build that up as a standard business. Among the production scores Robbins has "Happy Dollar," by William Friml (son of Rudolf) and Latouche, which just opened in Dallas. He's working on such pop revivals as "Gypsy In My Soul" and "You're So Young and the Night's So Beautiful."

Incidentally, the "Sons" part of the billing is academic, as Howard (Buddy) and Marshall (Brother) Robbins are in business for themselves. Buddy Robbins has his own publishing firm and Marshall has a promotion outfit on the Coast.

KENTON PREPPING NEW BAND FOR FALL TOURING

Stan Kenton will return to the concert jazz band field next fall with a new troupe to be packaged under the name of "American Festival of Jazz." He'll launch his tour Sept. 16 in San Diego.

Kenton disbanded his orch a couple of months ago after completing an extensive tour and joined Capitol Records' artists and repertoire staff on the Coast.

400 Garber Sidemen At Palladium Reunion

Hollywood, June 22. When Jan Garber returns to the Palladium Ballroom here Friday (25) night, one of the largest alumni associations in the music business will be on hand for a reunion.

Garber celebrated his 37th anni as a batoneer last March. During his career, he's had many shifts in personnel—and some 400 former Garber sidemen now live in the Los Angeles area.

Palladium management invited all to a reunion Friday night and acceptances received thus far indicate that a hefty percentage of the tooters will be on hand to welcome their former boss.

RCA Jazz Push Set for Europe

George R. Marek, a&r manager for RCA Victor, quickies to London this weekend and returns the following weekend after five days' intensive huddling with his company's HMV affiliate.

Meantime, RCA's Continental plans for Victor pressings from Yank tapes are going forward. Originally intended to invade the French, Belgium and Dutch market with its Red Seal stuff, Marek will also bear down on the jazz archives in light of the current Continental vogue for rhythm platens. Victor's catalog includes Benny Goodman, Glenn Miller, Artie Shaw, Tommy Dorsey (when Frank Sinatra was vocaling with the trombonist-maestro), and the like.

La Voix de Son Maître (His Master's Voice) is now an extinct Continental label, and RCA Victor will replace it, as it has with the company's current operations in Italy and Spain. On the latter score importations of Yank tapes have been slowed a bit but Gabriel Soria has a new RCA Victor pressing plant all set to go.

Lou Levy, Phillips Nearing Windup Of Leeds-Maurice Split

London, June 15. U. S. publisher Lou Levy left London last week for Paris after fortnight's negotiations with Jimmy Phillips of the Peter Maurice Music here. On half of a two-way deal has already been set and the Leeds Music topper is expected back here to finalize the other half.

The first stage of the negotiations, which were concluded in London last week, provided for the buyout of Levy's 50% interest in Peter Maurice of America. He had held this share since 1946. The other part of the negotiations concerns the Peter Maurice interest in the London branch of Leeds Music. Levy has been given a six-month option to purchase and the deal may be finalized when Levy returns later this month.

At the present stage, Pickwick Music, also controlled by Levy, is unaffected by the negotiations, although it is expected that company will be involved if and when the final contracts are signed.

VICTOR CUTS CONCERT SET OF 'GWTW' SCORE

Hollywood, June 22. Max Steiner, composer of the original score of "Gone With the Wind," will conduct a 55-piece orchestra in a recording of the music for RCA Victor this week. LP disk will be issued later this year but there are, as yet, no plans to tie it in with the Metro rerelease of the David O. Selznick production.

Steiner, who received an Academy Award nomination for the score, has also completed a concert version which has been performed by seven major symphony groups in this country. It's the concert version which will be recorded. Harry Geller, Coast recording director for RCA Victor, will supervise the session.

Philly Orch's '54 Net Deficit Only \$2,326

Philadelphia, June 22. The Philadelphia Orchestra Assn. wound up its 54th season with a net deficit of \$2,326, according to Orville H. Bullitt, president of the symphony.

The actual deficit for the 32-week season was \$104,795, with \$3,709 carried over from the previous year. This was offset by contributions of \$106,178 from individuals and organizations. The orchestra played 139 concerts to a total attendance of 410,122. Total revenue from sale of tickets, recording and broadcasting royalties, miscellaneous income and a grant of \$50,000 from the City of Philadelphia amounted to \$1,094,268. An additional \$70,506 came from an endowment fund. Total expenses for the season were listed at \$1,269,571.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 100 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

• ASCAP.

VARIETY DISK JOCKEY POLL

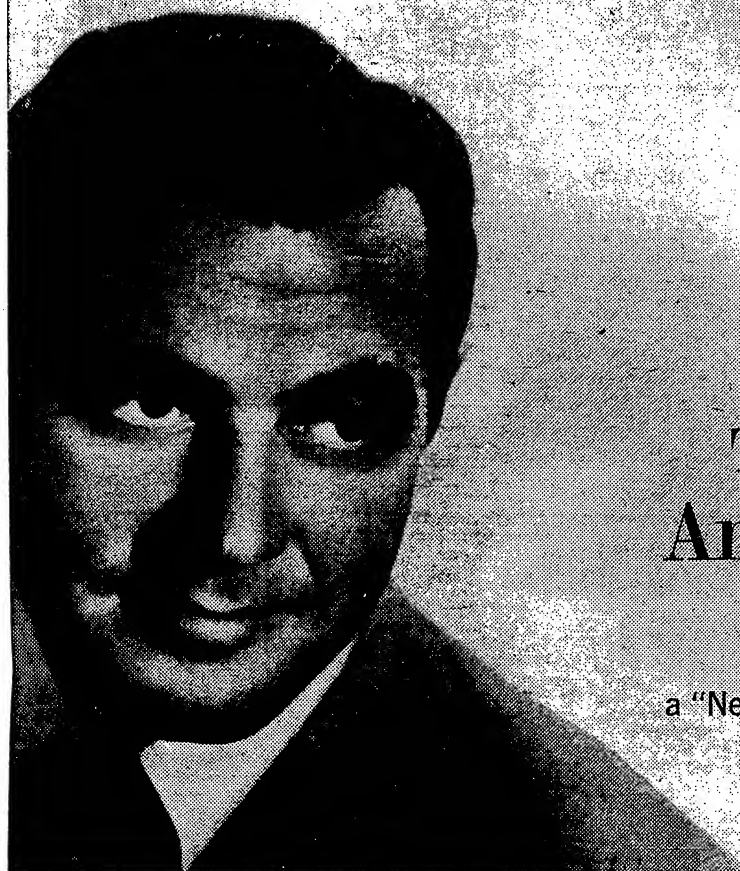
This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP. † BMI.

Pos.	Pos. No.	Artist	Label	Song
1	14	Kitty Kallen	Decca	*Little Things Mean a Lot
2	2	Four Aces	Decca	*Three Coins in Fountain
3	8	Archie Bleyer	Cadence	*Hernando's Hideaway
4	6	Kay Starr	Capitol	*If You Really Love Me
5	5	Frank Weir	London	*Happy Wanderer
6	4	Perry Como	Victor	*Wanted
7	9	Betty Madigan	M-G-M	*Joey
8	10	Eddie Fisher	Victor	*Green Years
9	16	Eddie Fisher	Victor	*My Friend
10	11	Four Tunes	Jubilee	*Jubilee
11	12	Tony Martin	Victor	*Here
12	1	Frank Sinatra	Capitol	*Young at Heart
13	21	Frank Sinatra	Capitol	*Three Coins in Fountain
14	30	Frank Sinatra	Capitol	*Steam Heat
15	5	Patti Page	Mercury	*Understand How You Feel
16	13	June Valli	Victor	*There Never Was a Night
17	33	Perry Como	Capitol	*Don't Worry 'Bout Me
18	7	Frank Sinatra	Decca	*Wedding Bells
19	6	Four Aces	Decca	*Man Upstairs
20	11	Kay Starr	Capitol	*Man With the Banjo
21	23	Ames Brothers	Victor	*Answer Me, My Love
22	18	Nat (King) Cole	Capitol	*Point of Order
23	21	Stan Freberg	Capitol	*Happy Wanderer
24	30	Henri René	Victor	*Isle of Capri
25	9	Gaylords	Mercury	*Hill and Run Affair
26	3	Perry Como	Victor	*Little Shoemaker
27	1	Hugo Winterhalter	Victor	*Coral
28	6	Jackie Lee	Coral	*Isle of Capri
29	20	Frankie Laine	M-G-M	*In a Garden of Roses
30	2	Four Knights	Columbia	*Some Day
31	24	Four Knights	Capitol	*Oh, Baby Mine
32	37	McGuire Sisters	Cora	*Goodnight, Sweetheart
33	43	Smith Brothers	X	*These Are Things I Love
34	1	Dean Martin	Capitol	*Sway
35	1	Georgia Gibbs	Mercury	*Wait For Me, Darling
36	1	Sunny Gale	Victor	*Goodnight, Sweetheart
37	7	Crew Cuts	Mercury	*Crazy 'Bout You, Baby
38	1	Gaylords	Mercury	*Little Shoemaker
39	1	Hugo Winterhalter	Victor	*Marie Tango
40	32	Johnnie Ray	Columbia	*Hernando's Hideaway
41	19	Teresa Brewer	Coral	*Jilld
42	1	Eileen Barton	Mercury	*Cross Over the Bridge
43	7	Vera Lynn	London	*If You Really Love Me
44	6	Frank Sinatra	Capitol	*I Could Have Told You
45	1	Lorry Raine	Dot	*I'll Tell the World

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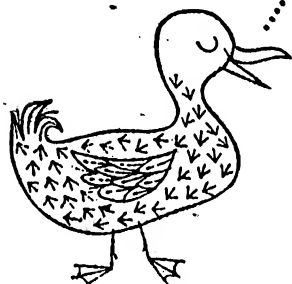
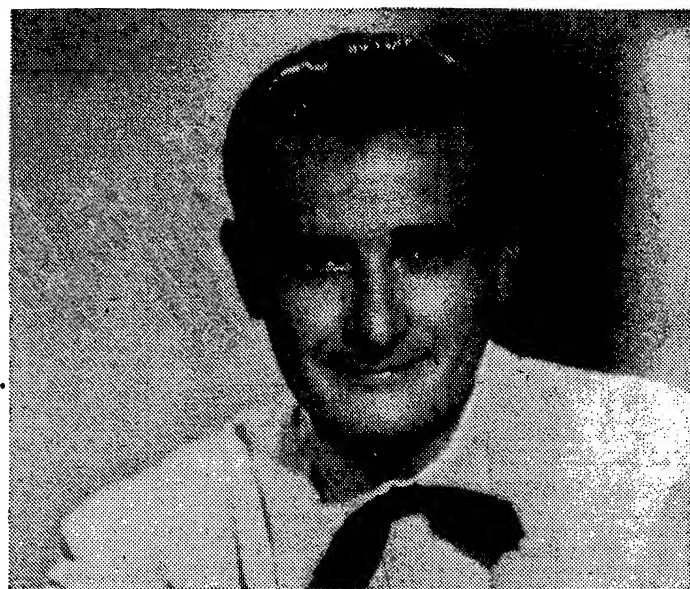
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CHAIN REACTION

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Csida Sets Deal On 'Howdy' TV Music

Joe Csida, who recently ankked the Joy Music setup to run the BMI firm, Trinity Music, on his own, has entered into a cooperative deal to exploit the music from the "Howdy Doody" video show. Music was controlled by Kagan Corp., owners of the show, through its subsidiary Children's Songs Inc. Under the new setup, the catalog will now be exploited through Trinity in a profit-sharing arrangement covering sheet music and performance coin.

Trinity, however, will have no part in the deal between the show's producers and RCA Victor for a kidisk series based on the tv program. Csida expects to take on other juve-slanted material to promote in conjunction with the "Howdy-Doody" catalog. Latter involves substantial performance money from BMI, since it includes the theme melodies used on the show's various radio and video segments.

MCA SETS ALVINO REY FOR ALASKAN SWING

San Francisco, June 22. The San Francisco office of Music Corp. of America has set Alvino Rey for a 14-day booking in Alaska starting Friday (25). The band will play at Elmendorf Air Force base and a week at the Idle-hour Country Club in Anchorage. Original deal for Charlie Barnet to go fell through when Barnet signed for the El Rancho at Las Vegas.

This is the first time agencies have been able to book bands directly in Alaska in some time. Booking is usually done locally. Brent Wilson, of the MCA Frisco office, flew up to Alaska last year and set up the apparatus for deals of this sort.

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Up-to-date Brahms

A well-known longhair conductor was invited to Seattle recently, as guest leader of the Seattle Symphony. He was interviewed by a local newspaper reporter. Scribe asked the maestro what program he planned giving, and latter said: "Oh, some Beethoven and Brahms. 'What style will you use?' the reporter queried, and the conductor looked puzzled.

"Don't you have your own arrangements?" the reporter asked.

CAP'S CANADIAN CORP. TAKING OVER DISTRIB

Hollywood, June 22.

Distribution of Capitol records in Canada will be taken over by a new subsidiary corporation, Capitol Records Distributors of Canada, Ltd., on July 1, prexy Glenn E. Wallichs announced here. Main office will be in Toronto with a branch office in Montreal and arrangements will be made with independent distributors throughout the Dominion for additional distribution.

Cap distribution in Canada has heretofore been handled by Capitol Records of Canada, Ltd., an independent firm operating under a franchise. New setup is expected to provide more efficient operations. Officers of the new firm are Wallichs, president; Harold S. Smith, vicepres and general manager; and Leonard H. Monroe, secretary-treasurer.

Exotic Combo Backs Indie 'Rubaiyat' Disk

Hollywood, June 22.

An edited version of the "Rubaiyat of Omar Khayyam," with a background score by Harold Spina, has been recorded independently by Spina and a six piece combo. Outfit has an exotic flavor, instrumentation consisting of a harp, celeste, flute, xylophone and two marimbas.

Spina, who edited the text and wrote and arranged the music, joined AFM Local 47 in order to conduct the session. Jim Ameche narrated and Red Doff supervised the date which was held at the Decca custom division. Spina also has condensed the thematic line of the score into a pop tune, "Jug of Wine," which Fred Raphael Music is publishing.

Atcher Joins Tiffany As Country A&R Chief

Chicago, June 22.

Bob Atcher, Chi tv performer and star of WLS National Barn Dance, joins Tiffany Records this week as a&r man for newly-formed country & western department.

First western-type sides on the label will be a pair by Capt. Stubby & Buccaneers, set for national release on July 1. Atcher follows with his own debut release for the label later that month.

S-F at Santa Barbara

Hollywood, June 22.

Santa Barbara usually is regarded as the epitome of sedate retirement—but one-nighter promoter Van Tonkins intends to introduce a new sound to the upcoast resort city.

Tonkins has booked the Sauter-Finegan band into the Santa Barbara Bowl, usually the site of longhair concerts and other cultural events, for a one-night bash, July 4. Date follows a two-night stand at another ozoner operation, the Greek Theatre in Griffith Park, Los Angeles. Both houses seat 4,400 persons.

Jobs Evaporate For Pittsburgh Cafe Combos

Pittsburgh, June 22.

Employment conditions for musicians here are most acute in Local 60's history with folding of several spots and general cut-back of payrolls by others. Two of the downtown locations, William Penn Hotel and Carlton House, which were long figured to be rooms at least a few boys could count on year after year, are the latest to drop music.

At the William Penn, Al DiLernia Trio, which had been there for some time, is out and Hugh Tully Trio, a fixture at Carlton House's Town and Country lounge since it opened more than two years ago, is out, too.

Folding of Carousel to be remodeled and operated as straight restaurant has cost five more musicians their jobs. That room last had Herman Middleman combo. Monte Carlo shuttered, which made the Bobby Cardillo crew jobless, and Fort Pitt Hotel, where a pianist or organist, was always employed, no longer has music either.

Check of Local 60 rolls reveals that more and more men every day are finding employment in other fields, most notable example being Billy Catizone, who had a quartet around here for 20 years and is also leader of house crew at legit Nixon Theatre. He's gone to work as a clothing salesman for Hughes & Hatcher. Flock of others have also taken up sales and factory work.

Musicians for the most part frankly admit the business looks like a lost cause for them around here these days, and there's nothing they can do about it.

Strong Orch's Short

Hollywood, June 22.

Benny Strong and his orchestra report to Universal-International today (Tues.) for recording on a short subject that completes Strong's cycle in the bandbiz. Actual camera work is scheduled for Friday and the short is devoted exclusively to the band instead of letting the crew back variety acts as is usually done with orchestras in the U-I shorts.

Strong has now done dancehalls, nightclubs, vaudeville, television and pix. Will Cowan produces the U-I short.

RCA's 'Digest'

Continued from page 43

Arturo Toscanini and Artur Rubinstein, both of whom agreed to the slicing of their works in the interest of making them more digestible for novitiates to longhair music.

As with its original 45 rpm program, Victor will not spare the promotion horses for the "Digest" project. National consumer ads will be placed in the top mags in addition to heavy plugging on radio-tv. Dealer displays will also be issued to help point-of-sale activity.

Move to eliminate 78s as a factor has been spurred by the rapid decline of this speed in the past couple of years. At the present time, the 78s account for only 24% of Victor's total platter business as against 46% for 45s and 30% for 33s. The 78s have the strongest foothold in the pop single field, where it accounts for 50% of the company's sales. The 45s, however, are rapidly displacing the 78s here also.

Carpenter's New Stand

San Francisco, June 22.

Ike Carpenter, who just closed a five-month run as the maestro at the Crescendo in Los Angeles, and who spent the last month with Charlie Barnet on tour on the coast, broke up the band he built for the latter's string of one-nighters to open June 18 with his own crew at the Cal-Vada at Lake Tahoe.

Carpenter, currently a Decca artist, will play the whole season at the Lake with a 10-piece band.

On The Upeat

New York

The Larks, Lloyd Records quartet, booked into the Apollo, N. Y., July 16. Beatrice Reading, RCA Victor Groove diskier, signed to a three-year pact by Mercury Artists Corp. Jerry Field, songstress Sunny Gale's husband-manager, has signed The Hurricanes, a new vocal group... Philadelphia Modern Symphony Orch., under contract to BBS Records, slated for a six-month tour of the U. S. beginning Aug. 15. Sue Evans, Cadillac label thrush, will tour with Ted Lewis. Ray Rivera opening June 29 at Matty's Town Crest, N. Y.

London

Ray Noble guested with the BBC Show Band this week. Other guests will be David Rose, Vera Lynn and Morey Amsterdam. Al Martino's tour of variety in Britain has been extended to October, at least—the longest run of a U. S. recording star in variety here on one visit. Frank Weir, who rediscovered the soprano sax for his hit disk of "Happy Wanderer," has received offers to visit the States for a number of TV and radio appearances. Billy Eckstine, who concludes his British tour at the Edinburgh Empire on July 3, plays a fortnight at the Olympia Theatre, Paris, commencing July 8.

Hollywood

Les Brown band exits the Palladium Thursday night (24) after a four-week stand and leaves on a series of 90 one-nighters in 27 states, covering a total of 9,790 miles. Spade Cooley, Sauter-Finegan, Smokey Rogers and Lawrence Welk set to play the Del Mar Fiestaade between June 25 and July 7. Buddy Morrow set for a return date at the Palladium here Aug. 24 for three weeks. Lionel Hampton set for the Red River Exhibition at Winniepeg, Canada, July 24-31. Duke Ellington one-nights at Mission Beach, San Diego, July 24. Tony Martinez mambo outfit gave the Crescendo the biggest

single night in its history with the first of the Monday night mambo concerts.

Chicago

Buddy De Franco opened new Milwaukee room, Scaler's New York Bar, Monday (21) for one week. Barbara Carroll trio double-featuring with Gene Krupa trio at Blue Note for two weeks beginning July 28. Les Brown orch. follows in for single frame Aug. 11. Harmonicists to Skyway, Cleveland, July 19 for one week. Lionel Hampton set for Red River Exhibition, yearly blowout in Winniepeg, from July 24-31.

Pittsburgh

Jimmy Morgan quits Harry Bush Quartet at Point View Hotel July 4 to take a combo of his own to the Oakland Beach Hotel in Conneaut Lake for two months. Mell-Tones at Green Lantern tagged to an MGM recording contract and have had their name changed to the Wright Bros. Don McGovern, who plays solo in the Playhouse Gallery four nights a week, now has a band there for dancing Fridays and Saturdays. Tommy Turk & the Deuces Wild, following their long run at the Midway Lounge, into the Blue Moon for a stay. Jerry Murad's Harmonicists booked for a one-day stand at Kennywood Park August 1.

Dallas

Joan Walker set for June 24 in Baker Hotel's Mural Room, with Snooky Lanson due in July 16-29. Carl Sands orch stays on for these dates. Jack Rowland, singing 88'er, at King's Club for indefinite stay. Julie Mitchum in for three frames at Bachelor's Club. Comic Benny Ray opens a fortnight June 29 at the Colony Club, with Toni Turner, exotic dancer, sharing the bill. Nat (King) Cole pencilled for Oct. 4 one-nighter at the Plaza-tation. Norman Grams' "Jazz at the Philharmonic" gets its annual stop Sept. 29 at State Fair Auditorium.



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Overtime Hassle at Moulin Rouge Embroils Frank Sennes With Unions

Dispute has flared up in connection with the Moulin Rouge, Hollywood, Dewey Barto, national board member of the American Guild of Variety Artists, has hauled up Frank Sennes, operator of the Moulin Rouge, on charges of being delinquent in the payment of overtime for the cast in his show. Barto, who now resides in Hollywood, stepped into the dispute at the behest of one of the members of the chorus who was dismissed.

Sennes claims that upon making a deal with AGVA for the employment of its members, Eddie Rio, union's Coast regional director, permitted Sennes additional rehearsal time on the ground that the show would run for at least six to nine months, and there would be no additional rehearsal after the show was set. Union took into account the fact that in many cases, rehearsals are held every two weeks because of frequent changes of show. Thus, if a chorus member stayed in the Moulin Rouge show, she was considerably better off than one who worked in many other production houses.

In return for this concession, Sennes claims that he voluntarily upped the chorus scale from \$75 weekly to \$85, and thus has more than compensated for any overtime pay, since the niterly has been running for eight months.

Dispute was brought up before the national board meeting two weeks ago in Toronto, and group made no decision as to overtime, but stated that Sennes should put up a bond. Because of previous good record of payments to performers, and proof of financial responsibility, this requirement was waived. Sennes stated that he had no objection to filing a bond, but stipulated that none of it was to be held in escrow for any funds union might hold was due its members in the current overtime dispute. This was okayed. Rest of the hassle is still to be ironed out on the Coast.

Magico Head

Philadelphia, June 22. John Scurti, Wilmington, Del., has been named president of Ring No. 6, International Brotherhood of Magicians.

Others elected were Harry G. Franke, Hathboro, Pa., 1st v.p.; Sidney Lewis, 2d v.p.; Claude H. Wenner, secretary; Carl Denfield, treasurer, and Charles Rathner, sergeant-at-arms.

COAST ONE-NITERS SET FOR GAYLORDS PACKAGE

Hollywood, June 22. Initial string of 17 dates has been set for the Gaylords-Don Cornell-Jerry Fielding orch package through the western area and one-niters now being set up should take the unit around the Coast through the end of summer. Fielding is carrying a 14-piece orchestra to backstop the package.

Western tour tees July 16-17 in Salt Lake City and Associated Booking Corp. has set other dates in Boise, Spokane, Victoria, B.C. and through upper California and Oregon. In addition, package will reopen the Paramount in Portland, to vaude, with a seven-day stand, July 21-27. Package will work toward September dates around Los Angeles.

Brit. Vauder Video Victim

Huddersfield, Eng., June 22. The Palace Theatre here is to close down due to declining patronage. It has been the home of vaude and revue in this Yorkshire town for nearly 50 years.

The old Palace building, where Charles Chaplin, Gracie Fields, and other oldtimers played, was burned out by fire in 1936. The present building, one of the finest and most modern in Yorkshire, was opened in 1937.

Vaude and revue has been its main offering, but in the last 12 months musical comedy has been featured in a bid to draw in larger audiences.

Harry Cunningham, theatre manager, said one thing which had affected theatregoing had been the number of people of moderate circumstances who were buying tv sets on the instalment basis, and thus didn't have money to spare on live entertainment.

Empress Shutting

Glasgow, June 22. The Empress Theatre, family vaude house here, is to shutter for eight weeks this summer. Official reason given by management is that it will close for "redcoration."

Vaudery has been drawing poor attendances in recent months.

PARNELL TO VEGAS FOR 'PALLADIUM REVUE' BOW

Val Parnell, managing director of the Palladium, London, left New York for Las Vegas yesterday (Tues.), to supervise the opening of the "Palladium Revue" at the Desert Inn, Las Vegas, July 6. Parnell planned Sunday (20) from England for N. Y. huddles with Eddie Elkart, who booked the unit in the U. S., before planning out to the gambling gulch.

The unit comprises Wilson, Betty & Keppel, The Bogadis, Richard Hearne, Andrea Trio, Miss Malta & Dogs and Pat Kirkwood. A Donn Arden line will be installed by the Desert Inn.

Vaude, Cafe Dates

Chicago

Phil Foster headlining Balinese Room, Galveston, July 2 for two weeks, with Jack E. Leonard and Judy Johnston coming in for equal period on Aug. 13. Dagmar pegged for Skyliner Club, Fort Worth, July 1 for fortnight. Three Lads & Lass to Wharf in Wisconsin Dells June 25 for summer. Paul Winchell to Lake Club, Springfield, with Hamilton Trio June 25-27. Norm Dygon into Town House, Havana, July 13 for two frames. Ish Kabibble on midwestern tour, beginning with fortnight at Remy, Oshkosh, June 28; Esquire in Dayton July 12-18; Showboat in Loraine, Ohio July 19-25, and capping with fair dates in late summer.

Real Honest

Chicago, June 22. A Loop piano-and-song bistrot, known as the Ringside Ranch, is making no bones about it. Business just ain't good. Sign in the window reads: "Customers Wanted. No Experience Necessary."

'Peiz' or Pied, It's Still Same Old 'Hellzapoppin'; O&J Take Over Honolulu

By WALT CHRISTIE

Honolulu, June 15. Olsen & Johnson present "Peizapoppin' of 1954," with Olsen & Johnson, Marty May, June Johnson, J. C. Olsen, Dell-Fin Peaha, Catherine Creed, Joe Daniels; Hal Lewis conducting the Esquires (13); Ken Alford Drieland Band. At Civic, Honolulu, June 10, '54; \$2.20 top.

Ageless, tireless and relentless, Ole Olsen and Chic Johnson dropped their venerable "Hellzapoppin'" title for this six-night foray into the land of fish and poi—hence the "Peizapoppin'" monicker.

And it's just as well that they did. For the present potpourri isn't up to par for O&J and their relatives and stooges. The costumes are as zany and gaudy as ever; the blackouts are there (but handicapped by the temporary stage of this auditorium), and there are as many revolver shots as ever.

But it doesn't add up to the split-second fun that titillated Broadway some seasons ago and has fractured 'em through the hinterlands more recently.

If the boys realize it, they fortunately don't let on. They work ever effortlessly, convulse the on-floor house band (there's no pit) with asides, and on show caught were entertaining the cast with ad libs.

Throughout the two-hour, 15-minute fracas (no intermission), Marty May comes through with an impressive assist, as does June Johnson. Handsome, white haired and suave, May's monolog routine is one of the high points of the show, laughwise.

That the lovable pair of comics may be facing a crossroads was indicated by response wicket-wise. Saturday night show, third night of run, had only about 600 cash customers. "We're a small but select crowd," gagged Hal Lewis, disk jock, at start of show.

Word of mouth—an all-important factor in this ever-dubious city—isn't helping this Elks Lodge benefit date. Actually it's a last-minute booking that brought troupe off ship from Australia for stopover of several days.

You can chalk this one up to profit and loss and blame it on late promotion and an impressive array of other attractions, including a hometown outdoor exhibition bout by Hawaii's own Bobo Olsen (no relation), world middleweight champ.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., June 22. Will Rogers Hospital, flooded by visitors, among them Margaret Sussman, Mildred and Nan Hewitt, former showgirls, in from N. Y. to greet Norma Cloos, whose progress is tops. All three were members of Red Cross Motor Corps at one time.

Private Jerry Lichenstein back working for Uncle Sam after furlough with his wife, Sylvia, of the Du-Art Films.

Robert Viniello, Sr., in from N. Y. for a bedside chat with his son, Robert (M-G) Viniello, Jr., who is skedded for major operation.

Birthday greeting are due Phillip Klein and Barbara Brandel, both Variety Clubites, whose progress is tops.

James Bartfield, of the Howard Benton Theatrical Ad Co. of Charlotte, N. C., registered as a new guest; now resting okay while getting o.o. observation.

Charlie & Margie Shannon (Four Shannons), yesteryear standard vaude act, stopped off to look at the hospital; they plan to settle permanently in downtown colony.

Morris Dworski, director of the laboratory here, took two weeks off to attend medical huddles in N. Y. Medical Center.

James Stewart, ex-manager of Write to those who are ill.

MINSKY SETS SECOND BURLEY FOR SUMMER

Harold Minsky will have a second burley theatre in operation this summer. Minsky, currently operating the Adams Theatre, Newark, will install burlesque at the Savoy Theatre, Asbury Park, starting July 2. Last season, house was operated as a legitier.

Savoy will be on a one-show-a-day basis, with midnight displays on Fridays and Saturdays.

Minsky is also set to produce a burley type unit for cafes. He's been dickering with Frank Sennes, booker of the Desert Inn, Las Vegas, and other spots, for a route for the package. Desert Inn has had Minsky units in previous years.

Benny's 51G On 1st Dallas Week

Dallas, June 22. The Jack Benny Revue, opening the 13th season of State Fair Musicals here, reached the midway point Sunday (20) with a good \$51,615 gross for seven performances. Attendance was 20,000. Comedian's six-act, 120-minute production drew only 2,600 at its Monday (14) opening, but with good reviews and hefty word-of-mouth praise, attendance built nightly during first week.

Acts backing Benny are the Will Maslin Trio, starring Sammy Davis Jr., Gisele Mackenzie, Beverly Hillbillies, Stuart Morgan Dancers, Channing Pollock, Nita & Peppi, with Mahlon Merrick as musical director. Unbilled surprise sesh has Benny working with the "Landreus Sisters" in a sock sketch. Comic femme trio includes June Earl, Muriel Landers and Iris Adrian.

Benny's show, cut 10 minutes since its lengthy Monday (14) opening, winds 14 performances here with a Sunday (27) matinee. Some of the acts go with Benny for further dates in Portland, Seattle and Vancouver during the summer, with Macklin Megley staging the show.

Rehearsals started yesterday (Mon.) for "Wish You Were Here," with Gale Storm, Sheila Bond, Richard Allan, Sammy Smith, Pat Chandler, Sidney Arnus and William Thourby. Production, set for 14 performances, June 28-July 11, features a built-in swimming pool under the State Fair Auditorium stage.

GRATIS SHOW PROBLEM SNARLS CCEA CONFAB

Ottawa, June 22.

How much business free attractions at a fair can take from the midway was the problem that teed a torrid session at a meeting of directors of the Central Canada Exhibition Assn., with no solution. Hot argument came when the directors mulled plans to schedule gratis shows, including square dance competition, band concerts, orchestra music on the bandshell, and others. Some directors claimed the free items would keep customers away from the midway which gives CCEA a considerable revenue. Others said the customers ought to get something for their 50c general admission.

S. F. Dadson, CCEA pres., said the Hamid Grandstand Follies would be cut short at this year's exhibition (Aug. 21-28), running no later than 10:20 p.m., so crowds could take in the World of Mirth midway. He added, "But what's the use if they come off the grandstand and walk into some free entertainment at the bandshell?" H. H. McElroy, CCEA g.m., said the Royal Canadian Air Force Central Band would play every day.

New Atlanta Spot

Atlanta, June 22. Continental Room, Atlanta's newest nightspot, opened with Loopta at the Clermont Hotel, in quarters formerly occupied by the Gypsy Room. Place has been redecorated and refurbished. Allen Hargrave is manager.

A comedy pair, Joe E. Ross, up from Miami, and vocalist Margie Walker, are the entertainers. Room has space for 175 patrons and there's no cover except on Saturdays.

Packaged Fun Is Gotham Gimmick On Summer Fest

The New York Summer Festival, a major promotion to sell New York to the country as the land's greatest vacation spot, will give even greater impetus to the packaged entertainment idea, which during the past few years has become an important part of hotel and niterly revenue. The bus lines and railroads, cooperating with the Festival, plan to sell the "packaged vacations" with greater intensity during the current summer drive. Hotels are cooperating with special rates.

The niteries anticipate a greater return because of this festival. Niterly owners point out that the more visitors in New York, the better business is. However, while praising the Festival for doing its utmost to bring business into the cafes, they fulminate against Mayor Robert F. Wagner for imposing the 5% amusement tax on top of the 20% Federal levy.

The travel agencies, plus bus, railroad and air lines, are expected to increase the number of all-inclusive vacation deals during the Festival drive. The increased publicity, which includes the placement of \$50,000 festival posters throughout the country, is expected to hypo trade.

The Shubert theatrical chain is cooperating with the Festival by offering a guarantee of a good seat at a moderate price to round-trip ticket purchasers from remote points.

Festival promotion includes a beauty contest, fireworks displays at Coney Island, festivities in New York's colorful Chinatown, special concerts and other events.

Music Performance Trust Fund is joining New York's Summer Festival Season program by contributing a series of 14 cucco concerts at Battery Park. Concerts will be played by a new 50-piece band organized by Local 802 as one of the sponsors of the series, along with the Downtown Manhattan Assn. and the N. Y. Dept. of Parks.

Guest conductors will include Paul Lavalle, William C. Handy, Harman Neuman, George F. Briegel and Adrian Schubert.

Rusty Draper opens July 23 at the Sans Souci in Miami, goes into the Glen Casino in Buffalo, opening Aug. 2 and on Aug. 13 hits Asbury Park, N. J., and then on Oct. 10 plays Roosevelt Hotel in New Orleans for a month.

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New Name Talent Market Created By Night Clubs With Admission Charges

Talent agencies have been able to tap a comparatively new market for many of its higher-priced talent. They've been able to hit comparatively obscure niteries with some high-powered names on the basis of working on guarantees plus a percentage of the admission charges.

On these kind of deals, agencies have been able to get top salaries for many of their performers. They've been able to practically convince the operators that they're getting the talent at virtually no cost. Many cafes operate on the basis of clearing the entertainment nut and more with moderate admissions, and making the profit on the sale of food and liquor.

The admission gimmick has opened up a lot of time, especially in comparatively small towns. The agencies have been able to sell tele and recording names at unusually large prices in these spots. Generally, the operator takes no risk because the guarantee is sufficiently small so that he's bound to come out ahead. At the same time, the headliners, getting anywhere up to 60% of the door taps, stand to make considerably more than they would if sold on a straight salary.

This practice isn't confined to the small spots. As a matter of fact, some of the largesaters such as Blinstrub's, Boston, Town Casino, Buffalo, and others, regularly rely on admissions as a major source of meeting expenses. At Blinstrub's, for example, with a top name, the operator has his expenses in the till even before opening the door. Reservations made by mail must be accompanied by a deposit, so that a heavy load will cover the nut.

Of course, not all situations lend themselves to the admission charge gimmick. Talent agencies are trying to expand that kind of arrangement to spots operating on a minimum charge basis. Unfortunately, they say they're finding it difficult to shift established policies.

Tippy & Cobina signed to tour with Xavier Cugat orch on its jaunt in Europe starting next month.

Eckstine's Paris Stint

Glasgow, June 22. Billy Eckstine, topping in vaude here, winds his successful tour of the U. K. at Edinburgh July 3. He is set to play a two-weeks' stint at the Olympic Theatre, Paris, starting July 9. Singer will be accompanied by pianist Bobby Tucker, drummer Tony Carr and bassist Ken Palmer.

Larry Parks and Betty Garrett are due in to headline vaude at the Empire, Glasgow, on Monday (23). They have a big following among Scots.

No Cover. No Min. N. Y. Try Eyed

Trade is viewing with interest the experiment at the Drift Inn, N. Y. (formerly the Cafe Albert), which is trying the no-cover-no-minimum policy along the eastside sector of town. Major question still to be resolved is whether New Yorkers must be forced to spend enough to make entertainment pay off, or whether they will do so voluntarily if given the proper ingredients. So far the results are still inconclusive.

The spot is going in for budget entertainment at the moment, with shows patterned in the usual superclub manner. There are two shows at 10 p.m. and midnight, with pianists between acts. Currently on tap are Barbara Ashley, a singer who has made the rounds of spots, which include the Nautilus, Miami Beach, and Maria Velasco, a comparatively recent graduate from the cocktail lounges. Pianists are Frank Beery and Laurie Brevis. Future bookings include Cedrone & Mitchell, who come in early next month.

Spot opened about two months ago with Doodles & Skeeter as the top attraction. Doodles (Danny Young) was to have taken over the operation, but deal was never consummated. Dottie Sours is in charge of the operation.

'WHITE HORSE' ICESHOW COOL LONDON HIT IN BOW

London, June 22. Claude Langdon's ninth ice show, "White Horse Inn on Ice," based on Erik Charell's musical, "White Horse Inn," opened at Empress Hall last Thursday (17). Show, lavishly mounted at a cost of \$450,000, looks like a good investment. Individual hits were scored by Belita, Max Wall, Kossi & Harrison, 12 Marquartsteiner Schuhplattler Dancers and Noberti, comedy contortionist. Bookings are already big for the skedded 17 weeks.

Charell and Dr. Ralph Benatzky came over from the Continent to attend the premiere, latter conducting the orchestra.

'Holiday' Icer As Wirtz Sub Indpls. Coliseum

Indianapolis, June 22. Negotiations for "Holiday on Ice" to go into the Indianapolis Coliseum are under way. It will be the first time that this arena will not have Arthur M. Wirtz's show, "Hollywood Ice Revue," in the favored spot. Wirtz, who leased the Coliseum for many years, withdrew recently from the operation of that spot. He'll use the Butler U. Fieldhouse for his shows.

The Coliseum will be operated by Melvin T. Ross this year. The arena is located on the Indiana State fairgrounds and is owned by the fair commission.

Lanson's Dallas Date

Dallas, June 22. Snooky Lanson, Hit Parade vocalist, has been signed for an engagement here at the Mural Room, Baker Hotel, July 16 through July 29.

Joan Walker is to open at the spot Thursday (24).

75,000 SHRINERS AT A.C.; HOPE SHOW BIG FEATURE

Atlantic City, June 22. More than 75,000 free-spending Shriners are due to invade the resort this Sunday (27) for the annual Imperial Council session of the Ancient Arabic Order Nobles of the Mystic Shrine, in Convention Hall June 27-July 2.

Big event as far as Shriner amusement is concerned is "Hi-Neighbor," a musical stage extravaganza to be put on in Convention Hall with Bob Hope and Gloria DeHaven starred Tuesday night (29). Hall has been set up to seat entire Shrine turnout. With Hope, the show, produced and directed by Leon Leonidoff of N. Y.'s Radio City Music Hall, will feature the June Taylor Dancers, Darnas & Julia, Ted and Flo Vallett, plus Shrine bands and chanters.

Shriners are asking \$4 top for the Hope show and admitting the public as long as seats last, with funds to go to 17 Shriners Hospitals for crippled children in various parts of the country.

Other top events of the big convention include an escort day Shrine parade review that morning (29) and an illuminated night parade review evening of July 1.

Compulsory Vaude Gives Arg. Acts Sour Audiences

Buenos Aires, June 15. Another 17 first-run, central and neighborhood houses in Buenos Aires have come under the imposition of Law 14,226, and are now forced to put on vaudeville turns in between feature showings. This has left only seven theatres exempt in the city center, because of unsuitable structure or 3-D and CinemaScope commitments.

The Permanent Committee set up to police the law has now imposed a minimum wage tariff for the turns, to prevent exhibitors from chiselling the performers. This wage scale divides the theatres in five classes: first-run "A," first-run "B," neighborhood "A" and "B" and "continuous run" theatres. The acts are classified into six types: Terpsichorean, Vocal, Miscellaneous, Comics, Musicians and stooges.

For a single dancer, for instance, the rate varies between \$16 a turn in a first-run, de-luxe house, to \$6.50 in a neighborhood "B." The highest scale is \$40 for a vocal quartet not requiring musical accompaniment.

The whole thing affords an interesting example of what happens when there is dictatorship in entertainment. Audiences, who have not asked for vaudeville and do not care for it, are disconcerted and insulting to the performers. Exhibitors surlily do no more than exactly what the law enjoins. Distributors hate it and are looking around for means of circumventing it. Finally, film producers see it as robbing them of coin which might go into their pockets.

Talent must endure the audience's sometimes violent reactions with a fixed determination to grab the cash while they may.

AGVA PREPPING OWN LIFE INSURANCE PGM.

The American Guild of Variety Artists is set to embark on its own life insurance program. Currently, the union has a group policy arrangement with the Union Labor Life Insurance Co., which is headed by Matthew Wall, a vice-president of the American Federation of Labor. AGVA pays into that firm an approximately premium of \$35,000 annually, from which the members get \$500 free life insurance.

According to the union's thinking, since this arrangement went into effect, the premiums have always been greater than the benefits. Thus the union will try to insure its own members out of its own treasury. A code of eligibility for the insurance is now being drawn up.

The life insurance program is entirely apart from the accident insurance policy, premiums for which are paid by the employers.

Deadline on Can. AGVA-AFM Hassle Delayed; CNE Deal Finally Set

The deadline by the Montreal local of the American Federation of Musicians to refuse to play for American Guild of Variety Artists members has been delayed from Monday night (21) to today (Wed.). Announcement came over the local radio stations to advise the public as well as musicians, performers and nitery owners, that there would be no essential change in the nightclub situation for two more nights.

It's reported that the cafe owners have lined up non-union musicians if the AFM members won't work behind AGVA performers.

Meanwhile, AGVA has signed

with the Canadian National Exhibition management. Union won its major point that all principals and chorus be members in good standing of AGVA. Insistence was made on this point because of previous statements by Walter Murdoch, American Federation of Musicians veepee and head of the Toronto AFM local, that AFM members would not work behind AGVA members. He had previously organized an auxiliary local for performers. One of the major provisos of performers joining the auxiliary was that they resign from AGVA. Murdoch is now being restrained by an injunction in Toronto from preventing musicians from backing AGVA members. He's under no such restraint in Montreal.

Meantime, overall steps to make peace with the AFM have been taken. AGVA has wired James C. Petrillo, AFM prexy, asking for exploration of areas of dispute in order to seek a settlement of difficulties between the both unions. Petrillo has replied and has asked AGVA to forward a set of terms.

Fight Brings Brief N. Y. Cafe Upbeat

The Marciano-Charles fight gave New York niteries and hotel temporary siege of prosperity last week. Influx of out-of-towners, which brought around 46,000 into Yankee Stadium, loaded nightclubs for three days and gave hotels near sellouts.

From Wednesday night (16) on, the cafes had kingsized crowds. Midnight shows, generally weak except when the prom kids are out, were played to virtually SRO crowds. Thursday dinner show showed little benefit, but the late display was heavy. There were enough staying over on Friday to insure heavy attendance at the cafes.

The larger niteries were the major beneficiaries. The Latin Quarter, Copacabana and Versailles got the bulk of the spenders. Hotels benefited somewhat, but generally those coming in for the brawl eschewed the gentler type of entertainment.

Of course, Saturday night took care of itself. The bonifaces must get capacity biz that evening if they're to show a profit for the week.

ROBERT Q. SHOW FOR OMAHA CENTENNIAL

Omaha, June 22. Robert Q. Lewis & Co. will present the Centennial All-Star Variety Show at Ak-Sar-Ben grandstand here July 10, according to Alfred Stern, managing director of Omaha's celebration. The troupe will include Jaye P. Morgan, Lois Hunt, Jan Arden, Earl Wrightson, Don Liberto, the Chordettes, Lee Vines and John Cali.

In addition, the Paul Moorhead agency here will round out the show with Darling Debutantes, local chorus line and Skeets Mahoney's orch. Lewis will also originate his CBS broadcast from the 2,890-seat Orpheum Theatre the morning of July 10 before a special invited aud of Omaha civic bigwigs.

Brown Breaks Up Dance Team to Become Booker

Pittsburgh, June 15. Longtime brother and sister dance team of Jean and Walter Brown, well-known act in niteries and vaude for the last decade or more, is dissolving with decision of Walter Brown to go into the agency field. He's been getting his feet wet in the business for the past several months and last week, with granting of a Pennsylvania license to him, he joined the Joe Hiller office here as an aide to the vet theatrical booker.

The Browns are a local couple and with Walter entering the 10 percenters, his sister, Jean Brown, is retiring from show biz.

Bal Tabarin, N. Y., is slated to close June 26 for the surmer. Re-opening is set for Aug. 24.

Trouble in Montreal

Montreal, June 22. Expected hassle re AFM June 21 deadline not to play AGVA acts failed to materialize. Majority of clubs continued shows, most playing out contracts. Some clubs expect trouble this week when AGVA's on bill finish engagements. Clubs are rushing to book musical acts or performers holding both AFM-AGVA cards.

Canadian Assn. of Variety Artists is lining up cafes and performers in a hurry. Rumor around town that AGVA national administrative secretary Jack Irving is in Chicago conferring with AFM's James C. Petrillo on possible settlement. According to Armand Marion, AGVA head here, any act switching to CAVA will be blacklisted by AGVA. Local AFM reads are not expected back from a U. S. meeting until middle of week. Reps here are sitting tight, with no comment on present situation.

Much-publicized hassle is creating confusion with everyone cutting biz sharply in major rooms. Least affected are many beer joints with musical entertainers. Members of the Spike Jones outfit current at the Chez Paree joined both unions before coming to Canada, Bellevue Casino orch is on long contract, leaving them in the clear. Mount Royal orch is on notice to July 10.

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Los Angeles, June 18.
Eddie Fisher (with Harry Akst, Axel Stordahl conducting), Will Jordan, Hightowers (2), Benny Strong Orch. (14), Dick Day, \$2 cover.

This is one of the year's big ones. Coming as it does at the height of the graduation season, this 10-day Eddie Fisher stand should chalk up some new attendance records at the Cocoanut Grove.

It's a Coast bender for Fisher and he scores solidly with a 35-minute song-selling stint that runs the gamut from his current disc tracks to a medley of oldtimers penned by Harry Akst, his pianist. Latter tunes might better be dropped for this stand, since the audience is largely composed of teenagers to whom "Guilty" and others of that era have little meaning. There's nothing tricky about his singing; it's straight baritone song sold without frills but plenty of sincerity.

Lou gets off to a strong start with the Hightowers, acro-dance duo featuring the work of a virtually spineless femme member. Backdrops off a high perch and to light a cigarette from one held by her supine partner highlight the turn and it elicits fine response. The room's setup, however, makes it difficult for them to be seen much beyond ringside.

Will Jordan, a slick mimic, wins ready response with some devastatingly accurate carbonings in which clever vocal comparisons are heightened by his mobile features. He's especially good on Ed Sullivan and he has an Austrian mimic bit in which he does several impressions complete with accent that maintain a constant stream of laughs. Impressions of people not usually carbonated are aided by good material and he earns a solid hand on departure.

Benny Strong orch., doing its usually good job of dance chores, is repeating its "One Finger, One Thumb" routine for the show, having been forced, at the last moment, to drop plans for Fisher Coke-time tribute. Kap.

Chez Paree, Chi

Chicago, June 14.
Myron Cohen, Diosa Costello & Co. (6) (with Roberto & Alicia and Don Reynolds), Betty Luster, Brian Farnon Orch.; \$1.10 cover, \$2.50 minimum.

The Chez Paree got caught in the middle on this two-week bit, when Steve Gibson and his Red Caps and Damita Jo stayed over in Las Vegas despite their contract to open here, and Diosa Costello & Co. were booked in the replacement act. Latter flew in from New York and arrived at the bistro only an hour before show time, thus precluding any rehearsal whatever. Opening night the show ran an overlong hour and a half. After some heavy slicing and telescoping of the acts in Miss Costello's group to get the company into proper perspective with the rest of the bill, the show should shape up for okay biz.

Myron Cohen as headliner has the customary kicking, hooting, guffawing and howling—mainly the latter—during his half-hour of story telling. He's an expert performer who has the crowd with him from his opening Senator Mundt quickie to his closing beg-off.

Costello outfit, instead of being an act, is actually a unit with a series of production numbers suitable as a single attraction at a nitery or vaude-filmer.

Miss Costello, sweetly gownned, opens with a duet, having two unblinded young men who then grooves into "Granada." Don Reynolds, a good-looking guy with pleasing pipes, gets off three numbers, best of which is "Begin the Beguine." Following the "Peanut Vendor" number, in which Miss Costello sings and displays her highly mobile posterior, Roberto & Alicia demonstrate their first-rate Spanish dancing. Closing number is a smash "Bali Hai," with Miss Costello wearing her Bloody Mary garb.

Betty Luster, a tall blond looker, holds all eyes as she prances through her versatile teeping, ranging from skilful ballet to highly sexy contortions.

Brian Farnon does an excellent job of showbacking, with his orch also playing the dance sets. Don.

Blinstrub's, Boston

Boston, June 14.
Russell Arms, Ellie Williams, Gautier's Tally Ho, Kovacks (4), Haydens (2), Michael Gaylord's Orch., under direction of Nelson Hall (7), Tod Cole, Lou Weir at organ; no min., no cover.

The current and next to final lineup at this hippocrene-scented nitery for the season, while lacking baroque lure, adds up to the more

than satisfactory fare usually on tap here. It's pleasant, entertaining and scores neatly down the line.

Topped, baritone Russell Arms, ex-Lucky Strike Hit Parade, making his initial nitery whirl, does nicely in his spot. A neat appearing youth, he bypasses gimmicks and tricks, just singing 'em straight in a pleasing voice, tying his numbers together with amiable, brief chatter. Guy bows on with a nod to his tv sponsors via "Lucky in Love" and runs through a catalog of oldies that includes "I Hadn't Anyone Till You," "Birth of the Blues" and "I Should Care." Handles each song nicely, winding with his lone pop, the melodic waltz, "Answer Me, My Love," for nifty customer response.

Also in the vocal department, Ellie Williams, a shapely statuesque silver-blond, is okay in her spot. Gal has a sultry voice tailored more for intimate spots rather than this large bistro but, notwithstanding, her vocalizing of "Old Black Magic" and "Willow Weep for Me" garner okay response. Inclusion of a Korean love song, "Addi-don," which she etched for Rainbow platters and the flip side, "Worry, Worry, Worry," mean little, with the substitution of something more on the sophisticated side more in character.

Bill tees off with the Haydens, a ballroom team, whose routine is fast and eye-catching. Male partner nabs a solo spot for some fast and fancy tapping with the pair winding with a snappy Charleston. In the second slot, the Kovacks, three gals and a male, are especially socko, cavorting through a series of acro tricks atop a trampoline (complete with bedspread and pillow), and tables, stacked two and three high. Gautier's Tally Ho rounds out the bill, with a male and femme ringmasters guiding four couples, four pups and a monkey through a tricks which garner nice response. Tod Cole emcees with Nelson Hall directing the Michael Gaylord orch capably during the house maestro's illness. Lou Weir pumps out melodies on the Hammond between sets. Elie.

El Rancho, Las Vegas

Las Vegas, June 16.
Sophie Tucker (with Ted Shapiro), Lenny Maxwell, Dot Dee Dancers (10), Bob Ellis Orch. (11); no cover or minimum.

A standing ovation at conclusion of Sophie Tucker's 45-minute chore attests to enshrinement of the Red Hot Mama of America's show biz idol, and her Golden Jubilee Tour will pack 'em in during this fortnight.

What makes Miss Tucker so great every time around are the surprises she springs with new material, plus the fact that, on the subject of sex she has no peer as a stylized purveyor of the ribald and broader aspects of same. Were any other performer to handle the material the star uses so easily, that performer probably would be barred. It comes easy for Miss Tucker and is just as easily received by audiences, as witness the past 50 years—no complaints.

Headliner opens on a maudlin note—"I Wish I Could Go Among You and Clasp Each Friendly Hand"—but she still knocks 'em dead. In red sequined gown and high headdress adorning her ample blonde coiff, the queen holds sway without difficulty. A Dr. Kinsey epic is socko—"I May Be Growing Older Every Day But I'm Getting Younger Every Night."

When "You Wore A Tulip" and "Many Of Us Are Resurrected to Transient Hands, In 'I Don't Want To Get Thin'" she points out there's never been a fairer in an old maid's home. Sophie's hit-parade of 1922 is the dynamic "Waiting For The Robert E. Lee." Of course, there's "Some Of These Days." And in proof of the great parlay of Sophie Tucker and sex, there's "No Business Like That Certain Business," which is the main course.

Ted Shapiro, Miss Tucker's partner for 33 years, has become an important part of the act aside from his keyboarding. He handles punchlines and exchanges with star that are a delight to the crowd. Who knows? Next time around they may even be a dance team, too.

Lenny Maxwell is a young comic with nice material who found the footing heavy at the first dinner show. He fought the gourmets valiantly and the contest ended in a draw. His arsonist running gag and impressions are okay and there is every reason to believe he'll catch on before many performances get by. A single production number is chore'd in a limited area as the Bob Ellis orch plays behind Miss Tucker onstage. The line number is brief, which is all to the good. Bob.

Colony, London

London, June 15.
Marti Stevens, Felix King & Don Carlos Orch.; \$5 minimum.

Over the years Harry Morris, operator of this smart Berkeley Square cafe, has played a prominent role in attracting name U.S. talent to London. Current engagement of Marti Stevens is one of the results of his recent visit to New York. She has been signed for the regular four weeks' season and her opening night bowefest indicates she'll draw the customers by word-of-mouth.

Miss Stevens has poise, looks and elegance. And she can sing, too. She has a rich contralto voice and a warm and friendly personality which radiates through the room. Although at her best with a torrid tropical entry and with the colorful, "The Way of The Blues," Miss Stevens appears to favor the ballad type of song and has in consequence slightly upset the balance of the routine. The act needs slight revision to achieve more effective contrast.

She certainly knows how to project a dramatic ballad and gets top results for a couple such as "Three Coins in the Fountain" and "Young At Heart." She gets her biggest ovation, however, with "It's Hot Down Here" which she delivers with considerable enthusiasm.

Miss Stevens receives admirable accompaniment from her regular pianist, Don Pippin, who sits in with the resident Felix King orch. They share the dancapation with the Don Carlos rhythm unit.

Casino Royal, Wash.

Washington, June 8.
Three Suns, Lillian Roth, Jack Maggio, Lennie (6), Bob Simpson Orch. (8); \$3 minimum, \$1 entertainment charge.

Casino Royal continues its policy of name entertainment with a solid, hour-long show in which the Three Suns walk off with top honors. This popular trio—organ, guitar and accordion—is loud and lively from start to finish and the audience loves it. Breaking loose with "Avalon," they caper through a variety of selections, kid the customers and reach peak with musical travelog which ranges from "South of the Border" to Europe and the Orient and packs plenty of punch.

Trio is backed up by Bob Simpson's house orchestra for most of their act. Suddenly, however, they chase the band offstage, invite the audience up for dancing, and provide the music. Here they change pace, tossing up such soft numbers as "Dancing in the Dark," "Time on My Hands" and "Tea for Two." This windup sends them off to heavy mitt action.

Singer Lillian Roth takes another step along the comeback trail with her Casino Royal engagement. It is a large step and would have been even bigger if the house band had provided the type of backstopping it should have given. At times, however, the orchestra slowed her down instead of picking her up.

Miss Roth offers plenty for everybody, starting with a throwaway medley from films in which she appeared, as a reminder to those who may have forgotten her. Swings into a group including "Ain't She Sweet," "Did You Ever See a Dream Walker," in which she bids for audience participation.

Highlight of her performance comes at the end when she delivers a new ballad, "I'll Cry Tomorrow but Let Me Laugh Today," with telling effectiveness; and a final raucous rendition of "Edie Was a Lady" which is certainly the old Lillian Roth at her old-time best.

Top's, San Diego

San Diego, June 14.
Eddie (Rochester) Anderson (with Frank Weaver, Priscilla White), Lorry Loman, Billy Britt Orch., Peggy Lou Dutton; \$1 cover, no minimum.

With familiarity stemming from 17 years with Jack Benny, Rochester is assured of a warm welcome in niteries. He's a superb hooper of the old school—smooth and effortless—but there's little else to his act beyond the association with Benny.

Latter is exploited via record-phone conversation, similar to gambit employed by Benny's Sportsmen in their routine. Technically, the recorded call is awkwardly handled although some laughs are netted.

Invariably given sharp lines on radio-tv, Rochester is weakest in department on a nitery floor. An Ike joke could be axed, also some dubious material too

reminiscent of race minstrelsy. (Girl friend is lauded as a Hershey bar with almonds in the right places.)

Unique terpology and sandpaper song style is Rochester's strong suit throughout, particularly his soft-shoe with Priscilla White on "Tea for Two" and "Sunny Side of Street" vocal. Carrying out gentleman's theme, Frank Weaver stooges as Hawkins, Rochester's valet, and Miss White is the nicely-stemmed maid. Weaver's dance, using suitcases as steps, is okay.

Future plans call for addition of a name singer or vocal group to round out a unit, and this should help. But as act stands, patrons are applauding Rochester largely for the Benny relationship and as an expert hooper rather than for proficiency as nitery performer.

Singer Lorry Loman is reviewed in New Acts.

Billy Britt's house crew does well on showbacking chores and for dancers and Peggy Lou Dutton, a Texas beauty, continues to draw favorable attention-as band vocalist.

Chaudierre, Ottawa

Ottawa, June 18.
Rudy Vallee, Larry & Trudy Leung, Cathala Duo, Dick Marfin, Jimmy Garret Orch. (8); \$1 admission.

Despite weak advance bally which kept teoff night (17) bit well below what it should have been, and inadequate band backing and overall show production, Rudy Vallee's too brief half-hour on the floor of Chaudierre's Rose Room had all the power and effect of his early air show and diskings.

Vallee's session drips with nostalgia and that's good. He gulps at his years and belies them by his appearance, then reminisces by warble and gab, effectively using the w.k. Vallee tones that for a long time provided apers with an easy gimmick. Session including slick handling of tunes long associated with Vallee, such as "Whiffenpoof Song," "Vagabond Lover," "Kitty From Kansas City" and "Stein Song," all to warm reception. Veteran stager works with a minimum of movement, leaving it to sound and pacing to keep the stanza on its high level of showmanship.

Cathalas Duo, handsome well-dressed male and femme, work acro and balancing to nice returns, male doing most of the work while on huge walking balls. Larry and Trudy Leung, Chinese song and dance pair, lean heavily on Larry's pipes in okay offering. Dick Marfin, emcee and comic soloer, is held over. Jimmy Garret band backs show and plays for customer dancing. Gorm.

Flamingo, Las Vegas

Las Vegas, June 10.
Rose Marie & Lenny Kent, Ink Spots (4), Ron Fletcher Dancers (14), Torris Brand Orch. (11); no cover or minimum.

A lightweight package of pleasant-enough fare toplines Rose Marie and Lenny Kent, with the Ink Spots in the harmonizing slot, in the three-weeker originally slated for Pearl Bailey, who bowed out for a film.

Mixing some new and old stuff in their 45-minute turn, Rose Marie and Kent blend voices in "These Are the Songs," and dynamic gal goes on to belt "It's Great," in which she registers with some good impressions. Vivacious entertainer, whether clowning or warbling, is a dependable yockgetter. As usual, since two have joined together professionally, jokes fly between them in reckless abandon, and are easily designed to win friends.

Kent spouts with familiar "Buddy, Buddy," as song garnish for Texas jokes. Other numbers in solo spot are okay, and he uncorks familiar reprise of entire show in rapid-chatter and gets big hand. Team winds with a song they call "Fanny," while Kent dispenses dummy song sheets to audience. Act is cute second time around.

The Ink Spots—rivals to the Bill Kenny outfit with the same name—are a good harmonizing quartet. Nostalgies like "Do I Worry" and "Into Each Life Some Rain Must Fall" are good. "If I Didn't Care" might make it hard to tell the difference between the two singing groups, but the one heard here is perhaps more versatile in the solo singing sense. A guitar and cello are used in act, which is well received.

Ron Fletcher holds over a pair of fast-moving numbers, with his line boasting some fine dancers. Bob Jacobs is able piano accomper for Rose Marie and Kent and the Torris Brand orch does an okay job. Bob.

Mocambo, Hollywood

Hollywood, June 15.
Joe E. Lewis (with Austin Mack), Paul Hebert Orch.; \$2 cover.

Joe E. Lewis almost always finds a fast track here. Here a fixture in the Sunset Strip bistro sweepstakes and year in, year out he cops the boxoffice as well as comedy talent accolades.

This time around he's no exception, and Charlie Morrison's cash registers will be ringing a merry tune these next three weeks. Just off the Las Vegas track, and with Austin Mack as usual jockeying the '88, he rocked a jammed opening-night house here during his eptire 40-minute stint.

Relying chiefly on well-tried song and gag material, Lewis never faltered. To accommodate the crowd, Morrison filled the dance floor with tables to the point that Lewis was hemmed in against Mack's piano with hardly enough room to bend his Scotch elbow. He could have registered a "foul" complaint with the stewards; but he couldn't have done better even if he had enough room to dance like Astaire.

Introed briefly by George Jessel, Lewis clicked from his opening gag, "I work in intimate rooms, but this is downright fresh," through all his special songs—Rodgers & Hammerstein ("I wouldn't take your four shows on Broadway for my one broad on 7th Ave."); "Henrietta"; "Trees" ("Anybody can make a poem, or a potato salad, or a 10 the hard way—but nobody can make a tree. Not even Rubirosa can make a tree."); "Young At Heart"; "Wedding Bell"; "Dr. Kinsey" ("I don't know where it's all going, but I'm not getting my share") and "It Takes Two to Tango."

Everything he does—joke or song—is perfectly welded into a relaxed but racing, racey turn that's almost a constant laugh-getter. Scho.

Hotel Fairmont, Frisco

San Francisco, June 8.
Peggy Lee, Ernie Heckscher Orch.; \$2 cover.

You don't have to have your hip card punched to get a belt out of Peggy Lee's singing, and that's one thing that makes this gal an exception to most jazz vocalists. She has crossed completely over the bridge between jazz and pop music and now rates as one of the best vocal act of her sex currently on the hotel circuit.

Miss Lee—like Nat (King) Cole—is a perfect example of how to retain a jazz feeling and still make the squares love it. She sings and phrases with the same jazz aura that made her a top band vocalist a decade ago with Goodman. She also retains the warmth and protection that made her Capitol and Decca disks click with the coin machines. Now, gownned in excellent costumes, with a crack jazz sextet backing her up, utilizing deftly all the body English passable in a hotel room, she puts across her numbers with alternately the wallop of a barrelhouse blues shouter, soft-voiced warmth of a cafe thruster or practiced showmanship of a born trouper.

In all styles she gets strong hand from the crowd—a capacity one opening night. The show is ideally paced, changes of mod and tempo capturing attention. Opening night it ran 37 minutes without a dull spot—six numbers and a five number encore set.

Sextet is introduced with special hand for guitarist Laurence Lund and bongo artist Jack Costanza and pianist Jimmy Rowles, each of whom gets a featured spot.

Use of top musicians, despite the heavy nut, obviously pays off, in this instance presenting the Peggy Lee talent in exactly the right showcase. Rafe.

Moorhead Branching Out Big in Omaha Show Biz

Omaha, June 22.
Paul Moorhead agency will move into a third field tomorrow night (Wed.) with the staging of an outdoor show biz production for the Omaha Centennial Festival of Fireworks at Muny Stadium. Moorhead dealt only with orches until a year ago, when aid Don Romeo branched into niteries and club dates. Now Romeo has set Patine & Rosa, across; Alex Sadler, trampoline; Paul and Janet, aerialists, and the Miller elephants for the Centennial show. Romeo will also book several productions for fair dates in this territory.

House Reviews

Music Hall, N. Y.

Radio City Music Hall presentation, "Compass Points," produced by Russell Markert, settings, James Stewart Morcom; costumes, Frank Spencer; lighting, Eugene Braun; special lyrics, Albert Stillman; choreographer, Raymond Paige; Sander; Rockette choreography, Markert. With Chris Cross, Starman, Jack Beaber, Earl Lippy, Edward Powell, Eric Hutson, Marilyn Murphy, Milan Timoch, Clifford Orr, "The Student Prince" (M-G) reviewed in VARIETY May 26, '54.

The Radio City Music Hall production, along with the Empire State Bldg., Central Park and the UN buildings, is one of the natural draws of New York. It's the never-ending phenomena for the provincials and at the same time, it's something that the native New Yorkers can't dismiss lightly.

The current show, "Compass Points," provides a striking bit of staging especially in the set which depicts Broadway. It's an excellent, imaginatively-lighted drop that provides a faithful replica of the St. Mark's looking northward from Times Square. This background sets the stage for the Rockettes, who perform with their usual precision for maximum returns. It's the kind of finale that creates a conversation piece.

The opener is a pleasant depiction of the south, which permits the MH Choral Ensemble its spot. The group gives "Dixie" as it would be done under varying circumstances. The lyrics are good and the solo interludes come off well. One of the brighter spots is by Marilyn Murphy, who mixes the rebel tune with excerpts from "Sempre Libre" for a good novelty. Eric Hutson, Milan Timoch and Clifford Orrs have good solo passages.

The ballet group has a sexier motif than usual with the depiction of a prospector's separation of his gold dust, with saloon hussies hurrying the process. It's a colorful, skillful romp by the coryphees with Jack Beaber playing the premier danseur. Margaret Sander's choreography is excellent.

The acts, unfortunately, do not project as strongly as the production. Chris Cross, who does well in most situations, somehow relied on small bits of business which gets laughs in the forepart of the auditorium and is lost in the further reaches. The bit with a life-sized, Maewesty type doll, doesn't come off as well as it usually does.

Tony Starman has an essentially good ballet-tap routine, but concentration on the ballet bits seems a mistake in view of the fact that he follows a strong run of that type by the house corps. Edward Powell provides the production vocals during the sequence. Raymond Paige's orchestral backing and overture comprising a Spanish medley is in a top groove. Jose.

Olympia, Miami

Miami, June 18. Forrest Tucker & Johnny Romano, Pat Henning, Narda Mandrake, David & Amora, Amandis Troupe (5), Les Rhode House Orch.; "The Yellow Tomahawk" (UA).

Topliners booked for this week's layout appear as a weak link in the strong array presented here in recent weeks, with a familiar, Pat Henning, bolstering the lineup, plussed by fair supporting acts on hand to pull stub-holder acceptance.

Film actor Forrest Tucker is the marquee "lure" but he'll need a stronger act than displayed to keep playing the in-person circuit. Material is on the negative side in arousing and enthusiasm; an amiable personality and innocuous approach aid in offsetting complete downbeat reaction. Material obviously lets him down in the weary matter provided. Takes a turn at singing, the aforementioned Gab, and then teams with guitarist-sonster Johnny Romano for what could be called the strongest portion of the stint. Romano essays impressions and comedy. Duo off to mild returns.

Henning, annual returnee, bolsters matters with his emceeing and in own spot, adept comedies. Sporting a new "orewcut" toupe, he bundles up plenty yocks with his laugh raising. Hat biz, character impresses and intimate way with hearers add to overall impact for a solid sequence. Latino terp duo, David and

Amorah, sit well with a fire dance and Afro-Cuban routines in the teatime spot. Wind with wild live inter for heavy reception. Narda Mandrake offers mild magico stuff, topped by dance with doves for an imaginative turn. Amandis troupe almost walks away with the plaudits via their tumbling-teeterboard concepts. It's milt-raising stuff that leaves them pounding for more. Les Rhode and house orch handle the showbacks in apt manner. Lary.

Palace, N. Y.

Mage & Karr, Varju Bros. (2), Kaye & Aldrich, Eddie Erickson, Stump & Stumpy, Reba Monness & Co., Archie Robbins, Atomies (5), Jo Lombardi House Orch.; "Tanganyika" (U-I), reviewed in VARIETY June 9, '54.

Palace is following two of its best bills of the year with one of its poorest. Current show runs slowly and overlong, with only about half of its acts good. Most of the newcomers are mediocre entries.

Of the eight acts, four are under New Acts. They are the Varju Bros., Kaye & Aldrich, Eddie Erickson (in the duce, trey and fourth slot) and Reba Monness & Co., on sixth. Show gets off to a snappy start with the hoofing of Mage & Karr, but doesn't start moving again until Stump & Stumpy come on in the fifth spot. Mage & Karr are an energetic and skillful pair of tapdancers. Their ensemble work is excellent and they shine in a set of challenges.

Stump & Stumpy, while on overlong, sock across every bit of their routine, varying from the dances to such comedy bits as a takeoff on the McCarthy hearings to any number of pratfalls. They're clever comedians and topflight performers. Archie Robbins, in next-to-closing, is also an overlong (20 minutes), but sustains the stint handsily via his songs and some very funny one-liners that come in the middle of monologues on varied subjects. His material is somewhat on the blue side, though. Closer in the Atomies, an acro troupe that makes up with flashy solo stunts and very fast pacing what it lacks in the way of good ensemble tricks. Jo Lombardi crew does its usual competent showbacking job. Chan.

Empire, Glasgow

Glasgow, June 18. Morey Amsterdam, Radio Revelers (4), Malcolm Mitchell Trio, Margo Henderson & Sam Kemp, Trio Roberti, Jean Kennedy, Beryl Ellis's Australian Starlets (6), Bobby Dows Orch.

Morey Amsterdam, U. S. comedian, minus any prelim balhoo, saunters on to the stage of Scotland's No. 1 vaudey, and within four minutes, when he has customers warmed up to his novel style, has 'em in almost continuous state of chuckles. Smallish, stocky-built comedian, complete with his cello, gabs from center-stage about life in general, and his flow of wisecracks keeps the outfronters happy for 24 minutes.

Some of his American references pass slightly over heads of Scot outfronters, but majority click, although at times his pace is too fast even for the hep Glasgow vaudegoers. Comic almost completely unknown here (his tune, "Rum and Coca Cola," is better known than himself), achieves wonders for a U. S. visitor who has no advance publicity via disks or pix, and proves that good value audiences don't rely solely on star international names. He exits to warm mitting.

Beryl Ellis's Australian Starlets are tastefully-garbed openers, being six girls with a slick line in terping. They open both segments. Trio Roberti consists of two males and one distaffer from Holland, agile and speedy in acro work. Males are decked colorfully in grey shirts and red pants.

Scot audiences give warm welcome to local act, Margo Henderson & Sam Kemp, Mr. & Mrs. Duo, who score solidly in song, impressions and instrumental work. Femme is upcoming performer with strong personality and seems to be a natural.

Virile singing in harmony from the Radio Revelers, four robust ultimately destined for stardom. Males with a polished style, and both song and instrumental work from the Malcolm Mitchell Trio, an act well established on the U.K. vaude loop. American Vic Perry's pickpocketing routine is similarly polished, though he invites (and needs) good audience participation. A factor which doesn't appeal to

this reviewer. Jean Kennedy, a Scot with broad native accent, has an earthy style of comedy that pleases a section of stubholders. Gord.

Apollo, N. Y.

Machito Band (15) (with Graziel), Harold King, Leonard Reed & Rosita Davis, Richard Cannon, Facundo Rivero Quintet, Mambo Aces (2), "Killer That Stalked New York" (Cpl).

Taking advantage of the strong mambo contingent in Harlem, the Apollo has lined up a bill with chiefly a Latino flavor. As usual, on its regular but infrequent excursions away from the typical rhythm and blues kick, the vaudey should do topflight biz on the week. Stubholders work up a storm over the featured Machito band and the second-billed Mambo Aces. Harold King, tapster on skates, and singer Richard Cannon (see New Acts) also draw heavily, although they are the only turns without hip-shaking rhythms. As for the other featured slot, Facundo Rivero Quintet is a little short of par for the course.

Machito, with four brass, five reed and five in the rhythm section, raps out a neatly authentic Latin number called "El Jaimaiquino" among his rep of four tunes. He and chubby thrush Graziel pipe it as a duet, and while the vocalizing is appreciated, maestro does a little too much with mambo stepping that's unbecoming to him. Band follows with older fave, "Carioca," for a successful begoff.

Midway through the card, the Mambo Aces, (ofay and colored) terp duo, give a precision workout to a couple of solid Mambo routines. Having appeared initially at a like Latino showcasing here a few months back, the boys demonstrate increasing finesse. Could these boys add some variety in the form of tap and softshoe, not necessarily embracing Latin tunes, they'd be surefire in any vaude station or nitery.

Harold King does distinctive tapping not the least impeded by roller skates. He maintains a sharp sense of rhythm that easily measures up to work done by unimpaired tapsters. Comedy is done by Leonard Reed (almost an Apollo regular) and luscious coper Rosita Davis. Reed's sharp in this session, banging out a catalog of hefty punchlines. Finale is done by Facundo Rivero Quintet, two guys, two gals and a male pianist. Albeit colorful, the outfit plays it a little too arty at times and a bit too sloppy at others for the healthy mitts they usually receive. Singing is occasionally drowned by background musics, and the dance embellishments they add to round out each tune manifest little terpsichorean ability but leads of energy. Art.

King's, Edinburgh

Edinburgh, June 15. Harry Gordon, Jimmy Logan, Jack Spurgeon & Joan Tucker, Hope Jackman, Margaret Miles, William Dickie, Sylvia Gaye, Cliff Harley, Clem Ashby, Ron Dillon, Jack Holden, Anthony Redmond, Half-Past Eight Girls, Bobby Pagan Orch.

Bright summer layout has asset of being topped by two strong comedians, Harry Gordon, senior Scot comic and solid in character work, and Jimmy Logan, ace member of the younger crop of Auld Lang Syne funny-men.

Both score in singles and in sketches, and also work together in cheesecake travesties. Jimmy Logan and Jane Russell's mother, Gordon scores as a hostler in a sketch titled "Queen Elizabeth Slept Here" and also in a Britannia takeoff. His old lady portrayal in a scene with longtime foil Jack Holden is clicko. Logan is best as a trumpeter in a Boys' Brigade sketch, which is overlong though raising the yocks.

Hope Jackman, femme foil, works hard throughout the bill and, at show caught, almost stopped the performance in a Charleston travesty along with Holden. Femme is versatile.

Strong singing from William Dickie and Sylvia Gaye, and terping from Jack Spurgeon & Joan Tucker, set a good standard. More toe work from Margaret Miles, pretty sousbrette who must avoid shoulder-stopping, and from Ron Dillon, a lively youth.

Cliff Harley, back from South Africa, and Anthony Redmond and Clem Ashby out as extras in sketches, and there is solid work from a shapely line of chorines, all colorfully costumed. The house orch under Bobby Pagan, longtime cinema organist, does a love-verp (and a chore). Layout is aimed at after-dinner audiences and looks set for a successful run. Gord.

New Acts

TERRY MOORE & CO. (3)

Songs, Dances
30 Mins.
Top, San Diego.
After a 10-day breakein to work out the wrinkles, Terry Moore should be ready for a payoff in the Vegas venture. In her after-dark bow at Yale Kahn's bistro, the well-rounded film star brings freshness to nitery floor in act that bounces with youth and collegiate verve.

Diminutive actress is blessed with topflight material by Mack Gordon, Herb Baker, Jeff Bailey and Bob Sydney—although the lines will need more punching for peak effect. Sharpest of the lot is "Don't Be a Woman If You Can," a snappy rapid-fire dissertation recalling the lengthy Danny Kaye tongue-twisters. When Miss Moore learns pacing, how to build for laughs—and it shouldn't take her long—this number figures to rock any room.

Uncertain pacing also lessens impact of monolog from film, "Come Back, Little Sheba." Acting job is good, but Miss Moore needs to establish seriousness of role at start for clearer definition of character. A shallow, puzzled flirt-prude. This would have deterred laughs in wrong places likely stemming from self-identification embarrassment on sexy theme. It's an effective scene that could develop, with work, into a stand-out nitery bit.

Other Moore films get plug treatment in "Walter Winchell, Sidney Skolsky, Etc. Blues," an okay ode to exaggeration of star's gadding about as reported in the pillars. Another starrer, "Mighty Joe Young," is recalled in opener as Miss Moore goes into song-terp routine with Tom Mahoney, Don McKay and Mark Aldon—garbed as airman, sailor, marine (giving vent to "Where's the Army?" heckle). Explanation is they're souvenirs from Korea junket. Ermine incident, however, is eschewed.

Male trio, all young, lean and fresh looking, serenade star with "The Girl Friend" and later Mahoney emerges from trio for solo song-tap caper to "Gypsy in My Soul." Miss Moore exits on softshoe turn with trio.

Husky-throated actress has a pleasant way with a song—reciting as much as singing—and her hoofing with the trio is easy to watch. Although saving her stand-out gem for Las Vegas, her college-from-type dresses and sweater-skirt fit the bill.

Overall, with an act that can only be described as moderately strong, Miss Moore is cute and appealing without resorting to coyness. Nor are there any blue lines throughout. Sex, in fact, is almost played down—save for the obvious Moore attractiveness.

Ralph Wolfe is musical director and Billy Britt's house band is okay in show-backing chores. Don.

KAYE & ALDRICH

Acro-comedy
7 Mins.
Palace, N.Y.

Mixed team combine acro, contortion, comedy and knockabout into a melange that runs seven minutes but doesn't go anywhere. He's the straight, she does the comedy, which consists mostly of knocking him down, setting him up for pratfalls and doing some grinds that are out of place here.

Contortion work, primarily by the man, is okay, while their acro stunts are routine. Pair ought to concentrate on one phase of their work to the exclusion of the others, and contortion with a comedy slant seems the best bet from what a gander at their current act offers. Chan.

VARJU BROS. (2)

Harmonica
8 Mins.
Palace, N.Y.

Two youngsters try to get away from the routine in harmonica turns with some imitations and comedy, but succeed only moderately. That they don't rely on virtuoso-like technique is just as well, for they just haven't got it. Their material, as presently constituted, needs a thorough going-over.

Open with a straight "Chinatown," then one does an imitation of Clyde McCoy's "Sugar Blues" that somehow still seems to sound like a harmonica. They do organ grinder, bagpipe and bombing impressions, none out of the ordinary. A comic impresario of the train has some funny features, the only routine in the act worth keeping. Close with "Tiger Rag." Lots more work and new material needed here. Chan.

WILDER BROS. (3)

Music & Songs
20 Mins.
New, Garden, Reno

This trio debuted at this spot in November of 1953. Staged by Jack Cathcart, it was fine then, but it is sock fare now.

There are so many trademarks in this group, all of them uniquely different that, rounded up, "originality" could be the only summary. Three white saxes, original songs, the "sound" and a "round" done on three chairs are some of the trademarks.

The sacking part of the stint is not simply tossed in. All three of these boys, Walter, Warner and George, have played with such bands as Kenton, Barnett, and Les Brown. The fine tooting on such things as "Hot Canary," "Holiday for Strings" and "Birth of the Blues"—all staged neatly for full effect, are always received with full volume plaudits.

Climax of the stint is always "Birth of the Blues," sold at the outset with a slow, solid-beat vocal, gradually working up to a gale force with the three saxes. The finale is the voice sound of George Wilder, which is a wonderful effect done side-by-side with the alto. It's a very exciting windup, with the orchestra, at full strength behind, and the boys leading the all-out assault. The room flies apart.

The act is not built entirely on the "hot musicians" platform. There are even things in it to please the "easy listening" crowd. Most the song material has been written by the trio. "T-T-T-Teetalee Texas" (about as close as you can come to a title) is a quiet little rhythm number. "The Monkey Song" works into "Abba Dabba Dabba," and gives them a chance to clown.

Wilder Bros. can sell a ballad easily, too. "Three Coins" had to be cut from the long lineup, unfortunately. Their own "I Don't Know," released recently on RCA's "X" label, is another sound effect with Warner taking the vocal lead.

Strictly a laff bit is their "Keep Moving" round, which begins "a finger, a thumb, keep moving," and ends with "a finger, a thumb, an arm, a leg, a sound of the (razzberry), stand up, sit down, keep moving." Needless to say, the whole thing ends hilariously confused with George consulting his text book.

The Wilder Bros. are evidently being groomed with care. Already a top act, they are not being pushed into headlining chores. Youthful and goodlooking, this act can only go up. Mark.

RICHARD CANNON

Songs
14 Mins.
Apollo, N. Y.

Few new acts at the Apollo are treated to as much respect and manifested pleasure as is afforded singer Richard Cannon. The stocky Negro, announced as fresh up from Miami, has a lilting swing style and a set of chords that make him an excellent buy for any and all entertainment media. He has range, rich pipes and a wisely-chosen tuneful.

He launches with an average song, "One Way to Love," but it's designed to show off his ability and does. He works from a warm whisper to high tenor for much mitting. "Love Come Back" follows, with the songster supporting an excellent sense of rhythm on his own bongos. Other songs in his repertoire include "Funny That Way," in which he switches tone, talks out a passage or two and shows general versatility, and "As Things in Life Change."

As a singer and solid all-around professional performer, Cannon has lots of surprises stored up for stubholders. Art.

SAMMY SHORE

Comedy
45 Mins.
Seven Seas, Omaha

Although he has been doing a single for four years and will launch his own Surf Club near Milwaukee July 1, Shore has never been chronicled in VARIETY's New Acts file.

Genial guy's best bets are topical stuff, such as bit of a horse talking to himself (since At-Sar-Ben races are on here) and there are plenty of part-mimed customers on hand nightly and takeoff on a Corn-Dumphy fight broadcast, including clever commercial for "Guillotine Blades." Another timely and novel piece was "Girl With the Cigarette Cough."

Shore works hard—a bit too hard, in fact. Biz of leaping offstage to erect a barrier of tables (Continued on page 54)

Ambassador Hotel, L. A.

Los Angeles, June 18.
Eddie Fisher (with Harry Akst; Axel Stordahl conducting). Will Jordan, Hightowers (2). Benny Strong Orch (14). Dick Day; \$2 cover.

This is one of the year's big ones. Coming as it does at the height of the graduation season, this 10-day Eddie Fisher stand should chalk up some new attendance records at the Coconut Grove.

It's a Coast debut for Fisher and he scores solidly with a 35-minute song-selling stint that runs the gamut from his current disc tracks to a medley of oldtimers penned by Harry Akst, his pianist. Latter tunes might better be dropped for this stand, since the audience is largely composed of teenagers to whom "Guilty" and others of that era have little meaning. There's nothing tricky about his singing; it's straight baritone sold-without frills but plenty of sincerity.

Layout gets off to a strong start with the Hightowers, acrobatic duo featuring the work of a virtuoso in a female member. Backdrops off a high perch and to light a cigarette from one held by her supine partner highlight the turn and it evokes fine response. The room's setup, however, makes it difficult for them to be seen much beyond ringside.

Will Jordan, a slick mimic, wins ready response with some devastatingly accurate carbonings in which clever vocal comparisons are heightened by his mobile features. He's especially good on Ed Sullivan and has an Austrian mimic bit in which he does several impressions complete with accent that maintain a constant stream of laughs. Impressions of people not usually carboned are aided by good material and he earns a solid hand on departure.

Benny Strong orch, doing its usually good job of dance chores, is repeating its "One Finger, One Thumb" routine for the show, having been forced, at the last moment, to drop plans for a rather Coke-time tribute.

Chez Parree, Chi

Chicago, June 14.

Myron Cohen, Diosa Costello & Co. (6) (with Roberto & Alicia and Don Reynolds). Betty Luster, Brian Farnon Orch; \$1.10 cover, \$2.50 minimum.

The Chez Parree got caught in the middle on this two-week bill when Steve Gibson and his Red Caps and Damita Jo stayed over in Las Vegas despite their contract to open here, and Diosa Costello & Co. were booked as the replacement act. Latter flew in from New York and arrived at the bistro only an hour before show time, thus precluding any rehearsal whatever.

Opening night the show ran an overlong hour and a half. After some heavy slicing and telescoping of the acts in Miss Costello's group to get the company into proper perspective with the rest of the bill, the show should shape up for okay biz.

Myron Cohen as headliner has the customers tittering, chortling, guffawing and howling—mainly the latter—during his half-hour of story telling. He's an expert performer who has the crowd with him from his opening Senator Mundt quip to his closing beg-off.

Costello outfit, instead of being an act, is actually the first of a series of production numbers suitable as a single attraction at a niter or vaude-filmer.

Miss Costello, svelty gowned, opens with a dance, having two unbilled young men as partners, then grooves into "Granada." Don Reynolds, a good-looking guy with pleasing pipes, gets off three numbers, best of which is "Begin the Beguine." Following the "Peanut Vendor" number, in which Miss Costello sings and displays her highly mobile posterior, Roberto & Alicia demonstrate their first-rate Spanish dancing. Closing number is a smash "Bali Hai," with Miss Costello wearing her Bloody Mary garb.

Betty Luster, a tall blond looker, holds all eyes as she prances through her versatile teeping, ranging from skillful ballet to highly sexy contortions.

Brian Farnon does an excellent job of showbacking, with his orch also playing the dance sets. Don.

Blinstrub's, Boston

Boston, June 14.

Russell Arms, Ellie Williams, Gautier's (2), Harry Kowalsky (4), Hightowers (2), Michael Gaylin Orch, under direction of Nelson Hall (7). Tod Cole, Lou Weir at organ; no min., no cover.

The current and next to final lineup at this hippodrome-sized niter for the season, while lacking marquee lure, adds up to the more

than satisfactory fare usually on tap here. It's pleasant, entertaining and scores neatly down the line.

Topbilled, baritone Russell Arms, ex-Lucky Strike Hit Parade, making his initial niter whirl, does nicely in his spot, neat appearing and, he bypasses gimmicks and tricks, just singing 'em straight in a pleasing voice, tying his numbers together with amiable, brief chatter. Guy bows on with a nod to his tv sponsors via "Lucky in Love" and runs through a catalog of oldies that includes "I Hadn't Anyone Till You," "Birth of the Blues" and "I Should Care." Handles each song nicely, winding with his lone pop, the melodic waltz, "Answer Me, My Love," for nifty customer response.

Also in the vocal department, Ellie Williams, a shapely statuesque silver-blond, is okay in her spot. Gal has a sultry voice, tailored more for intimate spots rather than this large bistro but, notwithstanding, her vocalizing of "Old Black Magic" and "Willow Weep for Me" garner okay response. Inclusion of a Korean love song, "Addi-don," which she etched for Rainbow platters and the flip side, "Worry, Worry, Worry," mean little, with the substitution of something more on the sophisticated side more in character.

Bill tees off with the Haydens, a ballroom team, whose routines are fast and eye-catching. Male partner nabs a solo spot for some fast and fancy tapping with the pair winding with a snappy Charleston. In the second slot, the Kovacks, three gals and a male, are especially socko, saving through a series of acro tricks atop a trampoline (complete with bedspread and pillow), and tables, stacked two and three high. Gautier's Tally Ho rounds out the bill, with a male and femme ringmasters guiding four ponies, four pups and a monkey through tricks which garner nice response. Ted Cole emcees with Nelson Hall directing the Michael Gaylord orch capably during the house maestro's illness. Lou Weir pumps out melodies on the Hammond between sets. Eke.

El Rancho, Las Vegas

Las Vegas, June 16.

Sophie Tucker (with Ted Shapiro), Lenny Maxwell, Dot Dee Dancers (10), Bob Ellis Orch (11); no cover or minimum.

A standing ovation at conclusion of Sophie Tucker's 45-minute choreo attests to enshrinement of the Red Hot Mama as America's show biz idol, and her Golden Jubilee Tour will pack 'em in during this four-nighter.

What makes Miss Tucker so great every time around are the surprises she springs with new material, plus the fact that on the subject of sex she has no peer as a stylized purveyor of the ribald and broader aspects of same. Were any other performer to handle the material the star uses so easily, that performer probably would be barred. It comes easy for Miss Tucker and is just as easily received by audiences, as witness the past 50 years — no complaints.

Headliner opens on a maudlin note — "I Wish I Could Go Among You and Clasp Each Friendly Hand"—but she still knocks 'em dead. In red sequined gown and headpiece adorning her ample shoulders, the queen holds sway without difficulty. Dr. Kinsey epic is socko — "I May Be Growing Older Every Day But I'm Getting Younger Every Night."

"When You Were A Tulip" and "Mammy Of Mine" are resurrected to a tremendous hand. In "I Don't Want To Get Thin," she points out there's never been a fat girl in an old maid's home. Sophie's hit-parade of 1922 is the dynamic "Waiting For The Robert E. Lee." Of course, there's "Some Of These Days." And in proof of the great variety of Sophie Tucker and sex, there's "No Business Like This Certain Business," which is the main course.

Ted Shapiro, Miss Tucker's partner for 33 years, has become an important part of the act aside from his keyboarding. He handles punchlines and exchanges with star that are a delight to the crowd. Who knows? Next time around they may even be a dance team, too.

Lenny Maxwell is a young comic with nice material who found the footing heavy at the first dinner show. He fought the gourmet's valiantly and the contest ended in a draw. His banister running gag and impressions are okay and there is every reason to believe he'll catch on before many performances get by. A single production number is choreo'd in a limited area as the Bob Ellis orch plays behind Miss Tucker onstage. The line number is brief, which is all to the good. Bob.

Colony, London

London, June 15.

Marti Stevens, Felix King & Don Carlos Orchs; \$5 minimum.

Over the years Harry Morris, operator of this smart Berkeley Square cafe, has played a prominent role in attracting name U.S. talent to London. Current engagement of Marti Stevens is one of the results of his recent visit to New York. She has been signed for the regular four weeks' season and her opening night bowwow indicates she'll draw the customers by word-of-mouth.

Miss Stevens has poise, looks and elegance. And she can sing, too. She has a rich contralto voice and a warm and friendly personality which radiates through the room. Although at her best with a torrid topical entry and with the colorful "The Way of the Blues," Miss Stevens appears to favor the ballad type of song and has in consequence slightly upset the balance of the routine. The act needs slight revision to achieve more effective contrast.

She certainly knows how to project a dramatic ballad and gets top results for a couple such entries, "Three Coins In The Fountain" and "Young At Heart." She gets her biggest ovation, however, with, "It's Hot Down Here," which she delivers with considerable enthusiasm.

Miss Stevens receives admirable accompaniment from her regular pianist, Don Pippin, who sits in with the resident Felix King orch. They share the dancapation with the Don Carlos rhythm unit.

Casino Royal, Wash.

Washington, June 8.

Three Suns, Lillian Roth, Jack Maggio, Line (6), Bob Simpson Orch (8); \$3 minimum, \$1 entertainment charge.

Casino Royal continues its policy of name entertainment with a solid, hour-long show in which the Three Suns walk off with top honors. This popular trio—organ, guitar and accordion—is loud and lively from start to finish and the audience loves it. Breaking loose with "Avalon," they caper through a variety of selections, kid the customers, and reach peak with a musical travelogue which ranges from "South of the Border" to Europe and the Orient and packs plenty of punch.

It's backed up by Bob Simpson's house orchestra for most of their act. Suddenly, however, they chase the band offstage, invite the audience up for dancing, and provide the music. Here they change pace, tossing up such soft numbers as "Dancing in the Dark," "Time on My Hands" and "Tea for Two." This windup sends them off to heavy mitt action.

Singer Lillian Roth takes another step along the comeback trail with her Casino Royal engagement. It is a large step and would have been even bigger if the house band had provided the type of backstopping it should have given. At times, however, the orchestra slowed her down instead of picking her up.

Miss Roth offers plenty for everybody, starting with a throwaway medley from films in which she appeared, as a reminder to those who may have forgotten her. Swings into a group including "Ain't She Sweet" and "Did You Ever See a Dream Walking," in which she bids for audience participation.

Highlight of her performance comes at the end when she delivers a new ballad, "I'll Cry Tomorrow but Let Me Laugh Today," with telling effectiveness; and a final raucous rendition of "Edie Was a Lady" which is certainly the old Lillian Roth at her old-time best.

Top's, San Diego

San Diego, June 14.

Eddie (Rochester) Anderson (with Frank Weaver, Priscilla White), Lorry Loman, Billy Britt Orch, Peggy Lou Dutton; \$1 cover, no minimum.

With familiarity stemming from 17 years with Jack Benny, Rochester is assured of a warm welcome in niteries. He's a superb hooper of the old school—smooth and effortless—but there's little else to his act beyond the association with Benny.

Latter is exploited via record-photo conversation, similar to gambit employed by Benny's sportsmen in their routine. Technically the recorded call is awkwardly handled although some laughs are netted.

Invariably given sharp lines on radio-tv, Rochester is weakest in dialog department on a niter floor. An Ike joke could be axed, also some dubious material too

reminiscent of race minstrelsy. (Girl friend is lauded as a Hershey boy with almonds in the right places.)

Unique terpology and sandpaper song suite in Rochester's strong suit throughout, particularly his soft-shoe with Priscilla White on "Tea for Two" and "Sunny Side of Street" vocal. Carrying out gentleman theme, Frank Weaver stooges as Hawkins, Rochester's valet, and Miss White is the nicely-stemmed maid. Weaver's dance, using suitcases as steps, is okay.

Future plans call for addition of a name singer or vocal group to round out a unit, and this should help. But as act stands, patrons are applauding Rochester largely for the Benny relationship and as an expert hooper rather than for proficiency as niter performer.

Singer Lorry Loman is reviewed in New Acts. Billy Britt's house crew does well on showbacking chores and for dancers and Peggy Lou Dutton, a Texas beauty, continues to draw favorable attention as band vocalist.

Chaudierre, Ottawa

Ottawa, June 18.

Rudy Vallee, Larry & Trudy Leung, Cathalas Duo, Dick Marfin, Jimmy Garret Orch (8); \$1 admission.

Despite weak advance bally which kept teesoff night (17) biz low, what it should have been, and inadequate band backing and overall show production, Rudy Vallee's too brief half-hour on the floor of Chaudierre's Rose Room had all the power and effect of his early air show and diskings.

Vallee's session drips with nostalgia and that's good. He gulps at his years and belies them by his appearance, then reminisces by warble and gab, effectively using the w.k. Vallee tones that for a long time provided a pers with an easy gimmick. Session includes click handling of tunes long associated with Vallee, such as "Whiffenpoof Song," "Vagabond Lover," "Kitty From Kansas City" and "Stein Song," all to warm reception. Veteran stager works with a minimum of movement, leaving it to sound and pacing to keep the stanza on its high level of showmanship.

Cathalas Duo, handsome well-dressed male and femme, work acro and balancing to nice returns, male doing most of the work while on huge walking balls. Larry and Trudy Leung, Chinese song and dance pair, lean heavily on Larry's pipes in okay offering. Dick Marfin, emcee and comic soloist, is held over Jimmy Garret band backs show and plays for customer dancing.

Flamingo, Las Vegas

Las Vegas, June 10.

Rose Marie & Lenny Kent, Ink Spots (4), Ron Fletcher Dancers (14), Torris Brand Orch (11); no cover or minimum.

A lightweight package of pleasant-enough fare toplines Rose Marie and Lenny Kent, with the Ink Spots in the harmonizing slot. In the three-weeker originally slated for Pearl Bailey, who bowed out for a film.

Mixing some new and old stuff in their 45-minute turn, Rose Marie and Kent blend voices in "These Are the Songs," and dynamic gal goes on to belt "It's Great," in which she registers with some good impressions. Vivacious entertainer, whether clapping or warbling, is a dependable yockteer. As usual, since two have agreed to perform professionally, jokes fly between them in reckless abandon, and are easily designed to win friends.

Kent spouts with familiar "Buddy, Buddy," as song garnish for Texas jokes. Other numbers in solo spot are okay, and he uncorks familiar reprise of entire show in rapid-chatter and gets big hand. Team winds with a song they call "Fanny," while Kent dispenses dummy song sheets to audience. Act is cute second time around.

The Ink Spots — rivals to the Bill Kenny outfit with the same name — are a good harmonizing quartet. Nostalgies like "Do I Worry" and "Into Each Life Some Rain Must Fall" are good. "If I Didn't Care" might make it hard to tell the difference between the two singing groups, but the one heard here is perhaps more versatile in the solo singing sense. A guitar and cello are used in act, which is well received.

Ron Fletcher holds over a pair of fast-moving numbers, with his line boasting some fine dancers. Bob Jacobs is able piano accomper for Rose Marie and Kent and the Torris Brand orch does an okay job.

Mecamba, Hollywood

Hollywood, June 15.

Joe E. Lewis (with Austin Mack), Paul Hebert Orch; \$2 cover.

Joe E. Lewis almost always finds a fast track here. He's a fixture in the Sunset Strip bistro sweepstakes and year in, year out he cops the boxoffice as well as comedy talent accolades.

This time around he's no exception; and Charlie Morrison's cash registers will be ringing a merry tune these next three weeks. Just off the Las Vegas track, and with Austin Mack as usual jockeying the '88, he rocked a jammed opening-night house here during his eptire 40-minute stint.

Relying chiefly on well-tried song and gag material, Lewis never faltered. To accommodate the crowd, Morrison filled the dance floor with tables to the point that Lewis was hemmed in against Mack's piano with hardly enough room to bend his Scotch elbow. He could have registered a "foul" complaint with the stewards, but he couldn't have done better even if he had enough room to dance like Astaire.

Introed briefly by George Jessel, Lewis clicked from his opening gag, "I work in intimate rooms," to this "it's downright fresh," through all his special songs—Rodgers & Hammerstein ("I wouldn't take your four shows on Broadway for my one broad on 7th Ave."), "Henrietta," "Trees" ("Anybody can make a poem, or a potato salad, or a 10 the hard way—but nobody can make a tree. Not even Rubirosa can make a tree!"; "Young At Heart"; "Wedding Bell"; "Dr. Kinsey" ("I don't know where it's all going, but I'm not getting my share") and "It Takes Two to Tango."

Everything he does—joke or song—is perfectly welded into a relaxed but racing, racy turn that's almost a constant laughter.

Scho.

Hotel Fairmont, Frisco

San Francisco, June 8.

Peggy Lee, Ernie Heckscher Orch; \$2 cover.

You don't have to have your hip card punched to get a belt out of Peggy Lee's singing, and that's one thing that makes this gal an exception to most jazz vocalists. She sings completely over the bridge between jazz and pop music and now rates as one of the best vocal act of her sex currently on the hotel circuit.

Miss Lee — like Nat (King) Cole — is a perfect example of how to retain a jazz feeling and still make the squares love it. She sings and phrases with the same jazz aura that made her a top band vocalist a decade ago with Goodman. She also retains the warmth and protection that made her Capitol and Decca disks click with the coin machines. Now, gowned in excellent costumes, with a crack jazz sextet backing her up, utilizing deftly all the body English passable in a hotel room, she puts across her numbers with alternately the wall of sound barrelhouse blues shouter, soft-voiced warmth of a cafe thrush or practiced showmanship of a born trouper.

In all styles she gets strong hands from the crowd — a capacity one opening night. The show is ideally paced, changes of mood and tempo capturing attention. Opening night it ran 37 minutes without a dull spot — six numbers and a five number encore set.

Sextet is introduced with special hand for guitarist Lauro Alameda and bongo artist Jack Costanza and pianist Jimmy Rowles, each of whom gets a featured spot.

Use of top musicians, despite the heavy nut, obviously pays off, in this instance presenting the Peggy Lee talent in exactly the right showcase.

Rafe.

Moorhead Branching Out

Big in Omaha Show Biz

Omaha, June 22.

Paul Moorhead agency will move into a third field tomorrow night (Wed.) with the staging of an act-doo show biz production for the Omaha Centennial Festival of Fireworks at Munn Stadium.

Moorhead dealt only with orcs until a year ago, when aid Don Romeo branched into niteries and club dates. Now Romeo has set Patine & Rosa, across; Alex Sadler, trampoline; Paul and Janet, aerialists, and the Miller elephants for the Centennial show. Romeo will also book several productions for fair dates in this territory.

House Reviews

Music Hall, N. Y.

Radio City Music Hall presentation, "Compass Points," settings, by Russell Markert; costumes, James Stewart; lighting, Eugene Frank; special lyrics, Albert Still; music, choral director, Raymond Paige; ballet choreography, Margaret Sande; Rockette choreography, Markert. With Chris Cross, Tony Starman, Jack Beaber, Earl Lippy, Edward Powell, Eric Hutson, Marilyn Murphy, Milan Timotich, Clifford Orr; "The Student Prince" (M-G) reviewed in VARIETY May 26, '54.

The Radio City Music Hall production, along with the Empire State Bldg., Central Park and the UN buildings, is one of the natural draws of New York City. It's a never-ending phenomenon for the provincials and at the same time, it's something that the native New Yorkers can't dismiss lightly.

The current show, "Compass Points," provides a striking bit of staging, especially in the set which depicts Broadway. It's an excellent, imaginatively-lighted drop that provides a faithful replica of the street looking northward from Times Square. This background sets the stage for the Rockettes, who perform with their usual precision for maximum returns. It's the kind of finale that creates a conversation piece.

The opener is a pleasant depiction of the south, which permits the MH Choral Ensemble its spot. The group gives "Dixie" as it would be done under varying circumstances. The lyrics are good and the solo interludes come off well. One of the brighter spots is by Marilyn Murphy, who mixes the rebel tune with excerpts from "Sempere Libre" for a good novelty. Eric Hutson, Milan Timotich and Clifford Orrs have good solo passages.

The ballet group has a sexier motif than usual with the depiction of a prospector's separation of his gold dust, with saloon hussies hurrying the process. It's a colorful, skillful romp by the coryphees Jack Beaber playing the premier danseur, Margaret Sande's choreography is excellent.

The acts, unfortunately, do not project as strongly as the production. Chris Cross, who does well in most situations, somehow relied on small bits of business which gets laughs in the forefront of the auditorium and is lost in the further reaches. The bit with a life-sized, Maewesty type doll, doesn't come off as well as it usually does.

Tony Starman has an essentially good ballet-tap routine, but concentration on the ballet bits seems a mistake in view of the fact that the following strong run of that type term by the house corps. Edward Powell provides the production vocals during the sequence. Raymond Paige's orchestral backing and overture comprising a Spanish medley is in a top groove. Jose.

Olympia, Miami

Miami, June 18. Forrest Tucker & Johnny Romano, Pat Henning, Narda Mandrake, David & Amarah, Amanda's Troupe (5), Les Rhode House Orchestra; "The Yellow Tomahawk" (UA).

Topliners booked for this week's layout appear as a weak link in the strong array presented here in recent weeks, with a familiar, Pat Henning, bolstering the lineup, plussed by fair supporting acts on hand, to pull stub-holder acceptance.

Film actor Forrest Tucker is the marquee "lure" but he'll need a stronger act than displayed to keep playing the in-person circuit. Material is on the negative side in arousing and enthusiasm; an amiable personality and innocuous approach aid in offsetting complete downbeat reaction. Material obviously lets him down in the weary matter provided. Takes a turn at singing, the aforementioned glib, and then teams with guitarist-singer Johnny Romano for what could be called the strongest portion of the stint. Romano essays impressions and comedy. Duo off to mild returns.

Henning, annual returnee, bolsters matters with his emceeing and in own spot, adept comedies. Sporting a new "orewcut" toupee, he bundles up plenty yocks with his yardful of bits, all tailored for laugh raising. Hat biz, character impresses and intimate way with hearers add to overall impact for a solid sequence.

Latino terp duo, David and

Amorah, sit well with a fire dance and Afro-Cuban routines in the teefoff spot. Wind with wild jive interludes for heavy reception. Narda Mandrake offers mild magic stuff, topped by dance with doves for an imaginative turn. Amanda's troupe almost walks away with the plaudits via their tumbling-teeterboard concepts. It's mitt-raising stuff that leaves them pounding for more. Les Rhode and house orch handle the showbacks in apt manner.

Lary.

Palace, N. Y.

Mage & Karr, Varju Bros. (2), Kaye & Aldrich, Eddie Erickson, Stump & Stumpy, Reba Monness & Co., Archie Robbins, Atomics (5), Jo Lombardi House Orch; "Tanganyika" (U-I), reviewed in VARIETY June 9, '54.

Palace is following two of its best bills of the year with one of its poorest. Current show runs slowly and overlong, with only about half of its acts good. Most of the newcomers are mediocre entries.

Of the eight acts, four are under New Acts. They are the Varju Bros., Kaye & Aldrich, Eddie Erickson (in the deuce, trey and fourth slot) and Reba Monness & Co., on sixth. Show gets off to a snappy start with the hoofing of Mage & Karr, but doesn't stage moving, again until Stump & Stumpy come on in the fifth spot. Mage & Karr are an energetic and skillful pair of tapdancers. Their ensemble work is excellent and they shine in a set of challenges.

Stump & Stumpy, while on overlong, sock across every bit of their routine, varying from the dances to such comedy bits as a takeoff on the McCarthy hearings to any number of pratfalls. They're clever comedians and topflight performers. Archie Robbins, in next-to-closing, is also an overlong (20 minutes), but sustains the stint handsily, with his songs and some very funny one-liners that come in the middle of monologs on varied subjects. His material is somewhat on the blue side, though. Closer in the Atomics, an acro troupe that makes up with flashy solo stunts and very fast pacing what it lacks in the way of good ensemble tricks. Jo Lombardi crew does its usual competent showbacking job.

Chan.

Empire, Glasgow

Glasgow, June 18. Morey Amsterdam, Radio Revelers (4), Malcolm Mitchell Trio, Margo Henderson & Sam Kemp, Trio Roberti, Jean Kennedy, Beryl Ellis' Australian Starlets (6), Bobby Douds Orch.

Morey Amsterdam, U. S. comedian, minus any prelim ballyhoo, saunters on to the stage of Scotland's No. 1 vaudey, and within four minutes, when he has customers warmed up to his novel style, has 'em in almost continuous state of chuckles. Smallish, stocky-built comedian, complete with his cello, gabs from center-stage about life in general, and his flow of wise-cracks keeps the outfronters happy for 24 minutes.

Some of his American references pass slightly over heads of Scot outfronters, but majority click, although at times his pace is too fast even for the hep Glasgow vaudegoer. Comic, almost completely unknown here (his tune, "Rum and Coca Cola," is better known than himself), achieves wonders for a U. S. visitor who has no advance publicity via disks or pix, and proves that good value audiences don't rely solely on star international names. He exits to warm mingling.

Beryl Ellis' Australian Starlets are tastefully-garbed openers, being six girls with a slick line in tripping. They open both segments. Trio Roberti consists of two males and one distaffer from Holland, agile and speedy in acro work. Males are decked colorfully in grey shirts and red pants. Scot audiences give warm welcome to local act, Margo Henderson & Sam Kemp, Mr. & Mrs. Duo, who score solidly in song, impressions and instrumental work. Femme is upcoming performer with strong personality and seems to sing in harmony from the Radio Revelers' four robust males with a polished style, and both song and instrumental work from the Malcolm Mitchell Trio, an act well established on the U.K. vaude loop. American Vic Perry's picknocketing routine is similarly polished, though he invites (and needs) good audience participation, a factor which doesn't appeal to

this reviewer. Jean Kennedy, a Scot with broad native accent, has an earthy style of comedy that pleases a section of stubholders. Gord.

Apollo, N. Y.

Machito Band (15) (with Grizel), Harold King, Leonard Reed & Rosita Davis, Richard Cannon, Facundo Rivero Quintet, Mambo Aces (2), "Killer That Stalked New York" (Col).

Taking advantage of the strong mambo contingent in Harlem, the Apollo has lined up a bill with chiefly a Latino flavor. As usual, on its regular but infrequent excursions away from the typical rhythm and blues kick, the vaudey should do tonight biz on the week. Stubholders work up a storm over the featured Machito Band and the second-billed Mambo Aces. Harold King, tapster on skates, and singer Richard Cannon (5), New Acts also draw heavily, although they are the only turns without hip-shaking rhythm. As for the other featured slot, Facundo Rivero Quintet is a little short of par for the course.

Machito, with four brass, five reed and five in the rhythm section, raps out a neatly articulated Latin number called "El Jamalquino" among his rep of four tunes. He and chubby thrush Grizel pipe it as a duet, and while the vocalizing is appreciated, maestro does a little too much with mambo stepping that's unbecoming to him. Band follows with older fav, "Caricoa," for a successful begoff.

Midway through the card, the Mambo Aces, (ofay and colored) terp duo, give a precision workout to a couple of solid Mambo routines. Having appeared initially at a like Latino showcasing here a few months back, the boys demonstrate increasing finesse. Could these boys add some variety in the form of tap and softshoe, not necessarily embracing Latin tunes, they'd be surefire in any vaude station or niteroy.

Harold King does distinctive tapping not the least impeded by roller skates. He maintains a sharp sense of rhythm that easily measures up to work done by ungimmed tapsters. Comedy is done by Leonard Reed (almost an Apollo regular) and luscious coper Rosita Davis. Reed's sharp in this session, banging out a catalog of hefty punchlines. Finale is done by Facundo Rivero Quintet, two guys, two gals and a male pianist. Albeit colorful, the outfit plays it a little too arty at times and a bit too sloppy at others for the healthy nits they usually receive. Singing is occasionally drowned by background musicos, and the dance embellishments they use to round out each tune manifest little terpsichorean ability but leads of energy. Art.

King's, Edinburgh

Edinburgh, June 15. Harry Gordon, Jimmy Logan, Jack Spurgeon & Joan Tucker, Hope Jackman, Margaret Miles, William Dickie, Sylvia Gaye, Cliff Harley, Clem Ashby, Ross Dillon, Jack Holden, Anthony Redmond, Half-Past Eight Girls, Bobby Pagan Orch.

Bright summer layout has asset of being held in two strong comedians, Harry Gordon, senior Scot comic and solid in character work, and Jimmy Logan, ace member of the younger crop of Auld Lang Syne funnymen.

Both score in singles and in sketches, and also work together in cheesecake travesties of Marilyn Monroe and Jane Russell's mother. Gordon scores as a hotel porter in a sketch titled "Queen Elizabeth Slept Here" and also in a Britannia takeoff. His old lady portrayal in a scene with longtime foil Jack Holden is clicko. Logan is best as a trumpeter in a Boys' Brigade sketch, which is overlong though raising the yocks.

Hope Jackman, femme foil, works hard throughout the bill and, at show caught, almost stopped the performance in a Charleston travesty along with Holden. Femme is versatile.

Strong singing from William Dickie and Sylvia Gaye, and terping from Jack Spurgeon and Joan Tucker, set a good standard. More toe to toe from Margaret Miles, pretty soubrette who must avoid shoulder-stopping, and from Ross Dillon, a lively harley.

Cliff Harley, back from South Africa, and Anthony Redmond and Clem Ashby out as extras in sketches, and there is solid work from a shapely line of chorines, all colorfully costumed. The house orch under Bobby Pagan, longtime cinema organist, do an above-average chore. Layout is aimed at after-dinner audiences and looks set for a successful run. Gord.

TERRY MOORE & CO. (3)

Songs, Dances 30 Mins. Top's, San Diego After a 10-day breakein to work out the wrinkles, Terry Moore should be ready for a payoff in the Vegas venture. In her after-dark bow at Yale Kahn's bistro, the well-rounded film star brings freshness to niteroy floor in act that bounces with youth and collegiate verve.

Diminutive actress is blessed with topflight material by Mack Gordon, Herb Baker, Jeff Bailey and Bob Sydney—although the lines will need more punching for peak effect. Sharpest of the lot is "Don't Be a Woman If You Can," a smart rapid-fire dissertation recalling the lengthy Danny Kaye tongue-twisters. When Miss Moore learns pacing, how to build for laughs—and it shouldn't take her long—this number figures to rock any room.

Uncertain pacing also lessens impact of monolog from film, "Come Back, Little Sheba." Acting job is good, but Miss Moore needs to establish seriousness of role at start for clearer definition of character—a shallow, puzzled first-prude. This would have deterred laughs in wrong places likely stemming from self-identification embarrassment on sexy theme. It's an effective scene that could develop, with work, into a standout niteroy bit.

Other Moore films get plug treatment in "Walter Winchell, Sidney Skolsky, Etc. Blues," an okay ode to exaggeration of star's gadding-about as reported in the pillars. Another starrer, "Mighty Joe Young," is recalled in opener as Miss Moore goes into song-terp routine with Tom Mahoney, Don McKay and Mark Aldon—casted as airman, sailor, marine (giving vent to "Where's the Army?" heckle). Explanation is they're souvenirs from Korea junket. Ermine incident, however, is eschewed.

Male trio, all young, lean and fresh looking, serenade star with "The Girl Friend" and, later, Mahoney emerges from trio for solo song-tap caper to "Gypsy in My Soul." Miss Moore exits on softshoe turn with trio.

Husky-throated actress has a pleasant way with a song—regarding as much as singing—and her hoofing with the trio is easy to watch. Although saving her standout gowns for Las Vegas, her college-prime type dresses and sweater-skirt fit the bill.

Overall, with an act that can only be described as moderately strong, Miss Moore is cute and appealing without resorting to coyness. Nor are there any blue lines throughout. Sex, in fact, is almost played down—save for the obvious Moore attractiveness.

Ralph Wolff is musical director and Billy Britt's house band is okay in show-backing chores. Don.

KAYE & ALDRICH

Acro-comedy 7 Mins.

Palace, N.Y. Mixed team combine acro, contortion, comedy and knockabout into a melange that runs seven minutes but doesn't go anywhere. He's the straight, she does the comedy, which consists mostly of knocking him down, setting him up for pratfalls and doing some grinds that are out of place here.

Contortion work, primarily by the man, is okay, while their acro stunts are just a little tough to concentrate on phase of their work to the exclusion of the others, and contortion with a comedy slant seems the best bet from what a gander at their current act offers. Chan.

VARJU BROS. (2)

Harmonica 8 Mins. Palace, N.Y.

Two youngsters try to get away from the routine in harmonica turns with some imitations and comedy, but succeed only moderately. That they don't rely on virtuoso-like technique is just well for their just haven't got it. Their material, as presently constituted, needs a thorough going-over.

Open with a straight "Chinatown," then one does an imitation of Clyde McCoy's "Sugar Blues" that somehow still seems to sound like a harmonica. They do organ grinder, bagpipe and bombing impressions, none out of the ordinary. A comic impress of a train has some funny features, the only routine in the act worth keeping. Close with "Tiger Rag." Lots more work and new material needed here. Chan.

New Acts

WILDER BROS. (3)

Music & Songs 20 Mins.

New Malden, Reno

This trio debuted at this spot in November of 1953. Staged by Jack Cathcart, it was fine then, but it is sock far now.

There are so many trademarks in this group, all of them uniquely different that, rounded up, "originality" could be the only summary. Three white saxes, original songs, the "sound" and a "round" done on three chairs are some of the trademarks.

The saxing part of the stint is not simply tossed in. All three of these boys, Walter, Warner and George, have played with such bands as Kenton, Barnett and Les Brown. The fine tooting on such things as "Hot Canary," "Holiday for Strings" and "Birth of the Blues"—all staged neatly for full effect, are always received with full volume plaudits.

Climax of the stint is always "Birth of the Blues," sold at the outset with a slow, solid-beat vocal, gradually working up to a gale force with the three saxes. The finale is the voice sound of George Wilder, which is a wonderful effect done side-by-side with the alto. It's a very exciting windup, with the orchestra at full strength behind, and the boys leading the all-out assault. The room flies apart.

The act is not built entirely on the "hot musicians" platform. There are even things in it to please the "easy listening" crowd. Most of the song material has been written by the trio. "T-T-T-Teetalee Texas" (about as close as you can come to a title) is a quiet little rhythm number. "The Monkey Song" works into "Abba Dabba Deba" and gives them a chance to clown.

Wilder Bros. can sell a ballad easily, too. "Three Coins" had to be cut from the long lineup, unfortunately. Their own "I Don't Know," released recently on RCA's "X" label, is another sound effect with Warner taking the vocal lead.

Strictly a laff bit is their "Keep Moving" round, which begins "a finger, a thumb, keep moving," and ends with "a finger, a thumb, an arm, a leg, a sound of the (razzberry), stand up, sit down, sleep moving." Needless to say, the whole thing ends hilariously confused with George consulting his text book.

The Wilder Bros. are evidently being groomed with care. Already a top act, they are not being pushed into headlining chores. Youthful and goodlooking, this act can only go up. Mark.

RICHARD CANNON

Songs 14 Mins.

Apollo, N. Y.

Few new acts at the Apollo are treated to as much respect and manifested pleasure as is afforded singer Richard Cannon. The stocky Negro, announced as fresh up from Miami, has a lilting swing style and a set of chords that make him an excellent buy for any and all entertainment media. He has range, rich pipes and a wisely-chosen tunelug.

He launches with an average song, "One Way to Love," but it's designed to show off his ability and does. He works from a warm whisper to high tenor for much mitting. "Lover Come Back" follows, with the songster supporting an excellent sense of rhythm on his own bongos. Other songs in his repertoire include "Funny That Way," in which he switches tone, talks out a passage or two and shows general versatility, and "Best Things in Life."

As a singer and solid all-around professional performer, Cannon has lots of surprises stored up for stubholders. Art.

SAMMY SHORE

Comedy 45 Mins.

Seven Seas, Omaha

Although he has been doing a single for four years and will launch his own Surf Club near Milwaukee July 1, Shore has never been as chronicled in VARIETY's New Acts file.

Genial guy's best bits are topical stuff, such as bit of a horse talking to himself (since Ak-Sar-Ben races are on here and there are plenty of pari-mutuel customers on hand nightly) and takeoff on a Corum-Dunphy fight broadcast, including clever commercial for "Guillotine Blades." Another timely and novel piece was "Girl With the Cigarette Cough."

Shore works hard—a bit too hard, in fact. Biz of leaping offstage to erect a barrier of tables (Continued on page 54)

VARIETY BILLS

WEEK OF JUNE 23, 1954

Numerals in connection with bills below indicate opening day of show whether full or split week
Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) TriVi; (W) Warner

NEW YORK CITY
Music Hall (I) 24
Jack Beaber
Tony Starman
Marilyn Murphy
Eric Hudson
Chris Cross
Ricketts
Cortez de Ballet
Sym Ore
Palace (R) 45
Amadis
Julia Cummings
Rex Weber
Kramer Dancers
Rigoletto Bros Co

Johnny Morgan
Bouncing Bodos
1 to 10
CHICAGO
Chicago (P) 25
Beatha Kitt
Dick Shawn
Priest & Fosse
Trixie
MIAMI
Olympia (P) 23
W. Hoveler, Girls
Les Blue Yvette
Gracie Barrie
Larry Storch
Dave Trotter Co

Cyril Lacey
Eddie Williams
Scotty Brown
Simmu Russ
Dusty Daniels
Ho. Holdings Co
WOLVERHAMPTON
Hippodrome (I) 21
10 Valentine Girls

Cabaret Bills

NEW YORK CITY

Blue Angel
Marjorie Davis
Barth Howard
Jimmy Lyons Trio
Leo De Lyon
Bon Stair
Jimmy Daniels
Mae Barnes
Charles H. Ross
Jimmy Komack
Norene Tate
Three Flamingos
Boulevard
Jackie Miles
Terry Stevens
Ned Harvey Ore
Chateau Madrid
Rafael Ruiz
Gillian Grey
F. Alonso Ore
Sara Hernandez
Copacabana
Sonny Howard
Joanne Wheatley
M. Durso Ore
Frank Earl Ore
Hotel Ambassador
Lula Lande Ore
Fifth Ave
Jimmy Kirkwood
Jenny Collins
Bob Rowsey
Charles H. Ross
Hazel Webster
Old Roubertian
Sally Hines
Joe LaPorte Ore
D'Aquila Ore
Hotel Astor
Sammy Kaye Ore
Hotel New Yorker
Ed. Williams Leary
Jo Barnum
Ben Dova
Steve Kisley Ore
De Drummond

CHICAGO
Black Orchid
Gertrude Nielsen
Paul Gray
Dave Romaine
R. Kerpals Duo
Blue Angel
"Calypso Magic"
Talley Beatty
Sam Manning
L. Hill Dancers
Princess Orelia
Lord Carlton
Sally Hines
D'Lacy Quartet

LOS ANGELES
Ambassador Hotel
Eddie Fisher
Hightowers
Benny Strong Ore
Band Box
Mae Lewis
Gary Morton
Ricky Laine
Larry Green Trio
Scott Hazard
Josephine Premice
F. D. Marshall
Don Marlowe
Wally Brown Ore
Biltmore Hotel
Lucille Norman
Wally Brown
Three Hous
Hal Derwin Ore
Xavier Cugat
Abbe Lane

MIAMI-MIAMI BEACH
Bar of Music
Bill Jordan
Hal Fisher
Harvey Bell
Beth Halla
Gina Valente
Ethel Davis
Fred Thompson
Benny Murray
Russ Orr
Peter Mack
Carol Collier
Brook Club
Hamish Menzies
Scott Jordan
Tony Matas
Clover Club
Harry Martin
Ted Lawrie
Marilyn Hightower
Tony Lopez Ore
Selma Marlowe Line
Woody Woodbury
Scott Hazard
Belle Barth
Dick Hall
Joe Eddie's
Lois De Lee

LAS VEGAS, NEVADA
Flamingo
Rose Marie & Kenny Kent
Ink Spots
Silver Slipper
Sally Rand
Hank Henry
The Appletons
Eve Marley
Spooky Jordan
Bill Willard
Jimmie Cavanaugh
Scott Hazard
Chico, Harpo Marx
Los Chavales De Espana
Bobby Sargent
Sherry
Dennis Day
Amin Bros.
Bud & Cece Robinson

RENO
Mapes
Beatrice Kay
Charles Kay
Mapes Skylite
Eddie Fitzpatrick
New Golden
Rochester
Wildor Bros.
Donna Kaye
Golden Girls
Will Osborne Ore
Jimmy Durante
Lola Butler
Starlets
Bill Clifford Ore

HAVANA
Montmartre
Benny Moore
G. A. Guedes
Rita Montaner
Leopoldo Fernandez
Mimi Cal
Chino Wong
Matamoros Trio
Kiki & Benny
Sonia Callego
Alonso Ballet

Irving Berlin

Continued from page 2

concentrate on sundry Hollywood commitments. He has both "White Christmas" (Par) and "There's No Business Like Show Business" (20th) in the can, or virtually completed, and as always happens, that means he goes out on intensive exploitation and merchandising of the films. Berlin's chores don't end with the scripting.

Meantime, unless Paramount works out a three-picture deal (with some capital gains advantages) Berlin will proffer "Say It With Music" either to Walter Lang, who wants it at 20th-Fox, or Sol C. Siegel, who left 20th to go into an independent operation. This is the story of the Music Box Theatre on Broadway, and its sundry revues, including a number of heretofore non-film produced songs, among them the title song which was one of Grace Moore's hits in the first Music Box Revue.

Berlin, in the meantime, had completed six songs for "Sayonara." However, he didn't have Ethel Merman in mind for the Michener adaptation—he wants her for an "Annie Get Your Gun" revival in Denver, currently the star's hometown since her marriage to Robert Stix, and she will probably do it this summer after she completes "Show Business" at 20th.

Berlin left for the Coast over the weekend to do his own acting chore for "Show Biz," appearing in a montage as the credits unfold. It's his second pix stint, first being for "This Is the Army," the World War II soldier show he scripted for Army Emergency Relief and Warner Bros. filming. Berlin will chirp the 20th-Fox film's title song as the pic opens, but if he doesn't like the stint it is understood that approval rests with him.

Despite Don Hartman's statement that Par has plans for "Say It With Music," as another Bing Crosby-Danny Kaye vehicle, this property is far from concluded as a Par package, says Berlin.

Million \$ Gate

Continued from page 1

theatres which wanted the telecast been able to obtain line connections. Observers feel that the success of the theatre telecast will bring about a re-evaluation of the closed-circuit medium. In any event, it served as the biggest hypoteatre tv has received in several years.

Business, in general, throughout the country was excellent, with most situations reporting complete or near sellouts. Only a few isolated spots failed to do peak business. Several drive-ins, although filling their lots to capacity, only broke even. This was due to the high cost of building special towers and bringing in lines for the telecast. These installations, provided by the American Telephone & Telegraph Co., are only good for a month, and if used during that period, it gives the drive-in operator a chance to amortize the initial events coming at sporadic intervals, most of which will have to shell out the same coin for another closed-circuit event.

As an example of the take for the theatre telecast, arranged and promoted by Nate Halpern's Theatre Network Television, the experience of the Stanley Warner chain is enlightening. Ten houses in the SW circuit grossed \$80,000. Several situations, SW and others, reported that the biz was 50% better than for any previous theatre tv fight. Five theatres on the Coast chalked up \$42,000. A factor that kept the overall gross from exceeding \$450,000 was the black-out of the New York and New England areas, territories with important closed-circuit installa-

tions and with a huge audience potential. Although a few spots which failed to sell out were inclined to blame it on the radio broadcast, first time radio, was permitted in conjunction with closed-circuit, the general impression was that radio failed to dent the b.o.

Reports from around the country indicated that the picture quality was the best yet obtained for a theatre telecast. Halpern has developed his own crew for the large-screen airings, and it has made a careful study of the special needs of the medium and has been able to supervise and control the picture.

New Acts

Continued from page 53

for customers leaving can be embarrassing to payees and should be discarded. However, lad shows experience and finesse in handling drunks, especially feds feeling no pain.

His trumpet impressions of Armstrong, James, Anthony, etc., are average. Trump.

REBA MONNESS & CO. (3)
Table Tennis
9 Mins.

Reba Monness, a former U.S. women's table tennis champ, has been in vaude with table tennis turns but hasn't been listed in VARIETY's New Acts file as the headliner of her own troupe. Threesome is composed of Miss Monness, former Canadian champ Bob Anderson and emcee-commentator Sam Arrow.

Act's divided into two parts, one in which Miss Monness and Anderson do such things as play "Mary Had a Little Lamb" via volleys with different types of pots, use odd-sized paddles and swinging with the paddle in the mouth. Second phase is a match between the duo. Neither is very exciting or interesting, and the best that can be said for the act is that it's different. Suited only to houses like the Palace and occasional tele guest shots. Chan.

EDDIE ERICKSON

Songs
7 Mins.
Palace, N.Y.

Young tenor is a winner of one of Arthur Godfrey's "Talent Scouts" shows, and deservedly so, judging from his break-in at the Palace. He's got one of those crystal-clear tenor voices, personable and good speaking voice. Furthermore, he knows how to pick his selections for maximum effectiveness.

Opens with "I Feel a Song Coming On," which he delivers with spirit and clarity. Then does "Jeanie With the Light Brown Hair" with a very light touch, at times going into a soft falsetto that helps sell the rendition strongly. Closes with a current pop, "I Need a Girl." Quality of his voice is such that he can get by without a style of his own, singing virtually straight versions of his songs. He's an okay bet for vaude, niteries and tele guest shots and would probably fit nicely into musicomedy and smaller pix parts.

LORRY LOMAN

Songs
10 Mins.

Shapely brunet has considerable distance to go before earning a spot as a niter attraction. She has a pleasant-enough voice but is uncertain how to handle pipes in best fashion.

Routine songalog—"Them There Eyes," "Boogie Woogie," "Three Coins in a Fountain," "Cheatin' Heart"—gets okay treatment. Miss Loman shows economy of gesture rare in a newcomer but she'll have to develop a stronger presence and shed many amateurisms. Don.

ANNABIANCA

Songs
15 Mins.

Special material is indicated for Annabianca, a personable new chirp who's trying out at The Playfers, Sunset Strip restaurant which has been utilizing new talent in an effort to build a niter flavor. She's pleasant and easy on the eyes, but there's nothing standout about her voice in the lower register.

To impress, she needs plenty of good special material and considerable coaching in floor deportment to overcome awkward gestures and posturing. Best of her material right now is a medley of the best of 1934-44-54. It could be exploited some more for better results. Best dropped is a "Love" opener that evokes naturally unflattering comparisons with Lena Horne who has virtually trademarked the tune. Kap.

Berlin Fest

Continued from page 2

though their programs mainly appeal to the younger set.

U. S. Film, V.I.P.s Due

Only Hollywood star attending the junket, Richard Widmark, arrived for the opening day, but was returning to the German capital next month to start lensing "A Prize of Gold" for Warwick Productions. Irving Allen, the WP boss, came in the same day with megger Mark Robson and executive assistant Euan Lloyd, to scout locations, and Mai Zetterling and Donald Wolfitt, who are appearing in the same pic, arrived in Berlin last Saturday (19).

Fred Gronich, MPEA rep in Frankfurt, made quickie trip for the opening ceremony, but is due back tomorrow (Wed.) in time to greet Barney Balaban and Leonard R. Golden, who are coming in from London. Marc Spiegel, who was recently transferred from the MPEA's Frankfurt office to Paris, is also due tomorrow.

Sir Michael Balcon, Ealing Studios topper, is scheduled to hit this city in time to collect his Selznick Golden Trophy as the top European producer, and Leon Clore, head of Countryman Films, is also due in the expectation that "Conquest of Everest" will get the nod as the Golden Laurel Award winner. The special Selznick ceremony, organized by Anthony Downing, London DOS rep, is set for Friday (25), but the U. S. High Commissioner has had to cancel out the arrangement, and the awards will be made by his deputy, Walter Dowling. General Oliver will rep Great Britain.

Special feature of the opening ceremony was the annual presentation of local Oscars, with one of the festival offerings, "Weg Ohne Umkehr" ("No Way Back"), getting the prize as the best local made pic of the year. A special round of applause went to Reinhold Schuenzel, voted best actor, when it was reported from the stage that he had been compelled to leave Germany in 1933—the beginning of the Hitler regime.

Honor of the first fest screening went to the French entry, "The Maurizius Affair," a forceful drama directed by Julien Duvivier, who was introduced prior to the presentation. First American film to be shown was "Decameron Nights," screened at a first-run theatre on Saturday night at the same time as the German version of "Carnival Story" was being presented at the 25,000-seater arena theatre, the Waldeuhne. This year's Cannes prizewinner, the Japanese "The Gate to Hell," and one of the two British entries, "Hobson's Choice," were shown Sunday (20) while yesterday's (Mon.) offerings included U-I's "Magnificent Obsession" and Germany's "No Way Back."

Unlike most international fests, choice of top pix is not decided by a jury of experts, but is left to a public vote. Each admission tab is marked with four ratings ranging from "excellent" to "bad" and the customers are urged to return their tickets appropriately marked. In this way, it's believed, the final voting will be a guide to b.o. prospects, although the 350 newspapermen covering the event are invited to participate in the ballot. In the main, however, they appear to be the most enthusiastic segment of the audience.

Sarnoff

Continued from page 1

for the Coast but not at the expense of the east. "Science, art and industry are inseparable units and where they function best will determine the balance of geographical superiority," he declared, adding that, "in the final analysis, economy and quality will be the deciding factors in the production of programs for tv. It's too early to say which way it will go."

Sarnoff sees a ready market for the 50,000 color sets that will be made this year. Only 5,000 of the 15-inch receivers were made and from now on only 19-inch tubes will roll off the assembly lines. He believes more than 300,000 sets will be sold next year and when mass production gets under way the current price of around \$1,000 will be considerably whittled.

Let No Prexy Set Asunder

Hanover, N.H., June 22.

For the first time in its 185-year history, Dartmouth College here last week conferred a joint honorary degree with the recipients Alfred Lunt and wife, Lynn Fontanne. President John Sloan Dickey awarded doctorates of humane letters to the "partners without peer in the performing arts."

In his citation, the Dartmouth prexy declared: "What the Lunts have joined together Dartmouth will not set asunder. Thirty years ago, out of your performance in 'The Guardsman,' a new dimension was added to the theatre of our time; that dimension known as 'the Lunts.'"

"Since that happy opening in 1924 you have paced each other with intelligence, wit, integrity, hard work and unparalleled grace until it can be said of your performing art that words are never put to better use or needed less. From the stage with strict impartiality you have offered men and women the most finished instruction in the use of foils and fobles in the marital artifices of Olympian as well as human mating."

President Dickey pointed out that Lunt, besides being a member of the renowned acting partnership, has distinguished himself as director of the current Broadway hit, "Ondine." For this work Lunt was awarded the Antoinette Perry Award for 1954.

B'way Mgrs. See Selves Patsy, With 45¢ Nick on 'Presold' Tix Via New N.Y. Tax

Insistence by New York City officials on collecting the new 5% admissions tax on "presold" tickets will cost Broadway producers and theatreowners an estimated \$45,000. It's figured virtually impossible to collect the added levy from patrons, so the managements will probably have to absorb it.

At a confab Monday (21) at the Municipal Building, N. Y., First Deputy Controller Louis Cohen said he lacks authority to waive the tax on tickets sold in advance (in some cases as far ahead as six months), adding that the matter would have to be decided by the City Council, Board of Estimate, or perhaps both. That's figured as killing such a possibility.

Cohen was unsympathetic to the arguments of a delegation of producers and theatre managers that it would be extremely impractical, if not impossible, to collect the 5% tax from advance purchasers at the door of the theatre prior to performance. He suggested that theatres might merely set up special booths in the lobbies to collect the added levy.

Managerial circles generally agree that this, or any other attempt to get patrons to fork over the coin would be out of the question. It's pointed out that, even if special booths were available, there would be long delays at the hit shows, where the advance sale amounts to as much as \$250,000; and that as a consequence it might be necessary to hold curtains until 10 o'clock or later.

Paddywrens, Yet
It's also noted that many patrons might simply refuse to pay the extra 5%, in which case the management would face the prospect of trying to deny admission to the theatre. That would require a paddywagon, with a squad of cops, to be assigned to each house. Also, there'd presumably be a rash of damage suits.

The alternative, of course, would be to waive collection from any individual who might object, which would also involve claims of discrimination and widespread bitterness.
(Continued on page 56)

Met Yens More Airings On BBC; Philly Orch Will Do Gutman's 'Rosenkavalier'

Metropolitan Opera assistant manager John Gutman is sailing Friday (25) for a seven-week combined bivacation trip to Europe, covering London, Venice, Zurich and Paris. In London he's to huddle with BBC reps on the broadcasting, via its Third Programme, of Met Opera airings. The Voice of America has been diskling Saturday afternoon airing in distant lands. But the BBC picked up a "Meistersinger" and aired it last March without previous Met advice. The Met wants more appearances (via Voice) on BBC, but wants more of a say on which performances to air. There was some adverse comment to the calibre of the Met "Meistersinger" in England.

Gutman, whose hobby has been the translation of opera librettos into English (NBC-TV Opera Theatre did his "Rosenkavalier," while the Met has staged—his "Alceste" and "Boris" versions), will have his translation of the
(Continued on page 57)

Fort Wayne Teeoff

Fort Wayne, Ind., June 22.

"Carousel," first production of the Fort Wayne Light Opera Festival's 1954 season, will open Thursday (24) in the Franke Park Outdoor Theatre, with Paul Ukens and Marilyn Delaney as the leads. "Carousel" will have four performances, June 24-27. Albert Germanson is producer-director.

Don't Butter Up B'way, Sez Vet Ohio Drama Ed; It's Hurting the Road

Columbus, June 22.

Broadway doesn't deserve buttering up, indicated Samuel T. Wilson, vet drama editor of the Columbus Dispatch, in a Sunday column blast at show trains and such.

"I'm getting to be more and more of the opinion that cultivation of the Broadway-idolatriy of the country and the uproarious moves being made to transport sections of the road audience annually to New York, is in part responsible for some of the pitiful plight of the national professional theatre," Wilson wrote.

He agreed that there were a few productions geared for Broadway alone which should be seen in their natural habitat. "But most Broadway shows have road potentials which, for the good of the American theatre in its entirety, ought to be exploited."

Mass migrations Gothamwards are touted as building stage audiences at home and Wilson's comment on this idea is "Rot." The tourists, he observed, usually blow their theatre budget coin for the year in one trip and then they "haven't enough cash to spare for spending on road attractions later served up at their local legitimate houses." Besides, the type of things usually seen by show-trainers, he feels, are items that will tour. "When it does, if it does, they've seen it, can't afford to, or are disinclined to look at it again . . . (and) the local theatre, loses their badly-needed boxoffice contributions."

Wilson concluded: "A boost for Broadway, things being as they are, can be genuinely damaging to the road."

The article also contained Wilson's reasons for not making a junket to New York this season, chief of them being that there was nothing sufficiently exciting to justify an expense account. He had no positive reactions either for or against the season this year, and such a trip would have resulted in "mere space-filler copy."

Wilson's opposite number on the Columbus Citizen, Norman Nadel, has been running show trains to New York for several seasons now.

CHARLOP & LEE SCORE FOR COAST MARTIN 'PAN'

Moose Charlop is composing the score and Carolyn Lee is writing the lyrics of the musical edition of "Peter Pan" in which Mary Martin and Cyril Ritchard will costar on the Coast this summer. The version presented on Broadway several seasons ago with Jean Arthur and Boris Karloff costarred had incidental music by Leonardo Bernstein.

If the new revival clicks, it will be brought to Broadway in the fall (possibly at the Alvin Theatre) by Leland Hayward, Edwin Lester and Richard Halliday. Lester is producing the show on the Coast for the San Francisco and Los Angeles Civic Light Opera Assns. Halliday is Miss Martin's manager-husband.

Jerome Robbins is staging the show, with Mary Hunter assisting. The production opens July 19 for a five-week run at the Curran, S.F., and then plays a four-week stand at the Philharmonic Auditorium, L. A.

Future B'way Openings

(Theatre indicated if set)

Boy Friend, Royale, Sept. 30.
On Your Toes, 46th St., Oct. 11.
Tender Trap, week of Oct. 11.
Moon for Misbegotten, Bijou, Oct. 15.
Rainmaker, Oct. 28.
Quadrille, Coronet, mid-Nov.
Saint of Bleecker St., mid-Nov.
Silk Stockings, Imperial, Dec. 29.
Desperate Hours, Dec. 29.

'Kismet' to Pix Independently Of Stage Version, Similar to 'Town'

Who'd She Prompt?

Production of Noel Coward's "Blithe Spirit," given last weekend by the Southampton (Pa.) Players, was announced last week in the Doylestown (Pa.) Intelligencer.

Piece didn't mention the cast, but gave the names of the director, producer, designers, prop girl and added that Vivian Gallagher will do the prompting.

Lena Horne Eyes Sheba Musical

Lena Horne may appear on Broadway this season in a new musical based on the Queen of Sheba story. Show is being written by Samson Raphaelson, with Bob Russell a possibility to supply the lyrics but no composer set. David Alexander is slated to direct and be associated with an established producer in the management.

Project is distinct from the script written several years ago by Molly Day Thatcher (Mrs. Elia Kazan), with music by Alexander North and lyrics by Russell. Several producers considered that version of the yarn, but it was never done. Miss Thatcher subsequently relinquished participation in the venture and North recently gave notice of withdrawal.

SIX MUSICALS SET FOR ATLANTA SEASON

Atlanta, June 22.

Municipal Theatre Under-the-Stars this year will offer six musicals, starting July 1 with "Oklahoma," scheduled for a 10-day run as kickoff. Outdoor theatre has 6,700 seats, with 1,700 priced at \$2, plus 4,500 for \$1 and 500 at 25c. Kids can see shows for half price.

Season has been expanded to 6½ weeks. Following "Oklahoma," plays slated are "Song of Norway" (July 12-17); "Rosalie" (July 19-24); "The Merry Widow" (July 26-31); "New Moon" (Aug. 2-7); and "Gentlemen Prefer Blondes" (Aug. 9-14).

Eric Mattson is managing director for Theatre-Under-the-Stars. His production staff includes Albert Coleman, musical director; Howard Whitfield, stage manager; Pittman Corry, choreographer and dance director; George Beattie, scenic designer; Herschel Harrington, technical director; and Ray O'Brien, choral and associate music director.

Chorus will have 32 members, 16 singers and 16 dancers. Performers will be under Equity rules and regulations.

Maurice B. Seltzer is president of Municipal Theatre Under-the-Stars; Peter J. Stelling, vice-president, and Robert Ferst, secretary-treasurer. Nancy McLarty is the treasurer.

Two Atlantic City Spots Get Underway This Week

Atlantic City, June 22.

Summer theatre gets under way in two spots here this week, with the Gateway Musical Playhouse starting its third season, bringing in Gene Raymond to star in "Mister Roberts," while "Late Love" is being offered at the Quarterdeck, with Steve Thomas and Cheryl Maxwell featured.

The Musical Playhouse, located in suburban Somers Point, will present eight musicals and two straight plays for its summer season, opening and closing with plays, the musical offerings filling the other eight weeks.

Big house, one of the largest indoor summer theatres in the country, with a 1,200 seating capacity, gets underway Friday night (25), followed by a reception for Raymond. Show will continue through Sunday, July 4.

"Late Love" opens tonight (Tues.) and will run for a week in the 500-seater house near the Boardwalk in midcity. Quarterdeck was operated last year and for a time during the spring months.

With the legit musical "Kismet" a Broadway boxoffice smash, Metro is readying a film version. However, the adaptors, producer and backers of the stage production will get no return from the screen, edition, which will have the same basic story and possibly some of the same score.

Studio, which owns the picture rights to the straight play original of "Kismet," authored by the late Edward Knoblock, will use arrangements of Borodin, Moussorgsky and other public domain composers for its production. Arthur Freed is producing, and Alan Jay Lerner is writing the libretto and lyrics. Tentatively set for the cast are Metopora basso Cesare Siepi and dancer Cyd Charisse. No director has been assigned.

Metro has the right to use any Borodin score, but could not legally use the same Robert Wright-George Forrest arrangements or lyrics in the stage show. Nor could it use any of the libretto material adapted from the original play specifically for the legit edition. Same would apply to Jack Cole's choreography in the Broadway production.

"Kismet," originally produced as a stage drama in 1911-12, was first filmed in 1920 by Robertson Cole, done again on the screen in 1930 by First National and finally in 1944 by Metro, with a cast including Ronald Colman, Marlene Dietrich, Edward Arnold and Hugh Herbert. The current legit musical was produced on the Coast last summer by Edwin Lester for the San Francisco and Los Angeles Civic Light Opera Assns., but was taken over for Broadway presentation by Charles Lederer, co-author with Luther Davis of the book.

Rodgers & Hammerstein will do the legit show in London, probably next season, and Feuer & Martin will probably produce a touring company to go out in the fall. The
(Continued on page 57)

Thompson 'Homestead' Set For 13th Year of Revival

In New Hampshire Town

Swanzy, N. H., June 22.

Visitors from all parts of the country are expected to come here for the annual revival of Denman Thompson's "The Old Homestead" by the Swanzy Players, July 9, 10 and 11. It will be the 13th set of presentations since the revival of the melodrama in 1939 and more than 50,000 persons have witnessed the presentation in the outdoor theatre here.

The cast is composed almost wholly of residents of Swanzy and nearby Keene and many have performed the same roles since the revival began. As usual, the play will be directed this year by Harold Drew, and Willard Thompson will have the lead role of "Uncle Josh."

Many of the properties of the original "Old Homestead" company, which toured the nation with playwright-actor Thompson, a native of Swanzy, many years ago, are now owned by the current performing group.

Each year's net proceeds from the show are divided equally among four churches and two community associations.

A special feature between the second and third acts will be the singing of "Trees," poem which was written here in Swanzy by Joyce Kilmer.

Gossett ('Giant Step') Wins 4-Year NYU Grant

Louis Gossett, juvenile who drew critical attention last fall in his first stage appearance in Louis Petrosor's drama, "Take a Giant Step," has been awarded a four-year scholarship at New York U. The grant, good for \$1,800 a year, is for dramatics and athletics, the first such scholarship ever given by the college.

Young Negro is about to be graduated from Abraham Lincoln High-school, Brooklyn, where he was on the basketball and track teams. He had originally planned to take a pharmacy course at Duquesne U., but is now considering a stage career.

Several Simple Rules on How To Have a Good Theatre Season

By JOHN CHAPMAN
(News Drama Critic)

This being the interim in the Broadway theatre, with nothing apparently doing but with large plans being made, it is a good time for a critic to offer some constructive suggestions for the new season beginning in the fall—little useful hints which will go unnoticed, as usual.

No. 1—Abolish the 8 p.m. curtain for opening nights and go back to the civilized schedule of 8:30 for musicals and 8:50 for plays. If newspapers can adjust themselves to unpredictable affairs like riots, gang wars, steamship sinkings, falls of the French cabinet and elopements, they can figure out a way of covering such small events as play openings whenever they occur. The early curtain has put a deadly damper on an event which used to be fun—the opening night.

No. 2—Ring up on time at openings and always. Radio programs, TV shows and the Metropolitan Opera kick off on time, so why can't the theatre? It is dishonest to advertise 8 p.m. and go up at 8:15. Don't wait until every last critic is in the house, if any of such are tardy (and we are an extremely punctual lot). In 99 plays out of a 100 nobody would miss much anyway, and why keep from 900 to 1,500 good customers waiting?

Make Room to Get In and Out

No. 3—Get wider doors and more ticket-takers so that an audience can get into a show without being jostled by the woman behind.

No. 4—Get wider doors so that an audience can get and go home when a play is over. Theatres are very carefully supervised by the fire department and have all the fire exits prescribed by a strict law—but who wants to use a fire exit? We want to go out the front door to the sidewalk on our way home, like the decent folk we are who have paid good money.

No. 5—Don't sign up actors for limited runs. If an actor says yes, he would like to "do" a play but he can only stay for four months because he has a movie deal on, tip your hat and tell him to go to hell and hire another actor who is more eager to work. Plenty of good actors around. They become important only when they are identified with a hit, and then they become too important. So be sure you've got one who will stick to the job. They are easy to find.

No. 6—Get more blood and guts in your plays. The drama—pronounced with a broad "a"—is getting too nabby-pamby. Think less about art and more about excitement, and you might wind up with more art than you expected. Why did "The Teahouse of the August Moon" win all available prizes last season? It is artful but it isn't arty; it has scenery, movement, color, humor, event and everything else that makes for a good, solid evening out in a playhouse.

No. 7—Don't have so many plays set in that infernal living-room with the sofa, the desk for the telephone and the sideboard for the phony liquor. Living-rooms are the dulllest rooms in the house, usually. And when you have to have a telephone, don't give it a long 50 feet of cord so that the star can carry the instrument to the nearest armchair or sofa in order to squat on its arm gracefully. Human beings don't have long telephone cords; only Hollywood extras do, so that they can answer a call from Central Casting while brushing their teeth or coddling an egg.

Make Actors Behave Normally

No. 8—Never allow an actor to straddle a chair backward—not even Alfred Drake.

No. 9—Never allow an actress to powder her nose, use her lipstick or comb her hair on stage. If she simply has to, make her go out in back and do it. Women making their toilets are unsightly.

No. 10—Don't make child actors look cute and smart by appearing more sophisticated than they are. The one grand gift of childhood is a lack of sophistication—so don't spoil it. The mouths of babes should be kept clean.

No. 11—Don't sell out the house to charity theatre parties. Or even half the house. A theatre party will kill any performance.

No. 12—If you have to have a maid or a manservant in a play in order to further the action, for the love of Mike, give the servant a character and some hand-tailored lines. I haven't seen a household helper who was interesting on the stage since "The Tavern."

No. 13—Don't ever, ever, have an actor eat anything on the stage. It is unsightly. And it's phony. An actor will bite off a quarter-inch of a canape and make a production out of snapping it to bits with his uppers and lowers.

No. 14—Do not confuse realism with obscenity and profanity. Obscenity and profanity, like garlic, are best when used sparingly.

No. 15—Have a good time. And give me a good time.

(Reprinted From N. Y. Sunday (20) News)

BARTER 'BARBER' PREEM TO GO ON BARN TOUR

Virginia Card's new English adaptation of Rossini's "Barber of Seville," which will debut June 28 at Barter Theatre, Abingdon, Va., will go out as a touring barn package, with sets, costumes and props used at Barter. Two weeks are already booked, at Hampton Playhouse, Westhampton, L. I., week of Aug. 17, and the following week at Rockville Center, L. I.

Cast consists of Harry Wayne, Al Medinets, Roy Urhausen, George Ritner, Virginia Shuey and Phyllis Arick. Conductor-pianist is Al Fiorillo Jr. and other pianist is Marcia Hamilton. Miss Card will sing the Rosina lead, in place of Miss Arick, during the Barter engagement, at producer Bob Porterfield's insistence. She's staging the work at Barter, and for the barn tour.

Fox Valley Playhse. Sked
Chicago, June 22.

Marshall Migatz, op of Salt Creek Theatre, Hinsdale, has set four two-week runs for his Fox Valley Playhouse, St. Charles, Ill., starting with "Carousel" July 6, followed by "Merry Widow," "Giri Crazy" and "Brigadoon."

Steve Slane will be company manager for the Playhouse; Sol Schlechtman, musical director; Eric Shepard, choreographer, and John Treffard will double as production manager for both Sale Creek and the Playhouse.

B'way Mgrs.

Continued from page 55

ness. Under the circumstances, it's agreed by most in the trade that the only course is for managements to absorb the estimated \$40,000 involved. Producers and theatre operators would presumably divide it on the usual sharing basis.

Producer and theatre representatives, already irate over imposition of the 5% tax, following the reduction of the Federal admission levy from 20% to 10%, are particularly resentful at the attitude of city officials at the Monday confab. They regard the tax itself as being "hijacked" from the Federal Government's recent cut. But they went to see the city officials with the idea that the local tax was now an accepted fact and that the immediate problem was to work out a practical arrangement to cover "presold" admissions. They were disgusted anew, therefore, at the brushoff at the Municipal Bldg.

The new tax law, passed by the City Council and the Board of Estimate after Mayor Wagner and the administration were unable to find other new income to balance the municipal budget, was signed by the Mayor last week.

The tax applies also to filmhouses, sporting events and other amusements. However, legit is particularly hit immediately because of the big advance sales of the boxoffice smashes.

Cheesecake Opera to Mix In D. C. Beauty Contest

Washington, June 22. Cheesecake and grand opera will be merged here Saturday night (26) when the D. C. representative for the Miss Universe beauty contest will be crowned between acts of "La Traviata." Tieup has been made for Washington's Watergate Amphitheatre, where a run of grand opera under Maestro Alfredo Salmaghi is being held.

Dozen or more semi-finalists in the beauty contest will come up the Potomac River by boat and land at the Watergate Barge, on which the stage is located. Gals will parade in evening gowns and then bathing suits, with the winner to be chosen between the acts.

Winner gets a trip to the finals at Long Beach, Cal., where pulchritude from all over the world will compete for a screenshot at Universal Pix.

Equity Changes Off-B'way Pacts To Aid Thesps

Actors Equity has altered its off-Broadway contract. It's the first time the regulations governing off-the-Stem productions have been changed since their inception about five years ago. New stipulations apparently stem from last season's upset in off-Broadway activity. A committee had been formed by the union several months ago to study the off-Broadway situation.

As of Sept. 1, when the new contract becomes effective, actors will benefit from the insertion of a residual rights clause. In line with this, thespians who are dropped from off-Broadway productions that move to the Main Stem are to be paid the difference in coin between the off-Broadway and Broadway minimums retroactive to the time they joined the production.

Actors will be similarly reimbursed if film and subsidiary rights to an off-Broadway production are sold, whether or not the show is switched to Broadway. First money received from such a sale would go to the performers. Residual rights regulations were drawn up on the basis that actors performing off-Broadway work in sub-standard conditions and as such have an investment in the play and should receive some benefits.

Minimum wage off-Broadway will be \$30 per week, a hike of \$5 over the current minimum. Rehearsal pay will remain at \$5 weekly. A release clause has been put into the contract permitting an actor to bow out of a production if a more remunerative job in the entertainment field is accessible. The performer, however, has to give five days notice. New contract also gives Equity the right, at any time, to convert an off-Broadway contract to a standard minimum contract at its own discretion. Such a move had been made last season with "World of Shalom Aleichem."

A recording clause, which also takes in radio and tv showings of off-Broadway productions, has been added to the contract. Performers working in any of those mediums in connection with an off-Broadway show will be paid the \$85 production minimum or work under an American Federation of Television and Radio Artists contract, whichever calls for more coin.

COAST SCRIPTER'S PLAY SET FOR DALLAS PREEM

Dallas, June 22. "The Brothers," comedy-drama by John S. Rodell, will preem here at Theatre '54 in a three week run, June 29-July 18. Ramsey Burch, associate director, will stage "Brothers," second of five new comedies due at the local arena theatre during its new 15-week summer season.

Rodell, a Coast screenwriter, is here for rehearsals of his play, a story of a college professor whose life is changed by a visit of his estranged brother, a film star, to the college town on a personal appearance tour.

Managing director Margo Jones also will produce "A Dash of Bitters," new comedy by Reginald Denham and Conrad Sutton Smith, during the summer run.

Inside Staff—Legit

For the current engagement of "Carousel" at the N.Y. City Center, the management has withdrawn from sale 608 balcony seats at \$1.80 and 333 at \$1.50, reducing the potential weekly capacity for the house by about \$12,000, or to approximately \$46,000 gross. According to William Hammerstein, head of the Center's musical comedy unit, the withdrawn locations generally afforded an imperfect view of the stage and faulty acoustics. He also figures that reducing the potential gross may tend to lengthen the show's run. On the basis of last week's attendance, it's now hoped to keep "Carousel" going until late August, when the Center's other units take over for the fall season. If so, it will provide a blueprint for next year, when "Finian's Rainbow" will probably be the third of the spring musicals and thereby available to continue for another summer run.

The Gertrude Lawrence Aldrich Foundation has been chartered in New York State as a non-profit membership corporation, with the late actress' husband, producer Richard Stoddard Aldrich, as one of the directors, to administer and distribute funds for charitable, religious, scientific and educational purposes. Directors, besides Aldrich, are Fanny E. Holtzmann and David Marshall Holtzmann. These three, plus Richard S. Aldrich Jr. and Stella H. Honig, executed the certificate of incorporation. The Holtzmans are Aldrich's (and were Miss Lawrence's) attorneys. Principal activity of the Foundation is to be in New York State and in the United States. Office is in New York City.

Civic Light Opera Assn. of Pittsburgh has obtained an unusual contract stipulation this season from Patrice Munsel and Jeanette MacDonald, in view of high salaries both of these stars are getting. It may set a precedent for other al fresco ventures. Deal is that for every night during their week's engagement that rain makes it impossible to give a performance, one-sixth of the salary of Miss Munsel and Miss MacDonald will be deducted from their paychecks. Management of the outdoor musicals figures that it can't miss at h.o. with Miss Munsel in "Merry Widow" and Miss MacDonald in "Bittersweet" providing they can play out the string, but in view of the top money they're getting, would lose money if full salaries had to be paid in case of any rainouts.

A fine of \$5 will be levied on members of the Assn. of Theatrical Press Agents and Managers who fail to attend two successive meetings of the union. New ruling was unanimously passed by the membership in attendance at a recent ATPAM meet. Illness or out-of-town employment will be the only excuses accepted. Also receiving a unanimous vote at the meet was a bid to give Oliver M. Saylor a gift in appreciation of his 12-year tenure as union's business agent. Hal Olver has been elected to the post, for which Saylor declined to run again, because of his contemplated entry into the producing ranks next season. Gift will comprise a Government bond, life membership in the union and a wristwatch.

Special exhibit of Tom Thumb lore is current at the Museum of the New York Historical Society, Central Park West at 77th Street. Included are manuscripts, photos, galleyproofs and other material used by Alice Curtis Desmond in preparing her recent biography of the celebrated midget, "Barnum Presents Gen. Tom Thumb" (Macmillan; reviewed in VARIETY, March 17, 1954). Display, which also contains clothing worn by the Lilliputian and items from the Bella Landauer collection housed at the Museum, continues through July.

Concurrently, May Davenport Seymour, theatre curator, presides over a new exhibition of Shakespearean material on view at the Museum of the City of New York, Fifth Ave. at 101st St.

Warren Caro, New York Theatre Guild representative visiting Buffalo for the seasonal windup of the Guild and American Theatre Society subscription series, announced that, due to non-appearance of two scheduled plays of the series this season, patrons could apply their prepaid credit to next season's series or demand their money back. How the credit works out is indefinite in view of Caro's statement that the subscriptions will have to be dropped in Buffalo as in a number of their cities. Caro opined that the fault lay with New York, as well as with the provinces, each having ample reason to distrust the other in the situation.

Bureau of Internal Revenue has announced an additional list of organizations to which contributions are deductible under the Federal income tax laws. Included are: American Academy of Dramatic Arts, New York; California Youth Symphony Assn., Palo Alto; Fallbrook Players, Fallbrook, Calif.; Holden Players Club, Holden, Mass.; Idaho Concert and Artists Assn., Boise; Shakespeare Players, Richmond, Va., and Victoria Community Chorus, Victoria, Tex.

Trade newspapermen will be feted by the Paper Mill Playhouse, Millburn, N. J., July 1. Invitations to attend the regularly scheduled evening performance of "The Great Waltz" on that date have been extended to trade paper staffers and editors by the theatre. Those attending will also be taken on a tour of the operation. "Waltz," incidentally opened yesterday (Tues.) and will run through July 25.

Ohio Barns Getting Busy; Vet Silo Reactivating

Cleveland, June 22. Elden T. Smith will again direct Huron Playhouse's repertory company in its sixth season at Huron, O., opening July 6 with "Torch-bearers." Sponsored by Bowling Green State U., group has slated "Hamlet," "Years Ago," "Berkeley Square," "Pygmalion" and "Ten Nights in a Barroom" for one-week runs.

One of the oldest strawhatters in Northern Ohio comes to life once more July 3 when John F. Hrubby becomes co-producer of the Rabbit Run Theatre near Madison. Hrubby will work with Mrs. Margaret Klump, owner and impresario, who appointed Richard Scagna as director of the nine-week season. Scagna, professor of drama at Duquesne U. in Pittsburgh, and Rabbit Run's business manager last year, will stage "Glad Tidings" as opener. Following it are "Rope," "Harvey," "Just Married," "Time of the Cuckoo," "Our Hearts Were Young and Gay," "Detective Story," "Three to One" and "But Not Goodbye."

PRE-N. Y. BARN TOUR SET FOR 'TAHITI'-'CLOCKS'

David Brooks and Fred Saldoff, in association with Cheryl Crawford, are readying a musical double-bill for barn tryouts, preparatory to a Broadway fall bow. Works are Leonard Bernstein's "Trouble in Tahiti" and James Thurber's "13 Clocks." Bernstein did both words and music on his opus, which has already had hearings at Brandeis U. and on NBC-TV. Thurber and Saldoff did the book on "Clocks" from Thurber's original story, with Mark Bucci supplying the music.

Bill will have a cast of 10, with Alice Ghostly starred in both. Brooks will direct "Tahiti," and Saldoff will stage and act in "Clocks." Two barn dates are already set in August, at Mt. Kisco, N. Y., and Somerset, Mass.

Brooks, better known on Broadway as musical comedy lead, is also set to direct his first straight play, Elaine Carrington's "Maggie Pack Your Bags," which will have a pre-Broadway tryout week of July 12 at Ivy Tower Playhouse, Spring Lake, N. J. Play will star Walter Matthau and Kay Medford.

Show Finances

THE PAJAMA GAME

(As of June 5, '54)

Original investment	\$200,000
Production cost	169,468
Gross for 4-week tryout tour	164,425
Operating profit on tryout tour	6,338
Pre-opening expense in N.Y.	20,029
Total cost to open in N.Y.	183,159
Gross for first 4 weeks in N.Y.	191,123
Operating profit first 4 weeks in N.Y.	39,209
Uncouped cost to date	143,950
Balance available	56,050

Weekly Operating Budget

Theatre share	30% of first \$20,000 gross, 25% of balance
Cast payroll (principals) (approx.)	5,560
Cast payroll (chorus) (approx.)	2,500
Stage managers	500
Crew	1,750
Wardrobe (approx.)	450
Company-general manager	300
Orchestra conductor	395
Pressagent	250
Extra musicians, stagehands, b.q. staff (approx.)	3,500
Author, composer, director, designer royalties	10.75%

Choreographer Bob Fosse	100
Ad-publicity expense (approx.)	2,000
Departmental expense (approx.)	400
Rentals (approx.)	300
Office expense	400
Air-conditioning (approx.)	400
Miscellaneous expense (approx.)	700
Gross needed to break even (approx.)	33,000
Potential operating profit at \$51,700 capacity (approx.)	12,000
Theatre stop-clause	32,000

(Note: The Frederick Brisson, Robert Griffith & Harold Prince production opened May 13, '54, at the St. James, N.Y.)

BY THE BEAUTIFUL SEA

(As of May 29, '54)

Original investment	\$300,000
Production cost	265,280
Gross for 7-week tryout tour	232,748
Loss on tryout tour	39,452
Pre-opening expense in N.Y.	11,848
Total cost to open in N.Y.	316,569
Gross for first 8 weeks in N.Y.	419,672
Operating profit 8 weeks in N.Y.	71,488
Income from souvenir program sales	3,000
Producers' 1.5% royalty	6,391
Authors' share of orchestration expense (repayable at \$100 wk.)	9,418
Uncouped cost to date	257,910
Bonds and deposits	17,460
Balance available for cash reserve	24,630

Weekly Operating Budget

Theatre share	30% of first \$20,000 gross, 25% of balance
Cast payroll (principals) (approx., at capacity)	8,400
(Includes 10% of gross to star Shirley Booth)	
Cast payroll (chorus) (approx.)	1,620
Ballet payroll (approx.)	1,300
Musicians (approx.)	1,800
Conductor	550
Crew (approx.)	1,800
Stage managers	500
Company-general manager	300
Pressagents	450
Wardrobe, dressers (approx.)	725
Extra stagehands	883
Author, composer royalties	10%
Director royalty	1.75%
Choreographer royalty	\$.75, plus 1/2%
Designers royalty	1%
Ballet music arranger	50
Ad-publicity expense (approx.)	1,300
Departmental rentals, expense (approx.)	900
Office expense	350
Miscellaneous expense	900
Gross necessary to break even (approx.)	35,000
Potential operating profit at \$58,000 capacity (approx.)	11,500
Theatre stop-clause	32,000

(Note: The Robert Fryer-Lawrence Carr production opened April 8, '54, at the Majestic, N.Y.)

Mel Yens

Continued from page 55

Strauss "Rosenkavalier" that has excited some interest.

Seems that the paucity of opera companies in America, and lack of outlets for opera, is tying in with the need of symphony orchestras for new concert material. Maestros, tired of a constant fare of Beethoven's Fifth and Brahms' First, are turning more to concert versions of operas, for hyped audience interest.

Gutman's new "Rosenkavalier" will be premiered in Philadelphia Nov. 11 by Eugene Ormandy and the Philadelphia Orchestra, with singers in costume, and simple furniture for sets. Max Leavitt, who'll stage, will play the major domo and be narrator. Most of the cast that sang the Strauss opera on NBC-TV will repeat in Philly. Eric Leinsdorf and the Rochester Philharmonic are also negotiating for performances in February, 1955, and there are other bids.

Pickwick Getaway
Pickwick Players, operating at the Rockland County Playhouse, Blauvelt, N. Y., launch their fourth season tomorrow (Wed.) with "Gigi."

An 11-play sked winds up Sept. 1-6 with "Lilom."

'Itch' Good \$17,500 In

Mpls. Despite the Heat

Minneapolis, June 22.

"The Seven Year Itch" encountered 90-degree temperatures, extreme humidity, thunderstorms and a non-air-conditioned theatre here. Nevertheless, as a Theatre Guild subscription season offering at \$3.85 top, it breezed through to a good \$17,500 at \$3.85 top at the 1,800-seat Lyceum. Production, starring Eddie Bracken, won crisp praises and highly favorable word-of-mouth.

"Itch" rang down curtain on local legit season, which will resume Aug. 16 with "Picnic."

Current Road Shows

(June 21-July 3)

King and I (Yul Brynner, Patricia Morison) — Philharmonic Aud., L. A. (21-3).

Picnic (Ralph Meeker) — Biltmore, L. A. (21-26); Geary, S. F. (28-3).

Porgy and Bess — Curran, S. F. (21-3).

Seven Year Itch (Eddie Bracken) — Orpheum, K. C. (21-26); Biltmore, L. A. (28-3).

South Pacific (Jeanne Bal Webb) — Tilton National, Wash. (21-3).

Time Out for Ginger (Melvyn Douglas) — Harris, Chi (21-3).

'New Moon' Fine \$47,500 For 8th St. Louis Visit

St. Louis, June 22.

"The New Moon" is still a fave with natives and plebs presented for the eighth time in the al fresco theatre in Forest Park by the Municipal Theatre Assn. grossed an estimated \$47,500, with 56,200 payees attending the latest seven-night stand that wound up Sunday (20). Surge of hot weather throughout stand and plaudits from crix hypocoed biz. Jean Fenn, from the New York Met; Edward Roeker, Diana Drake and Frederic Tozere were standouts in cast.

"Song of Norway" with John Tyers, Ira Petina, Robert Johnson and Lillian Murphy heading cast, opened a week's stand last night (Mon.) before a mob of 8,000 and a gross of approximately \$6,000. Stage Director Romney Brent is subbing for Sig Arno, who was forced to withdraw because of surgery.

G&S Sock \$43,600 For 10 D. C. Shows

Washington, June 22.

Carter Barron Amphitheatre has started off its 1954 summer season with a smash. A 10-performance run of Gilbert & Sullivan by the American Savoyards drew \$43,600 through the wickets, at a \$2.50 top.

It was the largest 10-performance gross ever racked up by this troupe. Figure might have been larger, except for subnormal temperatures, threat of rain, and the Carter Barron "Value Book," whereby cutprice tickets and some free admissions are provided. A portion of these tickets, good for performances throughout the season, were turned in, including 4,700 six allowing a 50c reduction on admissions.

Final night, last Saturday (19), was a complete sellout of the 4,056-seat bowl. Thursday night and Sunday night attendance records for the amphitheatres were also set during the run.

The Sunday night record was smashed last Sunday (20) with a special one-shot, full-length performance of "Dancing Waters," which had also been used in curtailed version to top the Savoyards. Place was completely sold out at a special price of 50c for children and 85c for adults for the musical fountain display.

Current week and through July 8, the Feld Bros., operating Carter Barron, are presenting the National Symphony Orchestra, with guest artists, at a \$3 top. The concerts are running only alternate nights to provide standby evenings, in case rain washes out any performances. "Dancing Waters" may be used to plug some of the open nights.

'Porgy' Solid \$45,000 For 1st Frisco Week

San Francisco, June 22.

"Porgy and Bess," with Cab Calloway, second-Civic Light Opera production, opened at the Curran last Monday (14) to enthusiastic reviews. The New York City Ballet opened at the Opera House Saturday (19) where it's set to run until July 3. House is scaled to \$5.

Estimate for Last Week
"Porgy and Bess," Curran (1st wk) (\$4.75; 1,775) (Cab Calloway, Irene Williams, LeVerne Hutcherson). Solid \$45,000.

\$20,000 for 'Ginger' In Its 23d Chicago Week

Chicago, June 22.

The Loop's lone legit attraction perked considerably last week, despite the week-long record heat-wave. Big boost was due to the one-night moveover to the 2,100-seat Shubert on Friday (18) for an SRO performance before the American Federation of Musicians conventioners. (See separate story.)

Estimate for Last Week
Time Out for Ginger, Harris (23d wk) (\$4.15; 1,000) (Melvyn Douglas). Profitable \$20,000. (Previous week, \$14,790).

Rosamond Merivale, daughter of the late Philip Merivale, rehearsing femme lead in "Charley's Aunt" in Ottawa with the Caravan Theatre, which opens July 1 at Bright's Grove near Sarnia, Ont. Also rehearsing are Norman Roland, who has played on Broadway and in Delphi, Greece, and his wife Kitty Roland, ex-N. Y. vldip. Julia Murphy of Ottawa directs.

B'way Biz Dodging Summer Blues; 'Men' \$15,600, 'Pennypacker' \$14,800, 'Sabrina' \$15,000, 'Hearts' \$15,100

'King & I' \$55,500, L.A.; 'Picnic' Dips to \$15,800

Los Angeles, June 22.

Town's two road attractions were freed of cutrate season tickets last week, with diametrically opposite results.

"King and I," in the fifth week of an eight week run at the 2,670-seat Philharmonic Auditorium, bounced up to \$55,500. Initial four stanzas were on the subscription season setup of the Civic Light Opera Assn.

Across the street, at the 1,836-seat Biltmore, "Picnic" dipped to \$15,800 in its third frame. Tally is without benefit of the Theatre Guild-American Theatre Society subscription it had for the initial two stanzas. It holds an extra week through this Saturday (26).

'Pacific' \$29,900 For Fifth Week in Wash.

Washington, June 22.

Fifth week of "South Pacific" brought \$29,900 through the wickets of the National Theatre last week, with a solid advance sale for the next three stanzas. So far, no seats have been sold past July 3.

Next Sunday (27), however, "Pacific" ads will announce sale of tickets through Aug. 7, with possibility that the engagement may extend still further into the summer.

'Bound' \$2,400, Olney

Washington, June 22.

First week of "Outward Bound" at the Olney (Md.) Theatre near here brought \$2,400 through the gates of the strawhatter. Play, starring Bramwell Fletcher, Margaret Weyerly and Catharine Doucet, received strong reviews both in Washington and Baltimore and looks so much better second week.

Next week commences a fortnight's stand of Christopher Fry's "Venus Observed," starring Margaret Phillips, who proved Olney's best boxoffice name last summer.

'Kismet'

Continued from page 55

original is figured good for another year or so on Broadway.

Metro's pteurization of a musical "Kismet" is somewhat similar to the situation of "Wonderful Town."

In the latter case, Columbia is producing a film musical based upon the same straight play source, "My Sister Bileen." Studio owns the screen rights to the Jerome Chodorov-Joseph Fields comedy, having produced the film some years ago. Its new tune edition will have the same basic story, but cannot use the Leonard Bernstein music, the Betty Comden-Adolph Green lyrics, the new plot material by Chodorov and Fields or the "Wonderful Town" title.

More or less parallel situations have arisen with other legit musicals adapted from dramatic or literary works. "King and I," for example, was adapted by Rodgers & Hammerstein from Margaret Landon's book, "Anna and the King of Siam," which 20th-Fox had already made as a film drama. Studio recently acquired the R & H musical treatment and is doing it as a screen musical.

"Wish You Were Here" was adapted from the Arthur Kober straight play, "Having Wonderful Time," which RKO had done as a picture and on which it still holds the screen rights.

"Oklahoma" was adapted by Rodgers and Hammerstein from Lynn Riggs' comedy-drama, "Green Grow the Lilacs," on which Metro held the screen rights, but had never actually produced. In that case, however, the composer and lyricist bought up the rights from the studio for \$20,000. After the musical had a 10-year run on Broadway, the road and in various foreign countries, R & H bought up the legit rights from the Theatre Guild last year and recently sold the picture rights to Todd-AO for \$1,000,000.

Biz at most Broadway shows continued upward last week. Other entries remained steady and a few registered dips.

There were no closings last week, but two shows are scheduled to lay off for summer vacations next Saturday (26). These are "Fifth Season" and "John Murray Anderson's Almanac." Former is slated to reopen Aug. 22, while latter has set Aug. 23 as its return date. "Ondine" and "Wonderful Town" are skedded to close July 3, with latter entry to tour.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% amusement tax, but grosses are net; i.e., exclusive of tax.

Anniversary Waltz, Broadhurst (C) (11th wk; \$3; \$4.40; 1,160; \$28,000) (Macdonald Carey, Kitty Carlisle). Over \$19,100 (previous week, \$23,100).

By the Beautiful Sea, Majestic (MC) (11th wk; \$4; \$6.60; 1,510; \$58,000) (Shirley Booth). Nearly \$44,300 (previous week, \$39,900).

Caine Mutiny Court Martial, Plymouth (D) (22nd wk; 172; \$5.50-\$4.30; 1,062; \$33,500) (Lloyd Nolan, John Hodiak, Barry Sullivan). Held at over \$53,700.

Can-Can, Shubert (MC) (59th wk; 468; \$6.60; 1,361; \$50,160). Just \$50,400 (previous week, \$49,400).

Carousel, City Center (MD) (3rd wk; \$4; \$2.60; 3,099; \$46,000). Over \$39,200 (previous week, \$52,000).

Fifth Season, Cort (C) (74th wk; 587; \$4.40; 1,056; \$25,227) (Mena Shuklin, Richard Whorf). Almost \$15,800 (previous week, \$14,800). Closes for summer vacation Saturday (26) and is scheduled to reopen Aug. 22, with replacements for the two stars.

Golden Apple, Alvin (MC) (9th wk; 71; \$4.40-\$3.30; 1,150; \$40,807). Over \$26,000 (previous week, \$25,700).

John Murray Anderson's Almanac, Imperial (R) (28th wk; 220; \$6.60; 1,400; \$50,000) (Hermione Gingold, Billy DeWolfe). Over \$28,900 (previous week, \$27,200); lays off Saturday (26) and is slated to reopen Aug. 23.

King of Hearts, Lyceum (C) (12th wk; 90; \$5.50-\$4.40; 995; \$23,389) (Donald Cook, Jackie Cooper). Topped \$15,100 (previous week, \$15,500).

Kismet, Ziegfeld (MD) (29th wk; 228; \$6.60; 1,528; \$57,908) (Alfred Drake). Nearly \$57,900 (previous week, \$57,800).

Oh Men, Oh Women, Miller (C) (27th wk; 222; \$5.50-\$4.40; 920; \$23,248) (Franchot Tone). Over \$15,600 (previous week, \$15,700).

Ondine, 46th St. (D) (18th wk; 140; \$7.15; 1,139; \$41,644) (Audrey Hepburn, Mel Ferrer). Nearly \$42,300 (previous week, \$42,200); closes July 3.

Pajama Game, St. James (MC) (6th wk; 44; \$6.60; 1,571; \$51,717) (John Raitt, Janis Paige, Eddie Foy Jr.). Held at almost \$51,700.

Remarkable Mr. Pennypacker, Coronet (C) (25th wk; 197; \$7.15; 1,027; \$28,262) (Burgess Meredith, Martha Scott). Topped \$14,800 on twofers (previous week, \$14,800).

Sabrina Fair, Royale (C) (31st wk; 245; \$4.40; 1,172; \$24,000). Over \$15,000 on twofers (previous week, \$12,300).

Seven Year Itch, Fulton (C) (63rd wk; 661; \$5.50-\$4.40; 1,063; \$24,000) (Tom Ewell). Over \$17,800 (previous week, \$17,000).

Solid Gold, Cadillac, Music Box (C) (33rd wk; 281; \$5.50-\$4.40; 1,077; \$27,811) (Josephine Hull). Topped \$25,500 (previous week, \$26,300); star still out of the cast, with Ruth McDermitt subbing.

Tea and Sympathy, Barrymore (D) (38th wk; 301; \$5.50-\$4.40; 1,060; \$28,300) (Joan Fontaine). Almost \$27,100 (previous week, \$26,500).

Teahouse of the August Moon, Beck (C) (36th wk; 288; \$5.50-\$4.40; 1,214; \$31,681) (David Wayne, John Forsythe). Held at nearly \$32,200. "Wonderful Town" (WGA) (MC) (60th wk; \$40; \$6.60; 1,510; \$54,173) (Carol Channing). Over \$31,500 (previous week, \$30,000); closes July 3 to tour.

Legit Bits

Noel Coward is reportedly "too tired" to go through with his plan to star on Broadway this season in two plays of his own authorship, so the project is now aimed for the 1955-6 season. Producers Bruce Becker and Robert Ellis Miller have already had 34 theatre party bids for "Tonight in Samarcand," which they will present on Broadway in November, with Eva Gabor as star. Peter Cookson and Beatrice Straight (Mrs. Cookson) are planning London production in the fall, but are mum about the title of the play. Joseph Ornato, vet Broadway director, is presenting a series of four one-act plays, all by American authors, Friday (25), at the Central High School Auditorium, N.Y.

Ann Francone, currently appearing on Broadway in "By the Beautiful Sea," and Dione Lewis, associate director of the "United States Steel Hour" tv'er, have purchased a brick colonial house and 25 acres of farm land in Old Chatham, Columbia County, N. Y., for a summer residence. On July 25, following a two-week season with Ballet Theatre at the Carter Barron Amphitheatre in Washington, Nora Kaye will fly to Japan for a month's guest appearance with the Komaki Ballet of Tokyo.

Menasha Skulnik, who leaves "Fifth Season" next week when it lays off for the summer, will star in "The Flowering Peach," Clifford Odeks drama due for fall production by Producers Theatre. William Roerick and Leonard Patrick have been elected by the Equity council to fill vacancies in the group created by the resignations of Dorothy Gish and Edith King. "Between Friends," an intimate revue by Charles Gaynor, author-composer of "Lend an Ear," is slated for fall production on Broadway by William Bythe, who co-produced "Ear" and Lon McAllister. Marian Byram, press-

agent for "Seven Year Itch," "Wonderful Town" and "By the Beautiful Sea," will have David Powers as her chief associate during the summer while her partner, Phyllis Perlman, is abroad.

Robert Montgomery will stage "The Desperate Hours." Joseph Hayes drama to be produced by the author and Howard Erskine. There's still no indication when Josephine Hull will be well enough to resume her starring role in "Solid Gold Cadillac." Meanwhile, understudy Ruth McDevitt is playing the part. "Reunion '54" is the new title of the Justin Sturm comedy, formerly called "Astrawhat tryout prior to Broadway production by Haila Stoddard and Gloria Saffier.

"My Heart's in the Highlands," William Saroyan comedy-drama originally produced by the Theatre Guild in 1939, is announced as the second play in the repertory of the Ensemble, following O'Neill's "Moon for the Misbegotten." Incidentally, Morrie Efron will be manager of the operation. Pressagent Max Gendel and company manager John Yorke are readying the production of a touring revival of the old 1927 Wilson Collision-Avery Hopwood farce, "Getting Gertie's Garter."

Francis Deering, manager of the Music Hall, Houston, in N. Y. last week to catch the new shows and dicker for next season's bookings. Sam Stratton, who presaged the "Me and Juliet" tour, stopped off in town on his way back to Hartford. Rex Harrison and Lilli Palmer, finishing respective films in London and Munich, go to their summer home in Portofino, Italy, about July 1 and will remain until late August, when they report for rehearsals of the London production of "Bell, Book and Candle." Morris Jacobs, general manager for Rodgers & Hammerstein, leaves Monday for a six-week motor trip. Nancy Stern has sold her home at Westport, Conn. and is moving to town. Leonard Sues announcing plans for a Broadway production of "Brooklyn Bridge," musical with score by himself and book and lyrics by Thomas Del Vecchio.

London Legit Bits

London, June 15.

Ronald Shriner has closed deal with H. M. Tennent, Ltd., to star in "My Three Angels," which they have acquired for the West End to be staged in the fall, with Shriner to play the Walter Slezak role. E. P. Cliff has acquired two new plays to be staged in the West End in the fall. They are Rhys Davies's "No Escape," starring Flora Robson, and opening at Eastbourne July 5, touring the provinces for 10 weeks prior to West End. His other play is Edmund Morris's "The Wooden Dish." This play by an American playwright has never been done anywhere.

Jean Carson, who goes to America in October, for a couple of tele appearances, is due to return to England to star in Emile Littler's revival of "Love From Judy," which opens an eight-week season for one of the Moss Empires houses in the provinces. Emile Littler's version of Arnold Ridley's "The Ghost Train," which Eric Maschwitz has turned into a musical, is to be titled "Happy Holiday," with Reg Dixon having been signed for the stellar role.

Flora Robson to star at King's Theatre, Glasgow, in new play, "No Escape," July 26, adaptation by Rhys Davies of one of his own novels, and set in a Welsh village. "Keep In A Cool Place," William Templeton comedy, set for King's, Glasgow, July 19, with Roger Livesey, Hy Hazell and Jean Cadell.

Strawhat Tryouts

(June 21-July 3)

Barber of Seville (new version) —Barber Theatre, Abingdon, Va. (28-3).

Brothers, by John Rodell—Theatre '54, Dallas (29-3).

Count Me In, revue, by Josh Baldwin—Hampton Star Playhouse, Westhampton Beach, L. I. (29-3).

Inevitable Circle, by Ronald Alexander—Theatre '54, Dallas (21-26). (Reviewed in VARIETY, this week).

Lady Chooses, by William McCleery—Sea Cliff (L.I.) Summer Theatre (28-3). (Reviewed in VARIETY, June 16, '54).

Miss Private Eye, by George Batson—Somerset (Mass.) Playhouse (28-3).

Queer People, by Maxim Gorky—Hedgerow Theatre, Moylan, Pa. (24-25 and 3).

Tonight, by G. Wood—Mill Playhouse, Hammonnton, N. J. (1-3).

Walk Tall, revue—Lakes Region Playhouse, Gilford-Laconia, N. H. (28-3).

White Sheep of the Family, by L. Du Garde Peach and Ian Hay—Berkshire Playhouse, Stockbridge, Mass. (28-3) (Original London production reviewed in VARIETY, Oct. 24, '51).

David World Preem Marks Israeli Fete

Jerusalem, June 15.

World preem of "David," originally written as a Biblical opera in five acts by Darius Milhaud, formed the highlight of the 28th World Festival of Contemporary Music held in Israel from May 30 to June 8. But since there is no permanent opera in Israel as yet, the work was presented in oratorio form in the presence of Milhaud himself. The work was given an enthusiastic reception here in Edison Hall. The Israel Radio Orchestra, two choirs and 40 soloists, including the Swiss bass-baritone Heinz Rehfs, performed the opera. George Singer was conductor. The work as an opera is expected to be given at La Scala in Milan, later this year. Milhaud said the New York City Opera is also considering the production. Local critics liked it.

A concerto for piano and orchestra by Milhaud was performed the first night of the festival in Haifa. New York pianist Zadel Skolovsky played the solo part of the work, which in 1950 was written especially for him by Milhaud when the first performance took place with the Boston Symphony. Another feature at the Haifa inauguration concert conducted by Michael Taube and Heinz Freudenthal was the performance of a new symphony by French composer-Andree Jolivet and of "L'Odysee d'une Race," by the Brazilian composer Heitor Villa-Lobos.

Some 40 official guests from 10 different countries attended the festival. Most of them came from the Scandinavian countries as does this year's chairman of the society, Johan Bentzon, a member of the Danish State Radio Orch. The U. S. was not officially represented by a delegate but among American artists participating (apart from pianist Skolovsky) were the LaSalle Quartet which comes from the Cincinnati College of Music.

Other artists included the Hungarian conductor Ferenc Fricsay, the Danish conductor Mogens Wolke, the Italian violinist Sandro Materassi, the South African soprano Bettys de la Porte as well as composers Yossip Slavensky (Yugoslavia), Svens-Eric Baek (Sweden), Bernard Lewkowitch (Denmark), Carlos Riesco (Chile), Matyas Seiber (Great Britain), Arnold van Wyk (South Africa) and Josef Tal, Erich Walter Sternberg and Abraham Daus, latter three Israelis.

Several Israel orchestras from Haifa, Tel-Aviv and here plus number of Israel soloists and choirs took a leading part in the festival. The closing event featured works by Israel composers. Many of the concerts were broadcast.

Inter Allied Artists, Martin Taubman and Ann Kullmer directors, have signed young American pianist Perry O'Neill for management and booking.

Barn Notes

John Huntington will offer "Wish You Were Here" week of Aug. 2 at the Spa Summer Theatre, Saratoga Springs, N.Y. Tom Ayre, Jo Wilder and Sunny Sparks will be featured in the musical: Huntington originally scheduled "Where's Charley?" for that time segment. Estelle Winwood will star in "Pygmalion" at the Spa Summer Theatre week of Aug. 28. Vet actress will have returned from a film stint in Hollywood by that time.

E. E. Clive Jr. returns to Stockbridge as stage manager at the Berkshire Playhouse. Eleanor Wilson, stage, radio and tv player, has opened her summer home, Old Mill House, at Stockbridge. She will appear as guest player with the Berkshire Playhouse in its fourth offering, "My Three Angels."

Staff lineup for the Valley Players, Mt. Park Casino, Holyoke, Mass., which began a 12-week season Monday (21) with "Moon Is Blue" includes Dorothy M. Crane, production manager and director; Carlton Guild, business manager; Don Swanagan, scenic designer; Robert Colson, stage manager; James Daggett, assistant stage manager; and Jean Guild, general manager. "Jimmy Potts Gets a Haircut," adapted by George Pannetta from his short novel of the same title, will be tried out this summer by William Whitman and Ron Rawson at latter's John Dew Theatre, East Hampton, N. Y. Duo contemplates a Broadway production next season.

Howard Lindsay and Dorothy Stickney will recreate their original roles in "Life With Father" at Falmouth Playhouse, Coonamessett, Mass., week of Aug. 16. "Count Me In," new revue with book, music and lyrics by Josh Baldwin, will be premeed at the Hampton Star Playhouse, Westhampton Beach, L. I., next Tuesday (29). Don Weissmuller is doing the choreography for the revue.

Leonard Sues, who plans to produce "Brooklyn Bridge," a new musical for which he did the score, on Broadway next season, will appear on the strawhat circuit this summer as Ali Hakim in the two-week run of "Oklahoma" at the South Shore Music Circus, Cohasset, Mass., beginning Friday (25). Sues, a trumpeter, has appeared in legit and films as an instrumentalist and actor.

Group 20 Players began its second al fresco season at the 986-seat Hay Memorial Amphitheatre, Wellesley (Mass.) College, Monday (21) with "A Midsummer Night's Dream." Season will run through Aug. 29, with productions to be offered at college's 1,400-seat Alumnae Theatre in case of rain. Stan Gilson Jr., tv. actor for the former Lieblich-Wood agency, in his second season as a resident company member at the Chagrin Falls (O.) Summer Theatre.

David Manning, producer-director of the Tamarack Playhouse, Lake Pleasant, N. Y., and Mrs. Manning guested on "Rollin' With Stone" over WRGB-TV, Schenectady, Monday (21). Strawhat opens a 10-week season with "The Moon Is Blue" before an invitation audience July 1. Hugh Wolf, tv. actor, Nancy Woodruff and Raymond Peck will be starred. Lois Berrodin will play the lead in "Oklahoma" at Eddie Rich's Sacandaga, N. Y., Summer Theatre week of June 28.

Patricia Jenkins will be featured in support of Neil Hamilton and Signe Hasso in "Glad Tidings" week of July 5 at Pocono Playhouse, Mountainhome, Pa. Tommy Morton, back in New York from the Coast, will play the lead in Howard Hoy's touring production of "Pal Joey," which begins its run July 5 at Norwich, Conn. Patricia Pearson will appear opposite Steve Cochran in "Heaven Can Wait" at Ogunquit (Me.) Theatre week of July 26 and at Newport (R. I.) Casino Theatre week of Aug. 9.

Barbara Bel Geddes, who made her professional legit bow at the Clinton (Conn.) Playhouse in 1940, returns to the barn Saturday (28), appearing with Hiram Sherman in

"The Little Hut," season's opener there. Francis Compton will appear in "Too Good To Be True" at the Playhouse-in-the-Park, Philadelphia, week of July 5.

Strawhat Review

The Inevitable Circle

Dallas, June 15.

Theatre '54 production of comedy in three acts (five scenes) by Ronald Alexander. Features Louise Noble. Directed by Alexander. Technical direction, James Pringle. At Theatre '54, Dallas, June 5, '54; 83 top.

Lucille Cotton Louise Noble
Green Louise Veda Quince
Kate Wilson Mary Hartig
Robert Meridith Michael Garth
Edward Martin Charles Braswell

After a brief 30-week winter season, producer Margo Jones is extending her eighth year of arena productions with a new 15-week summer series of five comedy preems. Initiator is "The Inevitable Circle," by Ronald Alexander—a rewrite of his "A Lady's Gentleman," which had a tryout last summer at Woodstock, N. Y.

Here the reworked script becomes a family affair, with the author directing and his wife, Mary Hartig, in the cast. By deft direction he has elicited top response from a capable cast in this laugh-rigged effort. At least, the auditors are amply pleased; they respond with steady chuckles and a few yocks. However, script could stand a slight going over and even the cast could be enlarged to make "Circle" more substantial.

Frothy yarn concerns a N. Y. ad agency secretary who wins a freak lottery. Prize is a 10-day servant's stint by an eligible Park Ave. bachelor, who tries to buy out. Enraged, she assigns him multiple domestic duties in her one-room apartment, despite protests from her fiancé. She goes for the guy, who goes home after hours, and she goes after him, with complications.

Louise Noble, holdover from the regular season, has a fine romp in her best local showing. She plumbs the few emotional depths offered, and registers strongly in risible bits. New male lead, Michael Garth, is effective as the bachelor and his presence is a healthy adjunct to the new arena season.

Mary Hartig, fresh from "Time Out For Ginger," adds youthful beauty in a zesty takeoff of a frankly predatory female, as the steno's pal who'll take the male castoff. Louise Veda Quince, vet thesp here, injects dignity in a solid portrayal of the bachelor's fiancée. Longtime arena member Charles Braswell, as the spurned fiancée, gets off a smash drunk interlude that rates stopwopping palming in his miming of a bumbling ad agency executive.

Single relay set suffices, but is overcrowded with accoutrements necessary to a one-room apartment.

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Plays Abroad

Both Ends Meet

London, June 11.

H. M. Tennent, Ltd., producers of comedy in two acts, Arthur Macrae, Bruce, Miles Maleson. Directed by Peter Brook. Setting: Alan Tagg, AS Apollo. London. June 10, 54. \$2.15 top.

Mr. Wilson Richard Pearson
Margaret Ross Arthur Macrae
Tom Davenport Arthur Macrae
Christina Davenport Jane Downs
Edward Kinnerton Richard Easton
Jimmy Scott-Kennedy Cyril Raymond
Dorothy Treherne Alan Webb
Lord Minister Miles Maleson

There is obviously a local market for this type of farcical comedy in which contrived situations and all too obvious dialog are the basic humorous elements. With that proviso, "Both Ends Meet" should survive a modestly successful London season. But it is a flimsy offering and could not stand up to present-day Broadway standards.

Arthur Macrae, the actor who plays a lead in the production, has authored this piece and taken the not very promising topic of income tax as basic for his plot. The development is crammed with suggestions for "doing down" the inland revenue, usually made inadvertently in front of an income tax inspector. That, indeed, is the main source of humor. Moreover, with income tax rising to 95% of earned income, any crack on the subject is bound to earn some audience approval.

Macrae plays the role of a young revue writer who finds that his income tax problems are continually leading to a postponement of his wedding to the girl in the apartment upstairs. He is presented with a writ for nonpayment of tax and his fiancée passes off the situation by making out a check for one year. From that point on, the obvious developments emerge.

In no sense distinguished, the play capitalizes boisterously on a subject that directly affects the entire community. There is no subtlety in the writing and much of the incident is clearly foreseen. Nonetheless, Macrae extracts quite a few laughs from the theme and is helped considerably by an energetic and talented cast. Brenda Bruce is a delight while Jane Downs is highly attractive as the niece. There is a fine cameo from Miles Maleson and another excellent contribution by Alan Webb as the two would-be collectors. Cyril Raymond as the family attorney, Richard Easton as the girl's fiancé and Richard Pearson as a tax collector round out the compact cast. The play has been slickly directed by Peter Brook. An admirable single set has been designed by Alan Tagg. Myro.

After The Ball

London, June 16.

Tennent Productions, Ltd., presentation of musical play in three acts by Noel Coward, Oscar Straus. "Lady Windermere's Fan." Stars Mary Ellis, with Vanessa Lee, Peter Graves, Doreen Keane, Irene Selby. Directed by Robert Helmsman. Set and costumes by Doris Zinkels. Orchestration, Philip Green; conductor, Philip Martell. At Globe Theatre, London, June 14, '54. \$2.20 top.

Mr. Eryenne Mary Ellis
Lady Windermere Vanessa Lee
Lord Windermere Peter Graves
Mr. Hopper Graham Payn
Lord Darlington Shamus Locke
Duchess of Berwick Patricia Cree
Lady Agatha Carlisle Patricia Cree
Lady Jeddburgh Betty Felstead
Lady Paisley Aileen Gamley
Mrs. Cowper-Cowper Aileen Gamley
Lady Plymdale Lois Green
Lady Stutfield Pam Marmont
Mr. Dumby Dennis Bowen
Lord Paisley John Morley
Mr. Cecil Graham Tom Gill
Parker Tom Gill
Lord Augustus Lorton Donald Scott
Mr. Guy Berkeley Raymond Saviger
Mr. Hurd Raymond Saviger
Lady Lucking Silvia Beamish
Miss Graham Meureen Quinn
Mrs. Hurd Meureen Quinn
Mrs. Arthur Bowden Margaret Gibson
Footman Bill Horsey

The combined talents of Noel Coward and Oscar Wilde have produced a musical play almost as good as "Lady Windermere's Fan," on which it is based. This is old-fashioned theatre without the redeeming qualities of opulence and elegance, with only a taste of the epigrammatic quality of the original, and saturated with lyrics, many of which have little or no connection with the plot. Yet, in spite of all this, "After The Ball" undoubtedly will get by on the name value of Wilde and on the potent marquee lure of Coward.

From almost every angle, this musical play puts back the clock. It is slow, contrived and frequently dull. Occasionally some of the magic of Wilde's writing and the bitter-sweet quality of Coward's lyrics are allowed to penetrate the plot, but the action is constantly stifled by the surfeit of songs. Including half a dozen reprises, there are 28 musical numbers. Only two or three reach a worthwhile standard. By far the most impressive item in the show is a song and dance number by Graham Payn and Patricia Cree

entitled, "May I Have the Pleasure?"

The settings are rarely more than adequate. And with one or two exceptions, the costuming reveals the minimum of imagination, particularly in the case of Mary Ellis who is dressed in most unbecoming gowns.

The original Wilde story of the innocent Lady Windermere, who believed she was being betrayed by her husband, is rigidly adhered to. The principal characters, such as the Duchess of Berwick, Mr. Hopper, Mrs. Eryenne and others in which all actively woven into the plot. As the theme itself is inevitably old-fashioned, the production called for a powerful musical injection. This Coward has failed to achieve, and Robert Helmsman's direction is in line with the leisurely and colorless standard of the script.

For admirers of the Coward sophisticated standard, this is a major disappointment. It will, however, have an immense matinee appeal particularly for the women.

The cast puts on a brave show with the limited material at its disposal although much worthwhile talent is restricted. Principal roles are played by Mary Ellis, Vanessa Lee, Graham Payn, Peter Graves, Irene Brown and Shamus Locke. Myro.

Legit Followup

Guys and Dolls

(Coliseum, London)

London, June 15.

At the end of its first year, the London production of "Guys and Dolls" has undergone some major cast changes, notably in the replacement of Vivian Blaine by Jacqueline James and of Stubby Kaye by William Thorburn. Previously, Sidney James had replaced Sam Levene as Nathan Detroit and, at the end of the first six months, Edmund Hockridge took over the part of Sky Masterson from Jerry Wayne.

Miss James, a newcomer to London, is a blonde looker with a pert personality who models her performance on the original interpretation. Her vocal contributions register warmly and the gaiety of her reaction from some of the hit numbers in the tuner. Thorburn is less effective in the Nicely-Nicely part, lacking the warmth and humor that characterized Kaye's performance. Danny Green, replacing Lew Herbert as Big Lee, comes across for solid comedy reaction.

Of the big U. S. contingent originally associated with the Feuer & Martin production, only Tom Pedi remains and he still rates hefty yocks for his playing of Harry the Horse.

Lizbeth Webb, as Sarah Brown, and Ernest Butcher, as Arvid Abernathy, are among the original members of the cast who remain in prominent roles. Production continues smoothly and looks set to run through to the fall. It will be followed at the same house by a London edition of Feuer & Martin's current Broadway hit, "Candide." Myro.

Margaret Truman

Continued from page 1

uneasily expected a cancellation. There was nothing jittery about Miss Truman, despite the double strain of first time on a legit stage and a father's sudden illness. Her entrance was made with confidence, and she continued throughout the play with assurance, calm and relaxed. Perhaps the steady influences were the two telephone calls to "Mother and Father" (Miss Truman doesn't favor the corrupted forms of "Ma and Dad," she told this reporter) after reaching the hospital in Kansas City on Monday, the second before curtain time.

Also, Miss Truman has worked on her part for several weeks before actual rehearsals and studied with Constance Collier. Her co-workers state that she's conscientious, meticulous about details, gracious, fair, hardworking and willing with a sunny disposition and ready wit. These qualities somehow project across the footlights and win for the blonde and ambitious Margaret her audience. They were with her all the way opening night. At the close, she received eight warmly applauded curtain calls, and could have taken more; and she received more flowers than she could hold. Her per-

sonal charm and gracious ladylike manner reached throughout the theatre.

Lucky Silo Ops

The lucky silo operators who have booked this package will find themselves saying "Darling Marge" both audience-wise and biz-wise, as "Darling Marge" draws people and wins them. Pocono Playhouse biz-looks capacity on this week.

The star still has plenty to learn about acting chores. But she makes of the Indiana schoolteacher a shy, timid, romance-clutching girl, genuine and heartbreaking. Her voice is small, and often her words aren't intelligible in all parts of the house. Techniques of gesture and movement and a wiser read-

Autumn Crocus

Pocono Playhouse presentation of comedy by C. L. Anthony. Stars Margaret Truman. Directed by Morton Da Costa, assisted by John O'Shaughnessy. Set by Ballou Lighting, Cameron MacCardell. At Pocono Playhouse, Mountainhome, Pa., June 12.

Liese Donna Hansen
Herr Steiner George Voskovec
Miss Mayne Pamela Simpson
Mina Kate Krec
Edith Gunter Lucie Lancaster
Katie Margaret Truman
Alaric Ann Pearson
Edward Mayne Horace Cooper

ing of lines must be learned. But for her first legit performance, the radio-TV actress and one of America's favorite publicity gals has done fine.

Playhouse went on a publicity spree with the Truman appearance. Yesterday (Mon.) morning and afternoon, newsreel and tv photographers were busy. After the show, there was coverage, both pictures and interviews, by AP, UP, INS, NBC, CBS, Movietone News, Life and Telenews. Supervising news activities was Sam Lurie, with Ken Allen, Joe McGee and Phyllis Battell assisting. (Dixie Lee is regular barn pressagent.) The entire company of next week's show, "Stalag 17," stood to see the Truman performance. The whole evening in and around the theatre had a festive and exhilarating air.

George Vos Kovac plays the innkeeper, who falls madly in love with the "Autumn Crocus," with assurance. He steadies the entire production. He's effective, robust, humorous and most lovable. Pamela Simpson, in a second-act tipsy scene, stopped the show opening night. Another showstopper was the group singing of the company around the piano at the inn, when Miss Truman sings, to her own accompaniment, "I Know Where I'm Going," which is used as a theme song in the play. Horace Cooper, as the village founder, plays wittily, with tongue-in-cheek. Morton Da Costa did the final staging, with John O'Shaughnessy, Playhouse director, filling in during early periods. Producer Rowena Stevens gave the show a beautiful production that was more than helpful to the evening.

Current London Shows

London, June 22.

(Figures denote premiere dates)

After the Ball, Globe (6-10-54).

Angels in Love, Savoy (4-22-53).

Both Ends Meet, Apollo (6-9-54).

Boy Friend, Wyndham's (12-1-53).

Cockles & Champagne, Saville (5-28-54).

Dark Light, Enough, Aldwych (4-30-54).

Day By The Sea, Haymarket (11-26-53).

Facts of Life, Cambridge (5-4-54).

Folies Bergere, Fr. Wales (9-24-53).

Joyce Grenfell, Fortuny (6-2-54).

Guys and Dolls, Coliseum (5-28-53).

Hippo Dancing, Lyric (4-7-54).

Impressario Smyrna, Arts (5-26-54).

Intimacy At 530, Criterion (4-29-54).

Joyce Grenfell, Fortuny (6-2-54).

Kings and I, Drury Lane (10-8-53).

Love Match, Palace (11-10-53).

Manor of Northstead, Duxbury (4-28-54).

Moon Is Blue, Duxbury (5-5-54).

Mousetrap, Ambassadors (11-25-52).

Never Too Late, Westminster (6-3-54).

Pal Joey, Prince of Wales (5-1-54).

Question of Fact, Piccadilly (12-10-53).

Reluctant Hero, Whitehall (9-12-53).

Ring Out Bells, Vic. Pal. (11-12-53).

Ruth Draper, Duke York (6-14-54).

Singing Prince, Phoenix (10-15-53).

Tea House, St. James (12-22-54).

Telling For Gillian, St. Jas. (4-21-54).

Wedding in Paris, Hipp. (4-24-54).

Where A Will, Garrick (6-17-54).

Witness Protection, W. Gard. (10-28-53).

You'll Be Lucky, Adelphi (2-25-54).

SCHEDULED OPENINGS

Six Characters, Arts (6-24-54).

Out of Blue, Arts (6-29-54).

Edmee, Arts (7-13-54).

CLOSED

For Better World, Mercury (12-17-52).

With You Were Here, Casino (10-10-53).

Shaw At Silvermine

New Canaan, Conn., June 22.

Stefan Schnabel is directing Shaw's "Misalliance" at the Silvermine Guild of Artists in Norwalk. The play will run June 25-28.

Joseph Warren, another vet Broadwayite, is producing Lord Somerhayes in the production, and Marian Schnabel plays Lina.

Philly Barn's 136 Bow Best in 3 Years; Stage & Arena Guild Activates Sked

Philadelphia, June 22.

The Playhouse in the Park zoomed off to its best start in its three-year career with nearly \$13,000 grossed last week for Anita Loos' "Happy Birthday," starring Joan Blondell. Evening performances were virtual sellouts except for the big firstnight press list, with two matinees again—as last summer—only apparent weakness. Tent theatre's capacity at its \$1.20, \$1.80, \$2.40 scale is \$13,500, exclusive of taxes. Last week's figure approximated that of "The Moon is Blue" with Grace Kelly, last season's tops. Notices for "Happy Birthday" were uniformly of rave variety.

Indications are that current offering—Eugene O'Neill's "Ah, Wilderness," starring Gene Lockhart—will duplicate biz of the Joan Blondell star.

Stage & Arena Guild Preps

Stage & Arena Guild circuit member theatres are beginning to activate their summer schedules. Latest theatre to join the circuit is the Town and Country Playhouse, Indianapolis, Ind., which opens an eight-week season July 13. Five more Guild operations are set.

Alexander White will be managing director of the Indianapolis operation, which has skedded Margaret O'Brien in "Peg O' My Heart," Lisa Ferraday and Charles Korvin in "Candlelight" and Gene Raymond and Geraldine Brooks in "Voice of the Turtle." Another Town and Country Playhouse, in Clarence, N. Y., bows June 27 with "The Moon is Blue." House, which is operated by Judy Marcus and Nancy Andrews, will utilize an all-Equity cast under direction of Richard Snider.

New Castle (Del.) Opera House begins a 10-week season June 26 with "Gigi," starring Ava Noring, who appeared in the pic, "Snows of Kilimanjaro." Labelled the Amstell Players, group will perform under direction of Mack Bing. House is operated by Larry Perron. Jonathan Dwight's Gateway Musical Playhouse, Somers Point, N. J., opens June 25 with Gene Raymond in "Mister Roberts." Sked for the remainder of the season, except for the closing bill, "Stalag 17," will be confined to musicals sans stars. Earl Redding is musical director of the theatre.

Barbara Britton has been engaged by managing director James Winslow to appear in "Born Yesterday," opening bill at the Myrtle Beach Playhouse in the Ocean Forest Hotel, Myrtle Beach, S. C. Season opens June 26. Other shows slated for the theatre include "Country Girl," with Sidney Blackmer; "Candlelight," with Miss Ferraday; "Lo and Behold," with Albert Dekker; "Remains to be Seen," with Sherry Britton, and "Clutterbuck," with Arthur Treacher.

Another Arena Guild operation, Col. Eben Henson's Traveling Pioneer Playhouse, splitting weeks between Danville, and Cumberland Falls, Ky., opened its fourth season last Wednesday (16) with "Bell, Book and Candle," Ian Kirk directing.

Berks' Fourth Season

Reading, Pa., June 22.

Third season of the Berks Players opened June 14 with a two-week run of "Mister Roberts" at Green Hills Theatre, near here. Metro Woleschok, who toured in the road company with Tod Andrews, takes the lead role. Other leads are Joseph Gistarak, of the Hedgerow Theatre, Carl Wagner, an original member of the Players, and Sam Kressen, also a Hedgerow product.

Mesrop Kesedjian is back as producer and Ted Moore, doubling as an actor, again is set designer. The 400-seat barn is tabbed from \$1 to \$2.10, with season tickets for 10 plays selling for \$18. "Lysistrata" opens June 29.

New Ohio Barn Setup

Canal Fulton, O., June 22.

William Dempsey and David Fulford are co-producers of the first strawhat theatre in this Stark County village's history, with a New York Stock company offering the town. Season began a week ago (15) and will continue through Sept. 5.

The red barn is being converted into a theatre planned for arena staging, with seats for 285 persons. Outside, a patio will be built for serving refreshments. The Canal Fulton Summer Theatre will have a stock company of five women and six men, who will be aug-

mented when necessary with talent from nearby communities.

The plays will run from Tuesday to Sunday, as follows: "Dark of the Moon," "See How They Run," "Here Today," "Gently Does It," "The Importance of Being Earnest," "Blithe Spirit," "For Love or Money," "Claudia," "The Two Mrs. Carrills," "Personal Appearance," and "Ten Nights in a Barroom."

Lipton's Penn. Post

Allentown, Pa., June 22.

George Lipton is staging the plays at the new Melody Circle in Dorney Park, near here, for the 11-week season. The big tent premed yesterday (Tues.) with "Pal Joey." Lipton first was associated with the Music Circus at Lambertville. Last year he was with the Neptune Music Circus.

In the "Pal Joey" cast will be Bill Skipper, Ruth Webb, Joan Mann and Sammy White.

Berkshire Preps Tryout

Stockbridge, Mass., June 22.

Curtain rose Saturday night (19) at the Berkshire Playhouse here for its 23rd regular season. Last week director William Miles rented the house to the Pittsfield Junior League, who brought in Sylvia Sidney and Frank Albertson in "The Fourposter" for the benefit of Pittsfield Girls Club.

Opener for regular semester is Rosemary Casey's "Late Love," with Edward Andrews, Marta Linden, Margery Laude and Shepherd Strudwick featured.

Next week, Edward Everett Horton will give the first U. S. showing of "The White Sheep of the Family" under Miles' direction. It was first produced in London in 1951, and this spring Horton gave a Bermuda presentation of the L. du Garde Peach and Ian Hay comedy. Katherine Barrett, Shepherd Strudwick, Deirdre Owens, William Swan and Stuart Germain are in support.

Canadian Barn Preps

Ottawa, June 22.

International Players return to Kingston, opening July 5 with the English comedy, "To Dorothy, a Son," and dropping last summer's "pay as you like" policy for fixed prices. Arthur Sutherland and Drew Thompson still own the company, with latter acting, former managing. William Bock of N.Y. directs again, with Russ Waller of Toronto stage-managing.

Josephine Barrington and Cosy Lee will return for two shows each, former to star in "Jane" and "Kind Lady," latter in "Come Back, Little Sheba" and "Personal Appearance." Other shows skedded: "Bell, Book and Candle," "Moon Is Blue," "Little Hut," "Heiress" and "Legend of Sarah."

'Love' Boers Deer Lake

Reading, Pa., June 22.

Deer Lake Theatre, north of here, turns on the lights June 28 with a star policy under the banner of Joseph W. Kapfer and Leonard Soloway.

First play will be "Late Love," with Mary Astor, Arthur Beckhard is director. Nancy Marshall, from the Pasadena Playhouse, will be the resident ingenue.

Following the initial staging, Fay Bainter will brighten the scenes in "Suspect" on July 5. Seats are tabbed \$2.25 to \$3.40 for 10 plays and \$25.80 to \$30.70 for 10 plays.

Rochester Barn Sked

Rochester, N. Y., June 22.

Producers Dorothy Chermack and Omar K. Lerman, of the Arena Theatre here, have announced an eight-week strawhat season for their air-conditioned theatre-in-the-round.

Teoff is skedded for July 6 with "The Fourposter," directed by Philip Friedman. July 20 it's "I Am a Cripple" followed by "Androcles and the Lion" Aug. 3. All four shows will run for two weeks each.

New Wis. Barn Group

Milwaukee, June 22.

At Port Washington, a new barn group, The Port Washington Playhouse, starts a 10-week season July 1. Edward Howell, Milwaukee, is producer and Edith Mahler, of Shorewood Players, has been named director.

Members include Harold Silrit, technical director, Carol Pieper, Sarah Mineo, Dolores Wozdlo, Irene Sarfani, Mildred Troka, John Brinkley, Bill Hayes, Dennis Richards and Kenneth Ruta.

The UHF Problem

Continued from page 24

what they can to make UHF a success.

Heffernan favored removal of the 10% excise on all-channel tuners, thus endorsing the proposal of Senator Johnson of Colorado. He said this "could help" UHF so much that "we commend this committee (Communications Subcommittee of Senate Interstate and Foreign Commerce Committee) for its prompt and vigorous resolution in support of the bill." He noted that RCA has put U into all colorsets (about 5,000 sold to date), but opposed limiting color to the upper as "unsound," saying that all but four of 41 NBC affiliates which will be equipped for color at end of this month are VHF's and by year's end that 52 of 82 will be in the "very" class. To limit tint to U's would "abruptly" stop color's growth, he asserted, and color should not be made a "hostage" in the U versus V contest.

Web's financial expert said it would promote the public interest for FCC to lift its five tv station limit and permit experienced broadcasters to develop UHF. He favored use of boosters and satellites to enable U's to increase coverage. Regarding proposal to eliminate intermittent U and V channels in same market, he cautioned this should not raise false hopes that it will yield a quick solution of the problem being studied by the committee, a study which NBC does not oppose, while mindful that the study itself might have the effect of slowing reconversion.

On subscription tv, Heffernan said NBC feels it presents a substantial economic problem; to convert only 1,000,000 of 30,000,000 sets now in use would cost \$50,000,000 and where the coin would come from has not been resolved. He said toll-tv might well provide a supplementary service, particularly for special events, but that these are few and far between.

Storer Testimony
The nation's largest independent broadcaster believes that the answer to the UHF problem depends on how many stations a city can support. Testifying at last week's hearings, George Storer said it's too early to tell. Much depends on technological advances, developments in programming and other factors.

In New York City, said Storer, two of the seven tv stations are still losing money. "This situation," he added, "simply illustrates that in areas of large concentrations of populations, affiliation with one of the two major networks is not an absolute requirement for profitable operation. It illustrates also, that even in the country's most populous metropolitan area, seven VHF stations are beyond the present limits of support."

It Atlanta, Storer said his station, WAGA-TV, is in the black but the third station, WLWA, which has been owned by Crosley Broadcasting Corp. since January of 1953 is still in the red and has had only two months in which it showed a very small profit. "The obvious conclusion," he said, "is that Atlanta cannot profitably support more than three tv stations at this time. We cannot predict the future. The advent of color and the growth of tv advertising generally may change this picture, but at the present time the 23rd market in the nation cannot support four tv stations. UHF would be out of the question in this market, or in smaller markets. A fourth VHF station would also be in serious trouble."

Differs With DuMont

Storer took issue with a suggestion by Dr. Allen B. DuMont that a tv station can be operated at a slight profit on an income of \$22,500 a month. If this is true, said Storer, "then our company operations need an immediate overhaul, because the average cost of operation of each of our tv stations for the month of April was more than three times Dr. DuMont's figure."

Pointing out that he recently spent \$750,000 to improve coverage of his Detroit tv station, Storer said that as long as investments of this size are made the number of stations a market can support will be limited. But the future, he said, may bring changes.

"I look for a pattern of development much the same as that which attended the growth of radio,"

Storer told the Committee. "I well remember the time when it was economic suicide for a local independent radio station to compete against major network affiliates with greater power and coverage in most markets. As radio became an increasingly important factor in the American home, the number of radio stations increased from 600 to 2,700.

"I look in television for technological developments which in time will reduce the cost of operating equipment and for new techniques and labor-saving devices in technical operations. I look also for new, diversified and cheaper program sources and services on the one hand and increased effectiveness of the television service as an advertising medium on the other. All of these factors, in my opinion, will in time permit the extension and expansion of a better tv service, with increasing opportunity for more stations, both UHF and VHF, to serve and survive in each individual community."

Jahncke Testifies for ABC

ABC's problems as a tv network have nothing to do with the merits of its program service but are due to the lack of competitive tv outlets, Ernest Lee Jahncke, web veepee, told the subcommittee. "The competitive advantages enjoyed by NBC and CBS," said Jahncke, "are basically attributed to denial of fair opportunity for access to the market, rather than to the superiority of their program offerings."

"There may be those who will oppose any remedial action (on UHF problems) by this Committee or by the FCC on the ground that it may deprive those who were first in the field of the fruits of their resourcefulness and labors. The fruits currently enjoyed in limited facilities communities are not as much the result of individual initiative or superior ability as they are of VHF channel scarcities and the artificial freeze imposed between 1948 and 1952."

"It is one thing to be first in the field when competitors are free to follow. It is another thing to enjoy a clear field because competitors are enjoined from pursuit."

Jahncke testified that one-third of ABC's tv affiliates are UHF, compared with 27% for DuMont, 20% for CBS and 19% for NBC.

O'Seas Vidpix

Continued from page 39

cal pix overseas, British unions irately threatened to boycott showings of U. S. pix there. Nothing has come of this threat, however.

British Reaction

London, June 22.
A joint statement was issued by British Actors Equity and the Assn. of Cinematograph and Allied Technicians last Thursday (17), following the decision of the Hollywood Films Council of AFL to exert pressure on American companies who are producing tv programs, that such productions should be directed back to the U.S. on the ground that American labor is being deprived of legitimate employment.

They point out that no benefit would accrue to either country or unions if both sides insisted that all pix and tv programs shown must be home produced.

'Caine' Plug

Continued from page 1

vote was extended through Sen. Mundt's office.

The Senator's office was hesitant and was reluctant to do anything about the invitation. Rebuffed on this approach, Rylander figured he needed a gimmick and conceived the idea of presenting Sen. Mundt with a model of the ship employed in the filming of "Caine." Zinns again came through with the footwork, with the result, according to the New York Times, the "fondest dream" of a motion picture press agent. Sen. Mundt expressed his thanks in front of the tv cameras, adding that committee members were invited to a preview of the film.

When Sen. Bennett later registered his beef, "The Caine Mutiny" was again mentioned in nation-wide

press reports carrying the Utah senator's statement. Sen. Bennett said that 36 other senators had signed his resolution to ban commercial sponsorship of any future televised Senate hearings.

Meanwhile, the tub-thumpers at Col are enjoying the publicity coup of the year. They're even chuckling about Sen. McCarthy's remark relating to "The Cohn Mutiny," figuring he could be referring to Col prexy Harry Cohn.

Donlevy

Continued from page 39

salaries, as he did on "Assignment." "Never be stampeded into making television pictures. Arrange the financing so the money is there as you need it, and keep away from deferments," he cautions.

The producer-actor reports he's tried to learn why he's gotten so little return on what is a successful series, but hasn't been able to get satisfactory answer. He says this is one of the prime reasons his new series won't be handled by NBC, and that he's talking a distrib deal with RCA directly.

Donlevy plans to shoot a pilot on "Shark" within a couple of weeks. Bob Ryf is scripting for him.

The producer said he also couldn't understand why NBC ordered him not to shoot anymore "Assignment" telepix after the first 39, although they were selling well. Production has been suspended for about two years. He says he surmises the web didn't want new product until the first series had earned its production coin, but that period is long past.

Graham Pix

Continued from page 2

to more than 3,000,000 in the past year, with 85,000 "decisions for Christ" resulting, it is claimed.

In addition to these two major projections, Evangelistic Films, Inc., offers 14 shorts for rent. Called "Hour of Decision" pictures, they feature sermons by Billy Graham and include songs by members of the evangelist's "team."

Newest offering is a 20-minute summary of the first month's activity of Graham's recent "London Crusade." Included are shots of Roy Rogers, Trigger and Dale Evans appearing at a special Children's Rally in Harringay Stadium, London.

Planned for release some time this summer is an hour-long digest of the entire three months of preaching by Graham in Britain.

A feature, starring Colleen Townsend Evans, who also appeared in "Mr. Texas" and "Oil-town, U.S.A." is due for fall release.

In addition to headquarters in Washington, Evangelistic Films has branch exchanges in Atlanta, Kansas City and Hollywood. The pictures are shown in churches and auditoriums, prisons, hospitals, etc., sometimes before audiences of thousands.

Jolson

Continued from page 2

writer Norman Krasna, has received assets worth \$244,755 as her share of community property.

In addition, Mrs. Krasna received a family allowance of \$3,333 a month from Jolson's death to her remarriage Dec. 7, 1951. She also was awarded a homestead title to the \$154,000 Jolson home in Encino, which she later traded for an apartment house. Still later she bought from the singer's estate for \$94,576 their former Palm Springs mansion. Account was submitted by the law firm of Mitchell, Silberg & Knupp who requested \$27,000 fees for extraordinary services. They acted for Charles Schwartz, NY attorney and secretary of Columbia Pictures. He is executor in California and co-executor with the Irving Trust in NY.

Jolson's will, dated Dec. 30, 1949, set up a \$1,000,000 trust fund for his widow, also established two funds of \$500,000 each for an adopted son, Asa, now six, and for another child, Alecia, four, whom he once considered adopting. Most of the rest of his estate he willed to California and N. Y. Jewish, Catholic and Protestant charitable and educational institutions.

N.Y. News' 35th Anniversary

The New York Daily News, which began publishing inauspiciously in June of 1919 as the Daily Illustrated News and since has had more impact on American journalism than any other newspaper, celebrates its 35th anniversary Saturday (26). In addition, it celebrates the 30th year of its achievement in the country, the 28th year of the largest Sunday circulation, and the 12th year that the circulation of both editions have been more than twice the size of any other newspaper in the U. S.

What started as a poorly edited and poorly received 16-page, four-column daily within a few months became the phenomenon of American journalism, virtually pioneering the tabloid paper, use of lots of photos, service features, etc. and the tersely-written news story. Today, the News, in the midst of a \$10,000,000 expansion program to be completed in 1957, owns its own tv station, its own 36-story building and nine-story annex, a Brooklyn plant, a paper warehouse and storage terminal, and a fleet of its own trucks and garages.

It prints a total of 40 separate editions and sections every week, 21 of them for the daily, the other 19 for the Sunday News. Paper was pioneered and operated until 1945 by the late Capt. Joseph Medill Patterson. F. M. (Jack) Flynn is now president and general manager, with Richard W. Clarke as exec editor. Col. Robert R. McCormick, Chicago Tribune prexy, for whom Patterson, his cousin, first worked, is board chairman of the News Syndicate Co.

Cerf's Compleat Funnies

Bennett Cerf's "Encyclopaedia of Modern American Humor" scheduled for publication late this fall by Hanover House, a Doubleday subsid., The Random House prexy and "What's My Line?" panelist is including several selections from the entertainment world—scenes from plays, quotes from radio feuds (notably Benny vs. Allen) and a selection of parodies.

Hanover House describes the anthology as the first major humor compilation since "A Treasury of American Humor" was published in 1941, and points out that it includes humorists who have become prominent since then. Included in the latter category are Al Capp, Cleveland Amory and John Crosby.

Nate Gross' Cook's Tour

Nate Gross, the Town Tattler of the Chicago American, has compiled a brochure of his Cook's Tour columns, which appeared in his sheet between March 1 and April 30, relating to the first Great Cruise to India, via the Mediterranean, on the SS Independence, which left New York Feb. 4, 1954. Characteristically, he captions it, "Just Mention My Name in Benares."

Blog on Larry Hart

Margery Darrell will do a biography of the late Lorenz Rodgers & Hart for Dutton publication. Miss Darrell did the "Rodgers & Hart Song Book" for Simon & Schuster a couple of seasons back. She is now on the Look staff.

H. Allen Smith Anthology

Best of H. Allen Smith's writing from 13 of his major works will be published July 5 by Hanover House in an anthology titled "The World, the Flesh and H. Allen Smith." Book includes 15 categories of selections from such books as "Low Man on a Totem Pole,"

What's In An Initial?

President Nathan M. Pusey of Harvard U. conferred 15 highly-prized honorary degrees on distinguished recipients at commencement exercises in Cambridge, Mass., last week. When he announced an honorary Doctor of Letters for Elwyn Brooks White, probably not one person in a hundred knew he was referring to w.k. essayist-humorist and New Yorker staffer E. B. White, even though the prexy's citation read: "Literary exponent of the belief that humor ought to speak the truth."

John Mason Brown, one of the marshals for the exercises, summed it up best in Harvard Yard afterwards when he said: "Why couldn't prexy just use the initials? No one knows him any other way."

Literati

"Life in a Putty Knife Factory" and "Smith's London Journal."

Pieces were selected by Dr. Bergen Evans, Northwestern U. English professor and video moderator. Dr. Evans also wrote the introduction.

New Brit. Bimonthly

A new bimonthly, Bronze, makes its appearance in London end of the month. It is edited and published by Alan P. Pulley-Holmes and aims to abolish racial prejudice by promoting understanding between races.

Muriel Smith, currently featured in "The King and I," is the cover girl on the first issue.

Can't Miss

Two months before its scheduled publication date, Irving Stone's next biographical novel has a guaranteed sale in excess of 3,800. John. T. Stone, "Love Is Eternal," is the story of Mary Todd Lincoln and the title comes from the inscription in the wedding ring which Abraham Lincoln placed upon her finger. Doubleday has it slated for publication Aug. 20.

It will be September selection of the Literary Guild, going to 800,000 members; Reader's Digest Book Club will send it to a minimum of 1,600,000 members in October; the Dollar Book Club will issue it next spring to 1,000,000 subscribers; and the Family Reading Club, with a membership topping 400,000, has it scheduled for next summer.

18 Headliner Awards

Eighteen topflight newspaper, magazine, radio, television and newsreel men, winners of awards for outstanding journalistic achievement during 1953, were honored at the National Headliners Club which staged a two-day frolic at Atlantic City the past weekend (18-19). Silver Medallions and scrolls went to the winners at the award luncheon at Hotel Dennis with Jack Knell, Charlotte (N.C.) news director of WBT-TV a Headliner award winner in 1953, presiding.

Award winners gathered here on Friday (18) for a buffet supper at Haddon Hall. Concluding affair was another buffet at Penn Atlantic hotel.

CHATTER

Gill Warren back at her old chore of fan mag disk reviewing, this time angling Steve Allen's column for TV Radio Mirror.

Gordon Irving, VARIETY's Aud Lang, Syne mugg, penned article, "Kaye isn't my idea of Lauder," in British fan magazine, Picturegoer.

A. T. Rogliano, formerly with Fawcett Publications as newsstand promotion manager, shifted to Macfadden Publications as circulation production manager.

William Reardon, who joined The Reporter 18 months ago after a stint with the N. Y. Herald Tribune's Sunday book section, named advertising manager for the mag.

Milton Miller, vet newsman, resigned as editor of Frontpage, semi-monthly publication of the Newspaper Guild of N. Y. In the post almost five years, he steps out as of Aug. 31.

D. E. Stewart, sub-editor with Weekly Scotsman, Edinburgh, and formerly on Straits Times, Singapore, appointed chief flack for British Broadcasting Corp. in Scotland.

Kay Ashton-Stevens, widow of the vet Chicago drama critic, being o.o'd at Passavant Hospital there for an elusive virus; kidney complication also suspected. So meantime she is bedded for the duration.

Logan Gourley is to return to the Sunday Express as show columnist next month. He ankleed the London sheet earlier this year and has since been writing a show page feature in the People, another London Sunday paper.

Literati item June 9 that Col. Robert McCormick might visit Scotland this summer caused considerable surprise in the offices of the Chicago Tribune which had not heard of the possible trip. Latest dope seems to be that the publisher has decided not to make the voyage. He's been taking it pretty easy for some time.

Mike Slater, senior midwestern advertising rep for True mag, joined Argosy magazine, replacing Jefferson E. Aldrich, who resigned. Wendell K. Jacobson also moves over from True to Argosy as western rep, succeeding Malcolm B. Crofford, resigned. Shifts are effective as of June 21.

Broadway

Debbie Reynolds in from the Coast for a five-day visit.

George Jessel to Europe on the Ile de France this Friday (25) with his daughter Jerilyn and secretary.

Metro writer Ronald Neame in from the Coast and out to England over the weekend.

William Wyler winged to the Coast to prepare "Desperate Hours" at Paramount.

Kathryn Grimes, formerly with Roy S. Durstine Inc., has joined the Ettinger flackery.

Charles C. Moskowitz, Loew's v.p. and treasurer, due back today (Wed.) from a 10-day visit to the studio.

Carl Brisson taking off today (Wed.) to the Virgin Islands for a three-week stay as guest of the governor.

Bill Parks, former makeup editor for Paramount Newsreel, has his own travel film producing outfit on the Coast now.

Joseph Mankiewicz, whose family is joining him in England late this month, remaining abroad until shortly after Labor Day.

Billy Rose redoing his own apartment in the Ziegfeld Theatre Bldg., as well as installing new seats in the theatre proper.

Van Johnson arrived from the Coast Monday (21), attends "Caine Mutiny" preem at the Capitol tomorrow and heads for London Friday.

M. D. O'Brien, of Loew's Theatres projection department, recovering from heart attack in So. Nassau Communities Hospital, Oceanside, L. I.

Mike Lanin, of the Howard Lanin Agency, being married to Ilyana Yankwich, July 17. She's the daughter of L.A. Federal Judge Leon R. Yankwich.

Helen McGill Tubbs, longtime VARIETY muggess, in Rome until her actor-husband, William Tubbs, died last year, back in New York at the Hotel Roosevelt.

John Steinberg, manager of Hillcrest Country Club in Hollywood, a grandpoo for the fourth time—his lawyer-son Larry just became the father of his first.

Russell V. Downing, Music Hall topper, spending much of his time currently serving on the grand jury; first time he's been tapped for jury duty in seven years.

Edith Head, Paramount's chief fashion designer, back to the Coast after an assignment in France with Alfred Hitchcock's "To Catch a Thief" and a New York stopover.

Billy Rose doing a columnar salute to the late E. Ray Goetz who died last week. The showman-servicer's column is now in 150 Bell-syndicated papers, including the N.Y. Daily Mirror.

Label X's signaturing of the sole-monkeyered Juliette as a thrush for the RCA Victor subsidiary label, reminds of Miss Juliet, yesteryear vaudeville headliner-mimic, and sister of Harry Delf.

Harry Kalmine, general manager of Stanley Warner Theatres, in from a European junket yesterday (Tues.) on the Queen Mary. Also arriving were theatrical producer A. T. J. Knight and circus impresario William Smart.

Tex & Jinx McCrary are planning a contest to find a "Junior Jinx," a girl under 21 who has all the attributes of Miss Falkenberg. Contesters are putting up \$10,000 to give the winner a career in radio, tv and journalism. Judges for the contest include Fleur Cowles, Charles McCabe, Anita Colby, Frank Shields, John Golden, Eleanor Lambert and Vic Keppler. Winner will be selected in the fall.

Paris

By Gene Moskowitz
(28 Rue Huchette; Odeon 49-44)
VistaVision gets its demonstration here June 21.

Leonide Moguy, who specializes in social pic, announces he will make a film here based on the Robert Oppenheimer case.

"Roman Holiday" (Par) breaking attendance records at Elysees Theatre (526-seater) with 7,470 patrons in its seven weeks.

Ingrid Bergman and Roberto Rossellini here for the presentation of Paul Claudel's "Jeanne au Bûcher" at the Opera June 21-28.

Lewis Milestone to Italy where he will direct an Italo film for Venutrinil Films in two versions. It is "The Black Widow," with Patricia Roe in lead.

Garson Kanin will adapt hit Gallic play of P. A. Breal, "Les Huisseries," for Broadway production next season, with Jose Ferrer to direct and produce.

André Daven, back on the pic production scene, is joining forces with Georges Lourau, of Filmsonor, to produce the next Julien Duvivier film, "Marianne of My Youth." Garland Wilson, American pian-

ist, was stricken while playing at the Boeuf, Sur La Toit and died some hours later. Show biz benefit raised money to send body back to U. S.

"Son of Caroline Cherie," third pic based on the adventures of the lusty revolutionary heroine, will be made here this year in Technicolor by Jean Devalve. Martine Carol will not appear in this one, having outgrown the role.

Luis Bunuel has two pic commitments on the Continent after he returns to Mexico to do a two film stint there. On his return here next season he will make the Franco-Italo, "That Is Called The Dawn," with Yves Montand and Simone Signoret, and the French, "La Belle Ortero," with Maria Felix.

Fire Island

By Mike Gross

Ira Steiner to the Coast for a week on Ted Ashley office biz.

Broadway flack contingent on the beach: Jack Tirman, Curt Weinberg, Bob Hammer and Alan Meltzer.

Charlie Janoff, Frank Music contactman, has no problems here. His plug tune, "Hernando's Hideaway," is getting the top jukebox play.

Dick Adler and Jerry Ross, "Pajama Game" tunesmiths, shuttered homes here to Coast-guest with Eddie Fisher for a couple of weeks.

Pete Kameron cut his weekend short Sunday morning (20) to shove off to Gotham to o.o. "Colgate Comedy Hour" rehearsals for his client Kay Ballard.

Wolcott Gibbs' new sheet, The Fire Islander, battling Leo Shull's year-old Fire Island Press for circulation. Prospectus in Gibbs' gazette promised a deemphasis of show biz gossip. "We are quite willing to concede that these public personalities are interesting, but it is our feeling that they can be overdone. There are, we think, a good many readers who have never heard of a man called Henny Youngman, and while such ignorance is probably barbarous, we are prepared to face the fact that it exists and to provide alternative reading matter."

Scotland

By Gordon Irving

Morey Amsterdam topping bill at Empire, Glasgow.

Guy Mitchell now definite for two-week stint at Empire Theatre, Glasgow, opening July 19.

Prince Georg and Princess Anne of Denmark to attend opening of Edinburgh International Festival in August.

Jack Radcliffe, last in pantomime 15 years ago, set to join Harry Gordon in "Dick Whittington" at King's Theatre, Edinburgh, in December.

H. P. Sheppard Odeon and Gaium cinema controller in West Scotland, appointed member of executive committee of Scottish Cinematograph Exhibitors Assn.

Rex Harrison and Lilli Palmer likely to star at King's Theatre, Glasgow, this fall—in John Van Druten's "Bell, Book and Candle." He's now making a pic in England.

Michael Langham, who quit post as Citizens' Theatre megger, mulling offers to direct in Australia and Canada. In the meantime, he will produce "Beggars' Opera" for Sadler's Wells.

Cleveland

By Glenn C. Pullen

Joe Frisco opened at Alpine Village June 21 on two-weeker, first club appearance here.

Johnny Singer orch set for return visit to Bronze Room, Hotel Cleveland, beginning Friday.

Boyd Heath, tv and nitery singer, opened tele-training school here to supplement his dramatic studio.

Ruth St. Denis' dramatic bow in "Madwoman of Chailiot," opener for Chagrin Falls strawhatter, complete sellout last week.

Bud Arvey, Chicago producer, in town for confab on his "Star-Night" extravaganza booked for Cleveland Stadium July 25.

Shifting to touring bands, Cedar Point's ballroom inked Shep Fields, June 30; Johnny Long, July 15; Charlie Spivak, Aug. 19; Freddie Martin, Aug. 26.

Sam Festen and Herman Gelfand closed their Sammy's Club, which formerly ran female impersonators' shows, and reopened it as a black-and-tan Cotton Club.

Ted Shawn flew in to catch first performance by his wife, Ruth St. Denis, dancer, who made her dramatic bow in "Madwoman of Chailiot" in Chagrin Falls pro stock company June 15.

London

Sir Philip Warter, Associated British Picture Corp. chairman, back last week from his New York quickie trip.

The Theatrical Managers Assn. tossed a lunch last Thursday (17) for its prez, Percival M. Selby, to mark his 25 years in office.

Jack Baker, Republic veepee in charge of production, arrived in London last week for confabs with Reg. Armour on upcoming British production deals.

Arthur Askey will be featured in a sound radio excerpt from "The Love Match" tonight (Wed.). Comedy was transferred this week to Victoria Palace.

Van Johnson due here at the end of the month to co-star with Deborah Kerr in "End of the Affair," to be lensed by Coronado Productions for Columbia release.

The London Girls' Choir, which is celebrating its fifth anniversary, is to have a big sister, Ronald Victor Cawthorne, the founder and musical director, is forming the London Ladies' Choir.

Max Thorpe, managing director of Columbia Pictures, hosted a Claridge's cocktail party to Joseph A. McConville, Columbia International prez, during his visit to London for company's 21st annual convention.

Julie Wilson, who has not appeared in the West End since starring in "South Pacific," at Drury Lane, nearly a year ago, planes for N. Y. Sept. 1 to open at the Persian Room, of the Plaza hotel Sept. 16. She turned down starring roles in five plays, meanwhile studying singing under Italian teacher Maestros Cunelli and taken a couple of terms at the Royal Academy of Dramatic Art (RADA).

Madrid

By Lois Wilson

Tino Rossi, Corsican singer, at Pavion.

Sloan Simpson planed in and out of Madrid for short visit.

John Thompson, N. Y. Daily Mirror editor, checked in at the Hilton.

Guy Kent, clothes designer, and Jack de Vrees, both NBC, tourist-ing Spain.

Françoise Rosay, French actress, planed in from Paris to do stint in the Olivia De Havilland picture being filmed in Spain.

Edwin Nugent, daughter of Edward Nugent, WABC television producer—due to Paris to board the SS U. S. for home. Has finished studies in commercial designing and languages at the Sorbonne and the University of Madrid.

Pittsburgh

By Hal V. Cohen

"Caine Mutiny" set to open at J. P. Harris Theatre July 23.

Arlene Colyer off on another USO Camp Shows tour, this time to Alaska.

RKO salesman Sam Milberg's daughter admitted to Carnegie Tech drama school.

Archie Beyer booked as a single for three days at the Vogue Terrace beginning July 29.

Harry Harris in Hollywood house-guesting at new home of his brother, John H. Harris.

Bert and Phil Katz, assistant ad-pub chief for SW Theatres, celebrated 15th wedding anni.

Pitt singer Johnny Kirby signed for singing lead in Danny Dare's West Coast revue, "Phal's Life."

Dancing Evans' family at Steel Pier in Atlantic City this week with Fran Warren and George DeWitt.

Local dancer Harrison Mueller replaced Carleton Carpenter in "John Murray Anderson's Alhambra."

Novel-ites head for Beachcomber in Miami Beach, with Martha Raye, when they close at Ankara July 3.

Atlantic City

By Joe W. Walker

Nino Bari-Tones into Seaside Surf 'n' Sand Room June 19.

Jackie Small into refurbished Jockey Club with new season.

Yacht Club to feature Mambo bands in change of policy starting in July.

Wild Bill Davis combo at Club Harlem musical bar as it opened June 17 for season.

Ted Weems into Marine ballroom through July 1 when Ralph Flanagan's band comes into ballroom through July 8.

George Murray and Francine headed show as burlesque opened another summer season, July 18 at Globe on uptown Boardwalk.

Ben Cotey lining up acts for Duke Ranch season. Kay Martin's combo in for Shrine convention next week, Eileen Barton on July

3, Lionel Hampton and revue on July 12, and Four Aces July 19.

Steel Pier started July season operation Saturday (18) featuring Fran Warren in vaudeville and Jerry Gray in Marine ballroom. Lanny Ross and Alan Carney are booked from June 27 through July 3d.

Riviera

By Ed Quinn

James Stewart and wife Gloria stopped off at La Reserve Beaulieu en route to Rome.

Rock Hudson at Carlton Hotel, Cannes, before leaving to work on a new film in Dublin.

French actors Charles Vanel, Brigitte Auber and Roland Lesaffre here to work in "Catch A Thief," Hitchcock film.

Henry Hathaway completed work on exteriors of "The Racer" at Monte Carlo and left to film "Le Mans" 24-hour race.

Exteriors of Paramount's "Catch A Thief" now being made at Cannes. Nice and Monte Carlo by Alfred Hitchcock, with Cary Grant and Grace Kelly.

Groucho Marx visited Maurice Chevalier on location at Studio de la Victorine, Nice, where he's making "J'avais Sept Filles." Jean Boyer is directing.

Earl Blackwell, in from Rome, had party given for him by Jacques Fath at his Cannes villa. Guests included Grace Kelly, Oleg Cassini and Jessie Royce Landis.

Ottawa

Bingo games now offering \$8,000 in prizes.

Rudy Vallee inked into Chaudierre Club.

Daniil and Genii Prior off to Puerto Rico after holdover at Gateau Club.

Lindsay Sapphirine line opened in Gateau Club's Carnival Room to customer kudos.

Linden mabe film house: using two vaude acts to hypo Saturday matinee kid biz.

Odeon is second Ottawa cinema to install CinemaScope, opening with "Khyber Rifles" (20th). Capitol was first.

Standishall, nitery-hotel in Hull, handed back to J. P. Maloney by federal government after expropriation proceedings were dropped.

Carl Lochman, of National Film Board's distribution office, scheduled to succeed James Beveridge as NFB European rep. Beveridge goes to India with Shell Oil on loan from NFB.

Minneapolis

By Les Rees

Edyth Bush Little Theatre holding over "Lilium."

John H. Porter back with "The Seven Yachts" at the Lyceum.

Duke Ellington orch into Lyceum this week for one-nighter concert date.

Songstress Felicia Sanders follows Russell Swann currently at Hotel Radisson Flame Room.

Canadian swimmer June Taylor to star in 15th annual "Aqua Follies," big locally staged water show, here July 14-25.

Minnesota U. Theatre opened summer season this week with repeat of twin bill, Shakespeare's "Comedy of Errors" and Plautus' "The Twin Menaechmi."

Queen of Lakes, to be crowned at impending annual Aquatennial, local summer mandi gras, will make flying European trip as Scandinavian Airlines' guest.

Philadelphia

By Jerry Gaghan

Lorry Raine and husband Tim Gayle, in town for promotional pitch for new Dot platter.

Frank Guarrera, Metopera baritone appeared at graduation exercises of his alma mater, South Philadelphia High.

Lenore Slaughter, director of Atlantic City beauty pageant, in for semi-finals of Miss Philadelphia contest at Bachelors Club.

Group of locals headed by Leon Paul and Disk Jockey Eddie Newman sponsoring combination mambo and jazz concert at Atlantic City's Convention Hall July 4.

Dallas

By Bill Barker

Jack Benny revue a click at State Fair Auditorium.

Hotel Statler, with construction under way, opens a local office in July.

Dot Franey's new icer, "Stars in Texas," into Century Room of Hotel Adolphe.

Paul Swater in to assume helm at the Melba, where Cinerama opens July 1.

Greer Garson, home for a week, took a busman's holiday at Theatre '54 and Jack Benny revue, before planing to Coast for pic chore.

Hollywood

Halle Selassie's visit to 20th-Fox was covered by newsmen.

Rhys Williams elected Harlequin of the Masquers at annual election.

William F. Brody checked in Cedars of Lebanon for four-day checkup.

Joe Pevey returned from Boston with Universal-International's "Five Bridges To Cross" troupe.

Gregory Peck returned to U. S. after 20-month stay in Europe; heads back to London later this week.

Fred Quimby, head of shorts department and Metro cartoon producer, is latest member for "30 Year" club.

Lou Greenspan, acting exec sec of the Motion Picture Industry Council for past few months, confirmed on permanent basis.

Alan Jay Lerner in town from N. Y. for gander at "Brigadoon," which he scripted for Metro as well as book and lyrics for original stage production.

Fred Schwartz, prexy of Century Theatres in N. Y., in town for confabs with producers and directors anent product for new production-distribution outfit he heads with other theatre exhibs.

San Francisco

By Ralph Gleason

Abe Burrows in town. TV cowboys Kit Carson and El Toro due in July 3 for the Redwood City Rodeo.

Shirley Temple in town, with hubby Charles Black, visiting the Barnaby Conrads.

Singer Dan Grissom, a star with the old Jimmy Lunceford band, cut his first records in years for Music City.

Lu Watters, one of the pioneer Frisco jazzmen, now retired from the music biz and planning a restaurant in Sonoma County.

Mel Torme set for his first local date in several years, opening at the Italian Village Aug. 4 shares bill with Frances Langford.

Walter Pidgeon in town leading Hollywood committee welcoming California's 40th Division back after three years in the Pacific.

Charlie Bratnaber, sales manager of Chatton Distributors, just back from Honolulu, reports progressive jazz and rhythm big in the Islands.

Terrific housing shortage in town as American Medical Assn. 20,000-delegate convention locked up all hotel reservations just as summer influx started.

Lester Lee arrived from Hollywood after composing a number of songs for the Bob Hope video program during the past season. Lee east to discuss a recording deal.

KAGO ran two 2-second spots daily for a week asking for comments on whether or not to continue the McCarthy hearings broadcast and drew 8,116 pieces of mail.

Nesuhi Ertegun, of Good Time Jazz, town in escorting Life photos to the Tin Angel and the Hangover to shoot GTJ artists Bob Scooby and Kid Ory for upcoming Life spread on West Coast jazz.

Chicago

Marie Wilson set for "Little Hut" at Drury Lane Summer Theatre opening July 20 for two weeks.

"Midsummer Night's Dream," current at Playwrights Theatre Club, kicking off summer Shakespearean festival.

Mike Nicfry, Jo Stafford's manager and chairman of board of Official Films, here huddling with advertising toppers.

Kay Westfall, co-star of NBC's "Bob & Kay Show," has lead in "Over 21," current at Showcase Theatre in Evanston.

Mayor Martin H. Kennelly proclaimed Friday (25) Chicago Actors Day in observance of big splash planned by Actors Club at Opera House.

Vienna

By Emil W. Maass

Tirol Film prepping a historical film on "Andreas Hofer."

State Opera will appear in Royal Festival Hall, London, Sept. 13-25.

Eugene Ormandy directed 100th concert of American sponsored Red-White-Red network.

"Aquamium," a Hungarian cultural short, declared best pic at scientific film festival here.

Among next U. S. films here are "Flight Into Danger" (Par), "White Christmas" (Par) and "Dial M" (WB).

"Zaide," a practically unknown one-act opera by Mozart, produced by Musikfreunde during festival here.

Waltraut Haas returned from Belgrade after finishing her part as Empress Maria Theresa in Austro-Jugoslavian opera film production, "The Gypsy Baron."

Paris: 'Only For Americans'

Continued from page 22

York), Bernard Hilda, Frede (from LeCarroll's) and others performed, pointed up the non-AGVA situation here. Bandleader Hilda has since joined his sister, singer Irene Hilda, in Rome, where she is performing on the Italian radio. Constantine likes to tell of director Victor Staloff "casting" him as a film heavy, which gave him his start, just because a woman at the news kiosk on one of the boulevards had identified Constantine because he was a regular buyer of VARIETY from her.

Just like the Continental film managers have suggested to their homeoffice to "please, hereafter, give us a cue whether to give this or that Visiting Fireman the A, B, C, or brushoff treatment"—a suggestion which Lilo's husband, a local marquis, made to Ernie (Cy Feuer & Martin, when here—the airlines take the reverse position.

Airlines' Socko Tourism

Job; Vox Pop the Real VIP

Aviation is doing a better tourism job for Europe than the official bureaus. To the airlines, the VIPs are John Q. Public. They appeal to them for the simple economic reason of mass capacity. The hostesses and stewards of Pan-American, for example, could give some of the chichi eateries and niteries plenty of pointers on the art of catering to the public. They now pipe Strauss waltzes, Porter, Berlin, Kern and Gershwin through the p.a. system in transit, before, during and after aperitifs, dinner, etc. The flying officers utilize the p.a. system generously—at least this was the experience on the Pan-American clipper—to give statistics, weather reports, things to see to the right or left, in the way of cities, coastline and kindred information. The Maxim's-cafeter food is extraordinary. Maggie and Louis Vaudable, who own the worldfamed Maxim's, now serve 1,000 meals a week to Pan-Am planes flying the transatlantic to the Middle and Far East. The Vaudables are merchandising this VIP appeal to vox pop with their own brands of vintages and other products—a real showmanship job and an important sideline grosser for the fancy groceries.

It's inevitable that the next thing to these musicomedy reprises and lectures aloft must be films (features and/or shorts) and television at some future time. Another showmanly footnote, in line with the Pan-Am pitch, apart from the life-saving demonstrations—"as is the custom at sea," announces the plane's pursuer—are the periodic inspections of the wings, through the clipper's portholes, via strong flashlights. The captain stresses that "this is another safety precaution, to periodically check on the fuselage, the under-rigging, and the like, and in order not to disturb the passengers' equanimity we are explaining why the personnel will periodically flash the lights out on the wings." It's all part of the new theme song: the Yanks are coming and the new tourist hero is vox popper, as witness the cutrate tourist flights, and the like.

By coincidence, Jane Froman's husband, John Burn, piloted this reporter on Pan-Am and by coincidence met him in La Calavados, a popular winteruperry around the corner from the George V, with Gypsy Markoff and Jack Forrester. Later, when in Government service (OSS), was to have been on the illfated flight which crashed in the Lisbon harbor and, with Miss Froman and Miss Markoff aboard, leading to the Burn-Froman romance. (He was the pilot who rescued the singer.) Miss Markoff just closed at Chez Novy and is taking her "All American Girl Star Revue" of eight into the Sheherazade. Cast includes Royce Wallace, sepiu songstress; and Sheri Leigh, Afro-Cubana dancer; Derby Rogers (magic act); Babs Downey, jazz dancer; Ming Chu ("Miss China"); Jeri Talbot, Lee Anthony and Jackie Campbell.

A Couple of Cute Babes For U.S. At the Dinerade are two likely performers for the States, handicapped, they state, only by their English limitations which all concede is "now very necessary," but which Lucie Dolene, the comedienne, and Maggy Sarragne, the looker chanteuse, could readily overcome. They're naturals for Le Ruban Bleu or the Blue Angel, and

could segue quickly into New York's Versailles, Persian, Cotillon or Wedgwood Rooms, the Misonette, and the like. Miss Dolene is a sort of Alice Pearce personality and her multi-lingual treatment of "La Seine" would be OK anywhere. Miss Sarragne does a new ballad, about "An Ode to Paris," which this VARIETY reporter tipped to the music men as a likely Yank candidate.

Incidentally, there are cycles in the vogue for French songs. Now many American publishers take the position "we get everything automatically," and another (Herman Starr) states, "We'd rather screen em in the house, when you're on a holiday everything sounds swell, great!" Eddie Constantine concedes that point, citing a \$3,000 song purchase (including a Dinah Shore record of a now rather obscure ballad "which I think has over \$2,500 to earn back for the publisher," he adds).

Rolly Rolls, who followed Larry Adler, who followed Lena Horne, into the Moulin Rouge has a problem; whether to sign for 15 months with Bernard Delfont in London, which would keep him away still more from the States, or return to America. The Moulin Rouge is a vast vaudey which gets tourist busload trade, but their money is as good as anybody's, and you gotta be good. Miss Horne, when caught, was a somewhat less svelte songstress than she is at the Copa or the Riviera—she got real lowdown and Harleemesque, with quivery knee-action, and whammed 'em. Adler admitted that his harmonica repertoire was at first too lofty but when he gave out with a French pun about "un chanson de Ile de St. Louis" ("St. Louis Blues"), he had 'em.

Just like Al Jolson would occasionally close his shows for a spell just to journey to New Orleans for a meal with Roy Acitatore at Antoinette's, or for some Baltimore rapin, director Willie Wyler said he flew over "just for a week of frais du bois"—those wild strawberries from the Chantilly cream. Bonnie and Saul (music publisher) Bourne likewise had their daughter, Mrs. Mary Keedick (she is on President Eisenhower's executive secretarial staff, with the Small Business Men's Committee) fly over for a weekend.

Gallic Jivesters Sure

Dig That Yankee Jazz

Jazz is on the upbeat, and that means Yankee jazz. Shades of Carl Van Vechten rise constantly as you see more and more dusky sidemen from Harlem rooted on the Left Bank, invariably accompanied by blonde French mamselles—somehow the blonder they are the more they gravitate to the hot licks set—and of course the jazz vogue keeps them in beaucoup francs. There are jazz caves back of the Notre Dame, such as Metro-Jazz, the Vieux Colombier and the Club St. Germain-des-Pres. Dick Edwards, an American Negro, operates the Ringside right off the Champs-Elysees.

The Milton (NaturalVision) Gunzbergs brought their car for an ensemble family Cook's tour. The George Dembows were struck by Germany's remarkable business recovery. Roger Dann, a Frenchman from American show biz, was getting nostalgically reacquainted. A VARIETY mugg auditioned Robert Lehman's cache in the cellars of La Tour d'Argent—rare Napoleonic brands, which boniface Claude Terrail's sommolier confided "were worth more than the Lehman Bros.' banking business and all of Monsieur Terrail's hotels and restaurants." Earl Blackwell was reorganizing his Celebrity Service and hobnobbing with the Jacques Bergeracs (Ginger Rogers). Agent Paul Kohner quickied over to huddle with Wyler and John Huston on their new Allied Artists indie setup.

The Fabulous Albert, Chez Maxim's The Vaudables and their new general manager, Maurice Carrere marveled at the fabulous, fat and near-70ish Albert, a fixture as headwaiter at Maxim's, with the observation, "Everybody wants to speak to Albert but Albert only speaks to the Agha Khan." By coincidence, that was the night that the Moslem leader had Elsa Maxwell in his "intimate" party of 20 or 30, preceded by cocktails in Maxim's new rue de Rivoli street-

front room. This is otherwise the overflow room, for the "C" trade, as against the side room for the overflows from the main dining-room. Incidentally, Maxim's, too, is making a pitch not to make the main room so difficult for the itinerants. Carrere eventually will open an upstairs boite above Maxim's for the late-hour set.

German Tourists Can't

Be Accused of Subtlety

The Germans are big tourists now, loaded—and a headache. They're smart in their economic recovery and as subtle as a Longacre Construction Co. excavation when it comes to cracks. "Oh, this is a nice place; we always liked it when we were here during the war." The Norse countries have been unsuitable in telling the Germans to take their tourism elsewhere—if they can't act like they were Tyroleans from Switzerland.

The French naturally freeze up at those cracks. (A coincidental detour from Deauville to the Normandy Beachheads, for D-Day plus 10 Years, over the June 6 weekend, was another grim reminder. Pan-Am's John Creedy had junketed over a plenitude of war correspondents (press, radio and tv now) for the Normandy Beachhead Revisited ceremonies, and that further heightened the German phobia. Among them were Bill Hearst Jr., the Frank Conniffs, ABC-TV's John McVane and Walter Peters, NBC's Theodore Mills, Time's Max Gissen, CBS' Ralph Paskman Hearst's Joe Willicombe Jr., all met by Pan-Am's Ben Holt, Paris p.r. chief). But in the main it's under-the-bridge. On the rue Scribe, diagonally across from the American Express, the longtime Voyagers Bureau (next to the Cunard Line) has supplemented its "Travel Bureau" shingle with another jutting out, "Reise Bureau," for the German trade.

'Pajama Game' Nothing

Like French Postcards

Fabre LeBret, who is cultural secretary of the Paris Opera and really runs the show at the annual Cannes Film Festivals, wanted to know how come Jeannine's show ("Girl in Pink Tights") didn't last longer, and was curious about the newest musical hit in town. Told it was "The Pajama Game" he brightened and gave out with a characteristically pleasant Gallic leer. Told that the title might be a misnomer; that it has nothing to do with boudoir exploits but with a pajama "fabrique" (factory), LeBret's kisser dropped in disappointment. "Too bad," he observed.

On the subject of that Paris perennial, the *femmes du pave*, there are recurrent reports about relegalizing the *maisons de tolerance*, but meantime the *filles de joie* are all over the boulevards, the smart bars, and the rest. Technically, they're just off the grand boulevards, the smart bars, and as technically they're not supposed to make the first approach, but it's all right for the man to accost them. Some weirdo stories about their own ideas of "kangaroo court" proceedings when one of the sisters of the sidewalk oversteps their own unwritten code, or an eager-beaver semi-pro from England, Germany and even the States muscles in, are current conversation pieces.

Can't Keep Out Yank Tunes

On the subject of music, it is wishful-thinking to think that Broadway musical producers can stop the new tunes being played in the smart bites of London, Paris, the Riviera, Rome, etc., "because it is a copyright violation until a local production of the New York original has first opened in the West End, on the boulevards, and the like." To begin with, this is academic. The last Broadway musical done here was Irving Berlin's "Annie Get Your Gun" and despite Maurice Lehman's slick production at the Chatelet and former SACEM prexy Albert Willemetz's savvy Gallic adaptation, "Annie du Far-West," didn't click. (Incidentally, the vet Willemetz has finally ruled himself out as the perennial prexy of the French counterpart of ASCAP in favor of George Auric). It is hardly likely that "Oklahoma," "Miss Liberty," or even "Can-Can" will ever be done on this side, and besides which the fast moving Yank tourist crowds like to hear their current Hit Paraders by the local bands, most of whom are really not bad. The hand at Maxim's is a honey for straight "society"

restaurant dandipation, and the Brazilian combo, Renato, at the Macumba, and Rudy Castell's at Le Carroll's (fenceed by Frede) are among the tops.

Prices and Places

Quite obviously, anybody playing the French counterpart of the Stork-Morocco-21-Pavillon-Colony must pay comparable tariffs. But tours to the chateau country, Versailles, Fontainebleau and the like are in the popular price orbit. That also goes for the mass vauderies and terperies. There is plenty of good vaudeville here at \$1.25 top, and the best seats to the Folies Bergeres are under \$3. Yvonne Menard continues the top stripper at the Folies—Lou Walters is bringing her over at \$1,250 a week, making her the top-priced G-stringer extant. How he's gonna achieve the Broadway and Miami Beach counterpart of Mile. Menard's highly generous epidermis display and stay this side of the Yank gendarmerie is his problem. That silly "Sonny Boy" number by Babe Baker is now out—and long overdue!... while at the Casino de Parea another Harlem lamisette, June Richmond, heads up that Parisian revue institution.

No question about it—looks like 1-2-3 for all-nationals during the tourist season is the Eiffel Tower, the Lido and the Folies Bergeres. But isn't it somewhat the same in New York?—Rockefeller Center, the Empire State Bldg, and Radio City Music Hall?

Art Buchwald's "Paris After Dark" is still an excellent guide in its updated third-year edition. Unfortunately, he is now writing for syndicated appeal and has cut down sharply on the local level interviews, chatter, and niteries—restaurant guide stuff in the Paris edition of the N. Y. Herald Tribune. The Continental edition of the London Daily Mail has been no more now for almost two years so it leaves it wide open for somebody to move in with that kind of chatter. The Herald's Tom Curtiss does a tiptop job on the theatre but is limited chatter-wise also. The 50f guide, "Une Semaine de Paris" ("This Week in Paris"), published by the Cinemonde-Le Film Francaise group (J.-P. Maudclair and Maurice Bessy), is an excellent guide, in French and English.

"Art Buchwald's Paris," anthology of his columns, is due via Little-Brown this fall, and the columnist's current problem is how to autograph books 3,000 miles away. He was huddling here with Millie and Max Gordon on a proposed George S. Kaufman play collaboration from a Paris idea by Buchwald.

Philosophic Stance

On New Eurovision

Inception of Eurovision, the multi-nation video originations, was impressive and conjures up tv as perhaps the most signal single influence for peace that Europe may well have devised. As pickups from the Vatican Switzerland, England, France, the Iberian peninsula countries, the Norse countries, the Lowlands and middle-Europa continue, there constantly arises the thought that strife may well be eliminated automatically as each land gets a close-up on the culture, the arts and the entertainment of his neighbor.

Incidentally, a Philips video receiver placed in this writer's apartment at the George V afforded reception, with its 920 lines, far superior to home reception in New York. And while the Radio-Television Diffusion Francaise (state-controlled) programs may have shortcomings, they were impressive for their native artistry where lacking in production values. Monday night is the big stay-home evening for tv in France. Incidentally, seeing an old Republic film with French titles on tv is a switch for an American in Paris.

Comm'l Vidpix on Blivds

A smart 16m adpix idea which Americans might adapt are the marathon commercial shorts projected on sidewalk recesses, in lieu of billboards. They're animated ads, merchandised by an outfit appropriately called "Public-16." It's a surefire attention-getter, both on the main boulevards and in the Rive Gauche main drags.

Another surefire concession for the States is the gag at the Cafe de la Paix with ashtrays sold at \$1.50, whereon the customer writes a personal message via a stylus. It is taken within the cafe, baked in 10 minutes, and is a permanent

memento of Paris, attractive and inexpensive.

Americans In Paris

Hollywood agent M. C. (Mike) Levee's son John is an artist here. The George Martons, also w.k. in Hollywood, and on Broadway, are domiciled here. Anna Held Jr. is Borrah Minevitch's neighbor in the Ile St. Louis belt. Incidentally, Minevitch has three homes in the environs—a penthouse on rue Spontini, with its backdrop of the Arc de Triomphe, which is a showplace; his "moulin" (mill), a farm some 90 kilometres from Paris; and now the Quai de Bourbon bistro in which he discovered an old Paris street running right through the interior. Somebody cracked, "And at the moulin he has a river running through the house," which is literally true as it is built around the millstream. Incidentally, it's located in the town of Meriville, which the wags have renamed Minevitchville.

The Harry (WB) Kalminev was with Leonora and Joseph Hummel, latter is head of Warners's Continental operations. He expects Jack Warner over shortly. The honey-mooning Michael Graecs ("Almanac" producer) with French songsmith Michael Emer, Jean Sablon is readying new songs for the States. Suzy Solidor, who was at N. Y.'s Club Versailles, is doing OK at her niteries. Renato's band is a standout at the Macumba whose Brazilian tempos get the chichi crowd, as much as the White Elephant (L'Elephant Blanc), whose management is doing a more savvy job to attract Yank VIP's. Jimmy's is the hottest dancery in Montparnasse.

More Offbeat Niteries;

Musette, Chansonniers

Offbeat for Yanks should be the oubliettes (caves) on the Left Bank, and the bal musette dance-halls on the rue de Lappe which, 20 years ago, was really a tough Apache sector but which today isn't so much for the tourists as it's the poor man's hoofery belt. They're like Roseland, but sans admission—the brandy and other drinks take up the tab. The band plays incessantly, as much foxtrots and tango stuff but the "musette" music is different and makes for an offbeat touch for those who know their way around.

Charles Beals, an affable Afro-American from Harlem, with a good memory for regulars and repertoire, has made the Calavados a windup spot with his pianolog; and the Spanish Trio, whose New Act review in VARIETY adorns the entrance, plugs the waits.

The Castagnette is an interesting Spanish boite with good decor in the Opera sector, and El Djazair, a coud-coud Arab joint, on the rue Huchette, gets the tourist, and locals via its bellydancers at \$2 and \$2.50 a drink of brandy, with long waits in between, but it's a good oncer.

Have to Double, or Else

There was a promising young comedian around some years ago called Richy Craig Jr. who doubled and tripled and quadrupled so many joints he wound up in Saranac. That may happen to Philippe Clay, a promising mimic whose expressive use of hands rivals the Danny Kaye technique. He too, plays three or four spots a night, with result he too has been out through illness. Finally caught at LeCarroll's he impresses as a good international bet with his expressive mimicry. Frede is again the hostess (in tailored getup at Carroll's) and the Carousel is the fancy-Dan, third-sex niterie in contrast to Frede's joint. More al fresco, and always good for a laugh, is Chez Artur's, where the champagne at 3,000 francs (\$12) makes it worthwhile for a party of four for a drop-in. The Eve, Nouvelle Eve and La Nudiste continue with their undraped stuff; Liberty's is now in its 30th year, really Frenchy, and plenty risqué, but you gotta dig it.

The vogue of bottle clubs continues, including the Whisky Go-Go and the Zapata, nextdoor to Chez Gaby, with its looker of a hostess; its Scotch bins for the after-hours bottles, and the rest of it. Everywhere you go is Aly Khan and not far behind is Charles Torem, his attorney, of Coudert Bros., who yens foresaking Paris for a New York law practice again. Torem was influential in doing straight with the prefecture for Minevitch's bistro invasion of the historic and sacrosanct Ile St. Louis.

Paul Getty, who owns the Hotel

(Continued on page 63)

OBITUARIES

DON HOLLENBECK

Don Hollenbeck, 49, CBS newscaster, was found dead June 22 in his New York apartment. He died of gas asphyxiation and was listed by police as a suicide. Details on Page 2.

DOROTHY STEWART

Dorothy Stewart, 62, composer and legit-concert rep, died in N.Y. suddenly last Friday (18), following a cerebral hemorrhage. Miss Stewart came from her native Australia to America in 1924 as a concert pianist and singer, and returning home after 10 years, promptly decided to come back to N.Y. as a big rep and talent agent. N.Y. was U.S. rep for J. C. Williamson Theatres, of Australia and New Zealand, for whom she bought not only Broadway play rights, but the physical properties (costumes, sets, etc.) as well. She also cast the shows here.

She also repped Allan & Co., of Aussie, for whom she bought hit songs; the Aussie Macquarie Net, work and 3 AW Broadcasting Co., for whom she bought radio scripts and shows, and J. & N. Tait, of Aussie, for whom she booked singers, such as Todd Duncan, Marjorie Lawrence, etc. When she booked Gracie Fields for a six-month Down Under tour, Miss Fields insisted that Miss Stewart come along as personal manager and assistant pianist.

Miss Stewart, who became a U.S. citizen, was also a pop songwriter. She co-authored the hit, "Now Is the Hour," and also wrote "Give Me Your Hand," among others. Her songbook for children, "Teddy Koala's Book," was published here by Schirmer.

Survived by two brothers and a sister in Australia.

BEN EDWARDS

Ben Edwards, 70, vet music publisher and longtime vaude booker, died June 17 in New York. He was a brother of the late Gus Edwards and father of singer-songwriter Joan Edwards. Born in Posen, Germany, he came to the U.S. at the age of nine and early in his career managed the Gus Edwards Music Co. He later booked numerous Gus Edwards' vaude units and in the latter days of vaude was a top booker.

He left booking during the '30s to become manager of East Music and gave that up to organize his own pubby, Edwards Music, which he operated for about 14 years. He sold the firm last year and formed another company, Commercial Music.

Surviving, besides his daughter, are his wife, Ethel; a son, Jack Edwards; a brother, Leo Edwards, both songwriters; and a sister, Dorothea Edwards, onetime vaude headliner and now a voice teacher.

MICHAEL H. CLEARY

Michael H. Cleary, 52, p. composer, died June 15 in New York. He had written tunes for such productions as the seventh and ninth editions of Earl Carroll's "Vanities," "London Midnight Follies," "Monte Carlo Follies," "Midnight Follies" and "Kay Parsons Show Boat Revue." He also clefted songs for a number of New York nitery shows.

Among Cleary's tunes were "I'll Putcha Pitcha in the Papers" from the "Third Little Show," "Is There Anything Wrong in That 'Hello Baby' Here It Is Monday and I've Still Got a Dollar" and "When a Lady Meets a Gentleman Down South." He had been a member of the American Society of Composers, Authors and Publishers since 1929.

JAMES F. OWENS

James F. Owens, 34, member of the sales department of the DuMont Television Network, died June 20 in New York after a three-month illness. He joined DuMont in 1950 when the web's account service function was established. After a year as an account manager, he was appointed to the network sales staff as an account executive.

Prior to joining DuMont, Owens was for two years managing editor of Television Magazine, and served for four years on the staff of Radio & TV Daily as associate editor and columnist. He was with Scripps-Howard Newspapers in New York before entering the radio-tv field.

He is survived by his wife, parents and two brothers.

NORMAN C. BRACE

Norman C. Brace, 62, former actor and director in legit and films, died June 20 in New York. He began his thespian career at the age of six appearing with Sar-

ah Bernhardt. From 1915 to 1919 he was seen on Broadway in "Girl from Utah," "Spring Maid," "Follow Me," "Seven Miles to Arden" and "On With the Dance." Brace acted in films with Norma and Constance Talmadge. He also did stock in Cleveland and Detroit and in 1943-45 was with summer theatres in Maine. In 1926 he founded the Theatre School of Dramatic Arts in Carnegie Hall, N.Y., and was associated with the school until 1950 when he retired.

RAY DOYLE

Ray Doyle, 56, former actor and vaudevillian, who for the last 16 years was general manager and host of Cavanagh's Restaurant, N.Y., died June 15 in N.Y., after suffering a heart attack. He had appeared with New England stock companies at the age of seven in such plays as "East Lynn" and "Doyle and Eva."

Doyle later went into vaude as a song-and-dance man. He performed in that medium from 1916-1930, playing the Keith-Orpheum circuit and the Palace Theatre, N.Y., among other sites.

Wife, a son and a brother survive.

GERALD MOORE

Chester Beekman, 55, onetime actor, professionally known as Gerald Moore, died June 17 in Brooklyn, N.Y. He appeared in such Broadway musicals as "The Dancing Duchess," "Show Boat," "The Student Prince" and "The Great Waltz."

Moore was a member of the Actors Fund of America and was on the executive staff of Chorus Equity after formerly serving as its recording secretary.

RICHARD H. McMASTER

Richard H. McMaster, 34, bookkeeper for the Serrao Bros. theatre circuit around Pittsburgh, was found dead last week with a gunshot wound in the chest at a camp in Adrian, Pa. Coroner reported that McMaster, alone at the time, probably suffered a heart attack and fell on the gun, accidentally discharging it. He had suffered several mild heart attacks in the past.

His wife and a son survive.

JOSEPH ADAMEK

Joseph Adamek, 72, scenery designer since 1919 for the Municipal Theatre Assn. in St. Louis which sponsors the Forest Park alfresco theatre, died of cancer June 13 in that city. Ill health caused his retirement earlier this year.

Adamek, who created many of the figures used on floats in St. Louis' annual Veiled Prophet parades during the past six years, is survived by his wife and daughter.

LOUIS LAWRENCE

Louis Lazarin, 48, cantor of Temple Beth El, Brooklyn, N.Y., who had sung with the San Carlo Opera Company for several seasons and in Broadway musicals under his professional name of Louis Lawrence, died of a heart attack June 20 in New York. He had toured with the U.S.O. in World War II.

Surviving besides his wife, are a brother and two sisters.

EARL K. SMITH

Earl K. Smith, 60, composer and author, died June 17 in Beverly Hills, Cal. He had appeared in vaudeville for several years and had worked with various music publishing houses as a pianist. A member of ASCAP for 15 years, he also was a musical director.

Probably the biggest hit of the many songs Smith wrote was "Till the End of Time."

WILLIAM FERRUCCI

William Ferrucci, 58, one of the first bandleaders to front an orch on radio, died June 16 in East Haven, Conn., after a long illness. In 1925 he had his own program, "The Evolution of Jazz," broadcast over the now defunct radio station WRYN in N.Y. Band on the show was tagged "The Wide-Awakers."

Surviving are three daughters, a sister and four brothers.

THOMAS SIDONIA

Thomas Sidonia, 85, onetime tight rope artist and trick bicycle rider, died recently in Bedford, Va. Active around the turn of the century, he had been billed as "the most tattooed man in the world."

Sidonia performed with several circuses and in 1900 toured the world with his own show, "The Great Sidonia."

LEO D. WAYNE

Leo D. Wayne, 50, booker at Par

exchange in Pittsburgh and a Film Row vet there, died June 12 in that city of a heart attack. He had returned to film business only a year ago after running a tavern for some time with a partner. Before that, he had been Par's office manager. He was a booker for Universal for a decade or more and later worked for Monogram as a salesman.

His wife survives.

GEORGE J. STEVENS

George J. Stevens, 63, onetime theatre manager, died June 19 in Cleveland. He had managed the Hippodrome, Roxy, and Cameo Theatres as well as two drive-ins, all in Cleveland.

After losing a leg in an accident, Stevens retired from the theatre supply business several years ago. His wife and a son survive.

RICHARD CAPELL

Richard Capell, 69, music critic of the London Daily Telegraph, died June 21 in that city. He had written a number of books and articles on music.

During the second World War Capell had been a war correspondent for the Telegraph and won the Order of the British Empire for his services.

CLARENCE E. KERNS

Clarence E. Kerns, 64, vet stage and business manager, died June 19 in Hutchinson, Kansas. For five years he was stage manager for the late Sigmund Romberg and had been associated with the Phil Spittany Orchestra. He was also an IATSE business manager.

Surviving besides his wife are a daughter, a son and a brother.

HYMAN HARTMAN

Hyman "Harry" Hartman, 51, sales manager at WTDA, died June 19 in Boston. Formerly with the sales department of the New England Telephone & Telegraph Co., he had been with the Hub station about six months.

Survived by wife, son, daughter and brother.

WILLIAM E. BARRY

William E. Barry, former playwright and actor, died June 14 in New York. He authored "The Jade God," produced on Broadway in 1928-29, and collaborated with John B. Hymer on "Happy Landings," produced in 1931-32.

Barry appeared in a number of Broadway shows.

JAY JOHNSON

Jay Johnson, 26, former vocalist with the Stan Kenton Orchestra and more recently a singing actor in pictures, was killed June 13 in a motorcycle accident in California's San Fernando Valley. He had recently completed a stint in "A Star Is Born."

His wife and son survive.

DANIEL CEDRONE

Daniel Cedrone, 33, member of the Esquire Boys, song and guitar duo, died June 18 in South Philadelphia. He and his partner were playing at Palumbo's Cafe in Philly last week.

His wife and four daughters survive.

HARRY W. MEYER

Harry W. Meyer, retired actor, died June 18 in New York. His career included performances in the original productions of "The Merry Widow," "Mademoiselle Modiste," "Sally," and "Oh, Boy!"

His wife, mother and sister survive.

EDWARD KLING JR.

Edward Kling Jr., 64, entertainer who formerly ran a Greenwich Village nightclub, died June 18 in New York.

Kling was an amateur show producer in Greenwich Village and brought his troupes to veterans' hospitals and charity institutions.

CARROL A. LEWIS

Carrol A. Lewis, 48, for 10 years head editor on the Hopalong Cassidy series and a charter member of the Motion Picture Film Editors Local, died in Hollywood June 16 after a lengthy illness.

His mother and two brothers, George, an actor, and Victor, an editor, survive.

Mrs. Ethel Doyle Michael, widow of Pittsburgh exhib Louis Michael, died June 7 in that city. She was the mother of Homer Michael, who runs the Liberty Theatre on Pitt's Southside. Other survivors include two daughters and six grandchildren.

Duncan MacDonald, 71, composer, died June 8 at Tennerine, South Uist, Scotland. He had recorded 150 folk-songs for the Irish Folklore Commission and over 100 for the Scottish Folklore Institute.

He was regarded as top exponent of Gaelic poems and songs.

Mrs. Eloisa Rodriguez, 87, D. W. Griffith's wardrobe mistress for 11 years, died June 5 in Los Angeles. A daughter, Mrs. Frances L. Cram, is assistant to vidfilm exec Leon Fromkess.

Roy F. Wild, 57, Canton, O., bandleader, died June 15 in that city of a heart ailment. He was best known for his circus band. His wife, a son, and brother survive.

Charles A. Ferguson, 72, treasurer of the Erlanger Theatre, Buffalo, for the past ten years, died recently in Buffalo after a short illness. Survivors include a brother and three sisters.

Luigi Montesanto, 66, opera baritone, died in Milan, Italy, June 13. Before retiring 10 years ago he sang in New York, Chicago and Buenos Aires.

Charles H. (Cliff) Parker, 57, 20th-Fox drapery man, dropped dead of a heart attack June 14 on the set of "A Woman's World" at 20th. Wife and two sons survive.

Myron (Mike) Falk, 49, former bandleader, owner of Mike Falk Booking Agency, Detroit, died June 14 in Leamington, Ont.

Armand G. Belle-Isle, 47, chief engineer and v.p. of WSYR and WSYR-TV, Syracuse, N. Y., died in that city June 12.

Mrs. Verna Best, 28, tv actress known professionally as Kay Carroll, drowned in Liberty Lake, Libertyville, Ill., June 13.

Robert Walker, 81, founder of the Orpheus Male Chorus, died in Cleveland June 13.

Rosel F. Benda, 52, concert singer, died in New York June 13.

Jack Chambers, oldtime coon singer, died in Glasgow recently.

MARRIAGES

Debby Adverse to Herbert L. Gaines, Buffalo, N. Y., June 19. Bride is a dancer with Noel Sherman-Boots McKenna line units; he's a salesman at Buffalo Warner exchange.

Sandra Mervis to Staff Sergeant Melvin Glasser, Pittsburgh, June 13. Bride's the daughter of Charles Mervis, Pitt theatre owner.

Kay Maloney to Lazern Smith, Dublin, June 4. Bride is a vaude performer.

Leonora Bishop to Maurice Le Gear, Dublin, June 12. He's sales chief for Cinema & General Films in Dublin.

Paula Tegenarden to John Choe, Hollywood, June 16. Bride and groom are thespes.

Rosemary Pettit to Edward Chodorov, New York, June 16. He's author-director of the current Broadway comedy, "Oh Men, Oh Women."

Muriel Gladwin to Walter Meyers, Las Vegas, June 5. He's a talent agent.

Lorraine Allen Cugat to Stanley Stafford, Santa Ana, Cal., June 4. Bride is former wife of bandleader Xavier Cugat.

Kathryn Ames to Christopher D. O'Brien, Hollywood, March 17. Bride is an actress, he's the former Coast rep of Actors Equity.

Ruth B. Rothman to H. Simon Ullman, White Plains, N. Y., June 20. He's the son of Saul J. Ullman, Albany division manager for Fabian Theatres.

Pearl Spitzer to Bob Sennett, Brooklyn, May 30. He's a singer.

Paris 'For Americans'

Continued from page 62

Pierre, has been commuting to Saudi-Arabia on his oil deals. He said he bought the Pierre "to have a place in New York, but has not seen it in three or four years. Told of Frank M. Folsom's Arabian sheik who admired the RCA prexy's airconditioned Cadillac, whereupon he ordered 12 of them, Getty reminisced of a brand new Cadillac he just saw abandoned in the fabulous oil country. "It had only a dented fender but apparently abandoned by some sheik who refused to be bothered; and, of course, the poor Arabs don't dare touch it!" he added.

Meyer Davis did a fast Paris whirl, coming over on the SS U.S. to inspect his bands, and then visited his old Philadelphia friend Ralph Beaver Strassburger who has a fabulous chateau in Deauville, where he has been long domiciled. Latter has his U. S. aides come over with their business

problems for conferences on Fernex soil. Davis took Mrs. Kingsbury Smith—the INS correspondent was in Geneva—and an old friend, for a bottle of wine at the Casanova, and couldn't get over the \$25 tab for a single bottle of non-vintage grape in a country where they grow it in the backyard.

Incidentally, that is a fallacy—any grape "marque" (brand) fetches a fancy price now in Paris as in the export market.

Traditional spots continue. La Belle-Aurore, renowned for its multi-hours d'ouvres, is back in stride, but a brought-down is the Cafe de Paris. This was one of the few "four star" restaurants in the Michelin Guide two or three years ago, and today it has a polyglot line of rotating can-can girls, a mambo band and an indifferent cuisine.

BIRTHS

Mr. and Mrs. Philip Rock, daughter, San Diego, Cal., June 12. Father is an actor-musician now in the Navy. Paternal grandfather is Murray Rock of Universal-International's production department and maternal grandfather is songwriter Harry Tobias.

Mr. and Mrs. Tom Hilliard, son, Chicago, June 12. He's the son of Jimmy Hilliard, Label X A&R topper.

Mr. and Mrs. Jay Faraghan, daughter, Evanston, Ill., June 12. Father is program director of WGN-TV, Chicago.

Mr. and Mrs. Joe Grazan, son, Pittsburgh, June 12. Father's an announcer at WBVP, Beaver Falls, Pa.

Mr. and Mrs. Charles Wendler, son, Pittsburgh, June 13. Mother's Joan Pastin, tv actress.

Mr. and Mrs. Robert Hewitt, daughter, Glasgow, June 7. Father is former show scribe and entertainments sub-editor of Glasgow Evening Citizen; mother is the former Anna Evans, daughter of stage foil Billy Hayes.

Mr. and Mrs. Charlie Baxter, son, Miami, June 8. Father is announcer at WQAM, Miami.

Mr. and Mrs. Peter Craig Raymond, daughter, London, May 22. Mother is beauty editor of Dance News; father is editor of Ballet Today.

Mr. and Mrs. Max Miller, son, Philadelphia, May 31. Father is field exploiter for United Artists in the Philly and D.C. areas.

Mr. and Mrs. William J. Wylie, daughter, Hollywood, June 16. Father is an assistant film editor; paternal grandfather is B. C. (Doc) Wylie, production auditor on "The Bob Mathias Story."

Mr. and Mrs. Del Casino, son, Philadelphia, May 22. Father is a singer.

Mr. and Mrs. Theodore Wahrburg, son, New York, June 2. Mother is the former Sylvia Worner, formerly head of radio and tv with Ted Worner & Associates flackery.

Mr. and Mrs. Julian Kanter, daughter, Chicago, June 10. Father is sales traffic manager of WBBM-TV there.

Mr. and Mrs. Cliff Trotter, son, San Rafael, Calif., June 17. Father is KFSO account executive.

Mr. and Mrs. Harry Albus, son, New York, June 18. Father's manager of press information at Mutual.

Mr. and Mrs. Jerry Vernon, daughter, Chicago, June 14. Father is ABC-TV Central Division sales manager.

Mr. and Mrs. George Rodman, son, Chicago, June 11. Father is ABC publicity department in that city.

Mr. and Mrs. J. K. Stafford Poole, daughter, Edinburgh, June 12. He's w.k. exhib and vice-pres of Scottish Cinematograph Exhibs' Assn.

Mr. and Mrs. Carl Lindemann, daughter, Norwalk, Conn., June 17. Mother, known professionally as Cissie Williams, is former production assistant for Bob Hope; father is senior unit manager for NBC-TV "Honey Show."

Mr. and Mrs. Ernest Reoch, son, Glasgow, June 17. He's a radio scripter and tv critic.

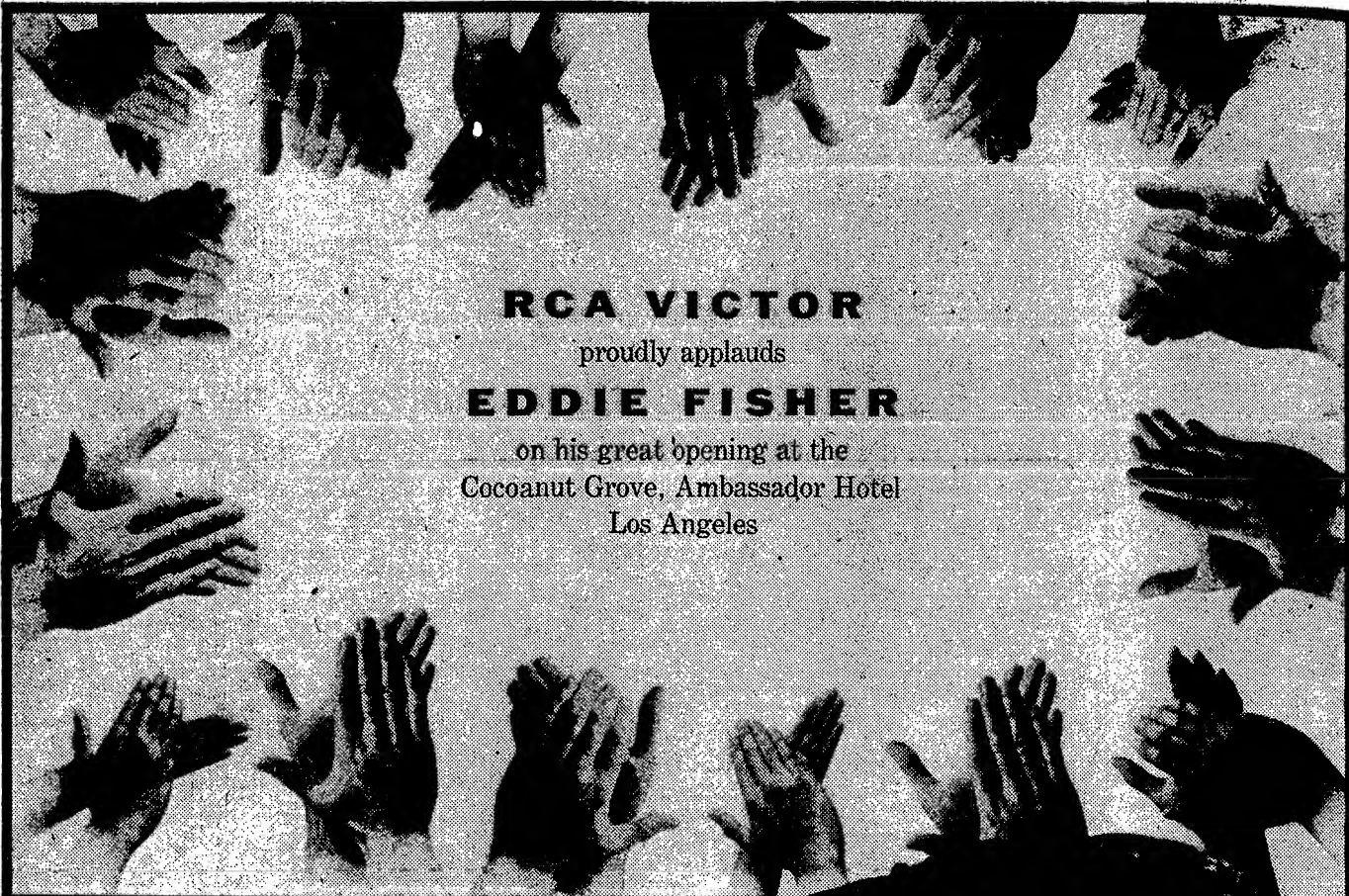
Mr. and Mrs. Anthony Tuppen, son, Bolton, Eng., May 29. Both are vaude performers.

Mr. and Mrs. John Sutherland, son, June 20 in New York. Father is head of his own telepix production firm.

Mr. and Mrs. Robert E. Perkins, son, Tokyo, June 20. Father is Paramount executive in charge of the Tokyo office.

Mr. and Mrs. Dick York, daughter, New York, May 26. Father is currently appearing in "Tea and Sympathy" on Broadway; mother is former actress Joan Alt.

Mr. and Mrs. Frank Sutton, son, New York, June 17. Mother is Toby Sutton, associate director for "The Goldbergs" tv show; father is a television actor.



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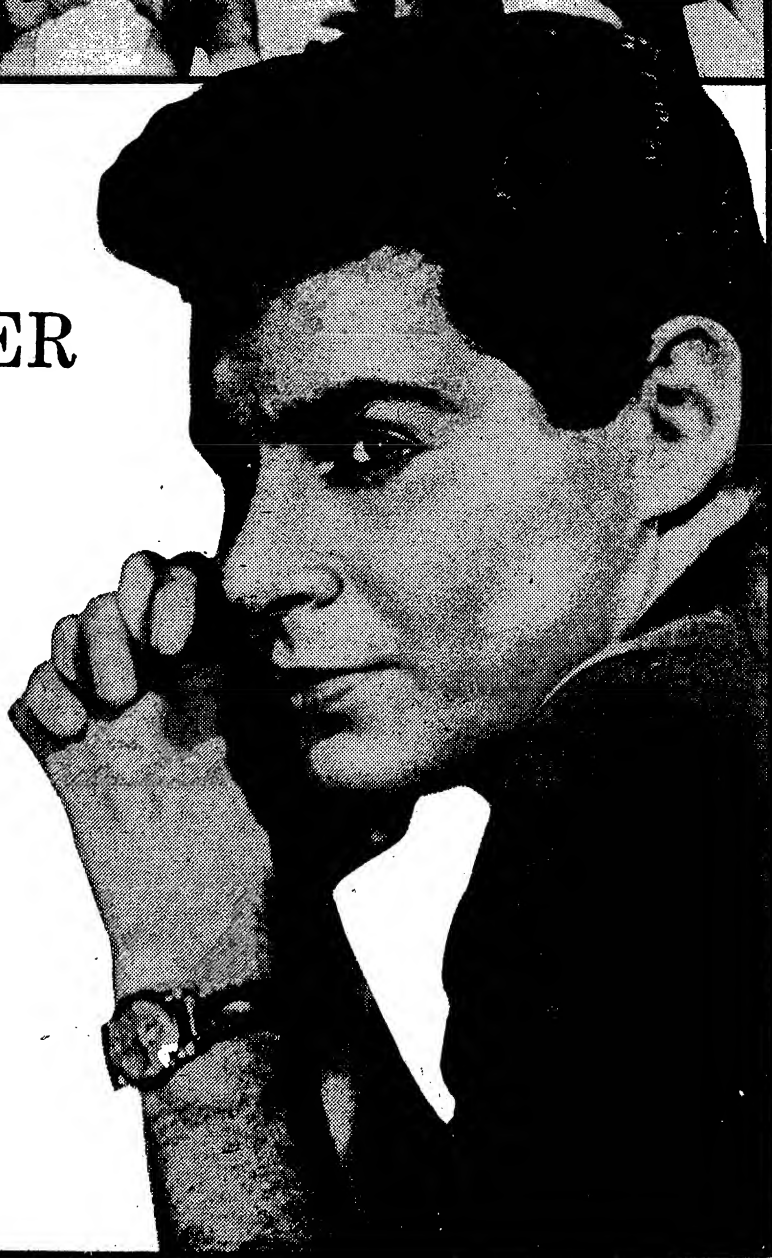
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BATTLE OF TV SPECS & THE B'S

Need for Fresh Talent, Shorter Travel Time May Ease Int'l Union Barriers

The increasingly shorter travel time between America and England, plus the ever greater need of new acts and material in television, may force some greater degree of reciprocity between talent unions of both countries.

Both television, cafes and the few theatres remaining have long run out of eligible American acts. At the same time, Britons have seen their faves many times over and need greater variety if show biz is to retain any degree of vigor. However, unions in both countries have enacted restrictive legislation forbidding the free exchange of talent because of the fear that native performers will be done out of jobs by alien artists.

The feeling has been growing that in both lands an easier exchange of talent will create more jobs on either side of the Atlantic. In Britain, a case in point is that of the Palladium, London. Without American headlines, it's doubtful that this vaude house could survive. British Variety Artists Federation has taken cognizance of the situation, and permits a stipulated number of foreign acts on each vaude bill.

The VAF American counterpart, the American Guild of Variety Artists, permits 60% foreign acts on any bill. Virtually every other union has restrictive legislation preventing the full use of alien talent. The American Federation (Continued on page 63)

Those Charity Boxes And Panhandler's Nuisances Growing on B'way & G.V.

"Brother can you spear a dime?" That's the chant being echoed throughout New York's entertainment districts by an onslaught of panhandlers and collection box wielders.

Handout pitch is being made in such heavily traversed locales as Greenwich Village and Times Square. A refugee element from lower 3rd Avenue has moved in en masse on the Village while, in a different vein, a preponderance of charity drummers are collaring pedestrians in the Main Stem area.

Except for the flood of down-and-outers, the character of the Village has undergone little change during the past year or so. However, the influx of vagrants makes it almost impossible to move around on foot in the neighborhood without bumping into an outstretched palm. Although spongers have always tapped the Village, the situation has mushroomed so much in recent months that Sammy's Bowery Follies could relocate around Sheridan Square or MacDougal Street without losing any of its local color.

Fundraisers, utilizing coin receptacles, have snowballed in the midtown area. Group concentrates (Continued on page 54)

Looks Like Col's Got Gary Crosby's Disks

Hollywood, June 29. Gary Crosby isn't going with RCA Victor's Label X, after all. Looks like Columbia has got him. While papa Bing is tied to Decca—his deal is on a capital-gains setup whereby he owns the masters and leases them to Decca—CBS got into the act when the 21-year-old Gary Crosby decided he would veer away from Bing's home-base label. Said CBS (which controls Columbia Records, in the same parallel as RCA-NBC control of the Victor label), "Since we're 25% owner of Crosby Enterprises, we rate first call on any of the family's diskery projects."

First Five NBC Specs Will Cost Web \$1,000,000

Indicative of the high cost of living with tv today, the first five "spectaculars" which Max Liebman and Leland Hayward are scheduled to deliver to NBC-TV this fall will cost an aggregate of \$1,000,000, or an average of \$200,000 apiece. One or two will come closer to approximating a \$300,000 production outlay, with some others falling under the 200G figure. This, of course, is exclusive of the time costs.

First three shows on the Liebman agenda are Betty Hutton (in (Continued on page 18))

Plan Striptease in 3-D (Hits You in The Eye) For Fraternal Lodge Circuit

Hollywood, June 29. Funds are being solicited for the production under a limited partnership arrangement of a striptease "burlesque queen" film in 3-D. The picture, now in preparation for late fall production, will be sold on a roadshow basis to fraternal and other organizations for a two-year period and then will be released "to the 1,000 theatres that play this type of picture."

Seeking the coin for the limited partnership deal is Irvine Siegel, who describes himself as one "who has had years of experience staging shows for fraternal and other organizations." In a brochure outlining his aims and soliciting the coin, Siegel says the picture will be budgeted at \$75,000. He is asking \$500 for a one-unit limited partnership and \$250 for one-half unit.

VIDEO LEARNING FROM PIX BIZ

By GEORGE ROSEN

The 1954-55 season in television will be watched closely by the entire industry, for it could well mark the turning point for a medium still struggling to attain its maturity and to shed its mediocrity. It'll be a season that may once and for all decide whether tv shall go on to bigger and better creative effort, just as the film industry was compelled to do when bogged down by inferior product, or resign itself to the status that has become an increasing threat over the past couple of seasons—the "home of the B's."

The situation in tv today is exactly what it was in Hollywood a few seasons back—a virtual inundation of pedestrian uninspired product, which, in terms of video, has translated itself into the half-hour film show. They've moved into tv at such an accelerated clip that they now dominate the program rosters on all the networks. Regardless of their rating, few, if any, have done anything to elevate the stature of the medium. For that matter, the growing list of 30-minute filmed dramatic stanzas are practically all of an ilk, no better or no worse than the run-of-the-mill B features that did a successful job in driving customers away from the film houses.

But tv apparently is now ready (Continued on page 30)

Margaret Truman's \$1,500 Plus 50% Cut

Margaret Truman, touring the barns this summer in her stage debut in "Autumn Crocus," is working on a \$1,500 guarantee plus 50% of the gross over the break-even point. (Latter may vary from \$6,500 to \$8,500, depending on location, but for the break-even booking at Pocono Playhouse, Mountainhome, Pa., last week, the barn was allowed a \$10,000 nut because of extra expenses involved.)

Miss Truman took five curtain calls from an enthused audience (Continued on page 60)

Winnie on TV

Washington, June 29. Sir Winston Churchill told an overflow press luncheon yesterday (28) he was certain that "the common man in Russia yearns for more cinema with better programs."

"Why shouldn't they also have some of the fun of television," he said, adding after a thoughtful pause, "although there is some difference of opinion on television fun."

Italy Adopts Quasi-Code for Films But U.S. Church Influences Denied

John Daly's First TVer Of Alcoholics Anonymous

First television showing of the activities and a meeting of Alcoholics Anonymous is scheduled for John Daly's "Open Hearing" tomorrow night (Thurs.) on ABC-TV. Web's camera crews and interviewers shot hours of footage and took hours of tape over the week-end at AA headquarters in N.Y. and at a meeting of one branch.

Program will consist of footage shot, with some soundfilm, some narration by Daly, and some of the tape synchronized to the film. Daly said film was shot in such a manner as to hide the identity of AA members, much of the footage being lensed in natural light.

Indie Diskers Short-Changing On Royalties

Numerous indie diskers are now trying to cut down expenses by short-changing publishers on their royalty payments. Situation has grown so bad recently that Harry Fox, publishers' agent and trustee, is planning to increase his staff of auditors to keep tabs on the disk indies. The publishers have been having no trouble with the major labels, which handle their royalty statements as a legitimate phase of their business operation.

While the indies in New York cut sharp corners, Fox reports that Coast labels are even more delinquent. Fox is going out to the Coast shortly to set up legal retaliation for the defaulters and the short-changers. Audit of three labels (Continued on page 18)

Broadway Legit Due For Fairly Good Summer; Conventions Seen Hypo

Broadway legit should have a fairly good summer. Despite the early-season boxoffice drop, indications are that a minimum of seven legit shows are likely to span the brutal July and early-August period, with perhaps four, or five others also managing to hold on.

Greater-than-normal influx of visitors is due in town during the hot months. According to the N. Y. Convention & Visitors Bureau, there will be several hundred thousand tourists in town to attend conventions alone. That includes the estimated 25,000 teachers and educators that are here (Continued on page 60)

Denying any pressure from the Vatican or other sources, Goffredo Lombardo, Italian Producers Assn. proxy, related in N. Y. Monday (28) how the Italian industry has created a quasi-production code for the examination of films in the script stage.

Lombardo, who also heads Titanus Films, major Italian production-distribution setup, said a committee of five had been named to examine the moral and artistic problems of each film. This was necessary, he observed, in order to ease the mind of producers who find themselves investing tall coin in new pix and are anxious to protect it.

Lombardo, who's only 33, said the committee wouldn't draw up any fixed set of standards, but would go by its own tastes. He nixed the suggestion that formation of the group might have anything to do with the troubles Italy imports have been having with U.S. censors and with the Catholic Legion of Decency. There was no clear explanation of what had prompted the Italian producers to create the review committee which consists of Panfilio Gentile, journalist and political commentator, who's chairman; Francesco Carnelutti, professor of law; Emilio Cecchi, writer; Silvio D'Amico, theatrical critic, and Vincenzo Cardarelli, poet.

Attempt was made right after the war to have the Italian industry adopt a Code patterned after the U.S. example. However, considering this restrictive Italo producers never got around to doing anything much about it.

Commenting on the fact that his successful "Bread, Love and Dreams" hasn't been channeled (Continued on page 63)

Giggie Lung Cancer Renort Big Secret To Swayze's Camel Show

Where television newscasting ends and partisan omission begins was the subject of a few raised eyebrows last week following a pronouncement by the American Cancer Society. ACS made Page 1 news nationally on a statement covering the growing incidence of diseases, including lung cancer, in smoking males between ages 50 and 70. The two most important network tv news shows with cigarette sponsors are John Cameron Swayze, cross-the-board on NBC for Camels, and Douglas Edwards, on Tuesdays and Thursdays for Pall Mall over CBS.

Swayze's "Camel News" passed up the news item. Edwards, however, was right on time with it on Monday (21), but on the segment backed by Oldsmobile. (Olds, which picks up the check Monday-Wednesday-Friday, has cancelled out on the Edwards stanza.)

Metro Alone Rejects Hollywood's Capital Participation For Actors

Hollywood, June 29.

After more than a year of intensive operation of the incentive system, everybody in Hollywood is convinced that "you make more money if you're a partner." Everybody, that is, except Metro.

So the Culver City lot, first to establish the pension plan and first to develop a huge roster of name talent, stands aloof from the mushrooming new trend in Hollywood and flatly refuses to become involved in profit-participation deals of any kind, whether with actors, directors, writers or independent producers. This attitude has undoubtedly cost Metro some top talent, but there's no indication of a shift to the "share-the-wealth" scheme.

Metro's most-prized actor walked off the lot recently when 20th-Fox, long another holdout against the participation plan, dropped its objections and agreed to go along with the idea. As a result, Clark Gable signed a long-term, multiple picture agreement with 20th and will get a sizeable chunk of the profits on each of his films. Moreover, his pact is non-exclusive so that he's free to make similar deals at other studios if he so desires.

The actor-participation deals are the most common, particularly since the town's thespians have begun to study the astronomical earnings of James Stewart since he started making pix on a participation basis. But the actor deals are not the only ones being made and in some (Continued on page 20)

HANK WILLIAMS' MEMORIALS

Film and Album Recall Late 'Country' Singer

Hollywood, June 29.

Metro is lining up an all-star cast for "Cheatin' Heart," based on the life story of the late Hank Williams, country and western singer whose songs also were widely known in the field of popular music. Thus far Jane Powell, Debbie Reynolds and Ann Miller have been cast for the film, with an unknown singer to be signed later.

MGM Records, for whom he recorded, has issued a Williams Memorial album containing his own songs and another album of the best of those he did under the name of Luke the Drifter. In addition to "Cheatin' Heart," he was best known for "Jambalaya," "Cold, Cold Heart" and "Hey, Good Lookin'." Studio has assigned Guy Trosper to round up material for the screenplay. MGM Records' proxy Frank Walker is technical adviser; he was close to Williams personally.

Gracie Pulls Mop-&Pail

Stint for Fellow Actor

Edinburgh, June 29.

Leslie Henson, English actor, last week told this story about Gracie Fields.

He was asked to take part in a charity matinee in Leeds, Eng., and came up from London for it. Arriving at the theatre, he found Miss Fields' billing in letters about six feet high. He was met at the stage-door by the star's husband, who took him to the star's dressing-room where he left him.

In the room, with a cloth cap on her head, was apparently a charwoman, down on her hands and knees busily scrubbing the floor. Henson said hello to the woman, who looked up from her chores and replied: "This is a filthy place. I've played here all week, and the last thing I would do is to let you use this room until it's fit to be seen in."

It was "our Gracie" herself, with a mop and pail, doing a good turn for a fellow-actor.



HORACE HEIDT

Currently On Tour
Under Personal Management
WALTER PLANT

Theatre Seats Hard But Stage Prods. Lavish In Russia, Sez Scot Cric

Glasgow, June 22.

Theatre seats are hard but stage productions are lavish, spectacular and of high standard in Soviet Russia, according to Jack House, show biz scribe and broadcaster, just back here from 25-day trek to Russia. He told VARIETY that an opera he saw at the Bolshoi Theatre, Moscow, presented by the Ukraine State Opera Company from Kiev, had a cast of 300, tremendous battle scenes and was the "biggest show" he had ever seen.

All operas produced in Russia are on a very large scale, according to House. Even "La Traviata" in the Leningrad Opera House had a chorus three times the size of choruses this side of the Iron Curtain. But most house seats, even the covered ones, are extremely hard. The Moscow Puppet Theatre has seats of plain wood.

Most Soviet theatres have revolving stages and good technical equipment, House said. Typical is the 700-seater just built in the little town of Sukhum, with 70,000 population. A play there was given in two languages, Abkhazian and Georgian, with earphone facilities on every seat for a plugged-in translation in Russian. Company there numbered 118.

Most popular authors in Russia are Shaw, Shakespeare and (Continued on page 54)

PARISIANS TAKE IT ON LAM; TOURISTS INVADE

Paris, June 30.

The Paris season officially comes to an end this week as Parisians begin to scurry out of town. After the Grand Prix and a few galas and fetes, the so-called Parisian will not be seen dead in Paris, and runs for the resorts and for foreign climes, leaving Paris for the record crowd of tourists expected this season.

Over 350,000 Americans are expected here this year, and in spite of the price fetishism that has sprung up among the Yanks they still seem to be coming and staying. The Bureau Du Tourisme is still trying valiantly to get all inclusive prices at hotels and restaurants, to make bill-time less of a shock to price-conscious Americans.

Motion Picture Museum Soon to Be Reality

Hollywood, June 29.

By this time next year, the long-dreamed-of Motion Picture Museum will be a going affair. Jean Hersholt told 30th annual meeting at election of officers of Motion Picture Relief Fund here. Revenue from the Museum will provide income for maintenance of the Motion Picture Country House.

Hersholt was re-elected for 17th consecutive year. All other officers were re-elected including vicepres Ralph Morgan, George Baginall, Mitchell Lewis, Albert B. Hilton, E. L. Depaite, treasurer; Wilma Bashor, executive director.

Museum will depict history of the industry from its inception. Producing companies are giving full support, Hersholt reported.

Italo Show Biz on the Half-Shell

By JIM CARHARTT and NICKY WINTER

Genoa. Italian Climate: As a general rule, all Italy is sunny. (See "Marie From Sunny Italy" I. Berlin). As a general rule, Southern California is sunny too. As a general rule, neither place pays any attention to general rules.

Italian People: (a) In France, when they put an American on the back, you're liable to feel them slip the knife in at the same time. In Italy, you don't have to worry. You won't even feel the knife.

(b) **Women:** There are two kinds of women in Italy: (1) Gina Lollobrigida. (2) Others.

(c) **Men:** Italian men come in all shapes and sizes, which is more than can be said for their suits. An Italian who is four feet two and

narrow looks very good in his clothes. Every other man has to pretend he likes a tight fit. And while we're on the subject of men's clothes, Italian shoes fit like gloves, a very important point for anyone with fingers on their feet. The shoes are also very pointy, on the principal that when Italians kick a politician out of office he should know it. However, the shoes are excellent for people who ride wheel chairs or never go outdoors. As for Italian ties, they are designed to be worn by men who eat spaghetti and meatballs very carefully.

Amusements: Main amusements in Italy are: (1) Eating. (2) Going to the Opera. (3) Both at the same time. If the Met wants to avoid a 1955 deficit, Rudolf Bing should allow picnickers to come with basket lunches, and they'd sell out. Last week, at "Rigoletto," we sat in front of a family eating salami sandwiches with what can only be described as tremendous enthusiasm. When we complained to the usher, he came down, listened to the family chomping away, and said, "I don't blame you for complaining. They were better last week in 'Lucia'."

Lost in the Smoke
Then, too, in Genoa anyway, smoking is permitted anywhere in the opera house. (Except in the lobby because they don't like butts on the marble steps). The night we went, there was such a dense smog over the stage we got homesick for L. A. During a duet, the tenor mispaced the soprano three times in the smoke. Not that we blamed him. She was of an age to make Mary Garden seem hasty for retiring at a mere 80. But the (Continued on page 16)

French Postcard

By ABEL GREEN

Paris, June 29.

Erich Von Stroheim has completed his autobiography which is said to "tell all" in characteristically uninhibited manner.

Favorite Franco-American story currently is about the bombastic Yank who cases the Sacre Couer and, told by the taxidriver it probably took a few centuries to complete, the tourist exclaimed, "Why back home we'd have it done in a year!" American auditions the Pantheon, told that also took a passel of years and he claims, "back home we'd have it up in six months." When he comes to the Eiffel Tower, the cabdriver looks over his shoulder, "How long to build? It wasn't here yesterday!"

Purist Francophiles have written VARIETY on the orthodox spelling of fraises des bois, hors d'oeuvres, and other mots which, in VARIETY's fracturing came out slightly unorthodox. One reader also thought Jane Froman should have been spelled like (the late) Charles and Daniel Frohman spelled their surname, which of course was not a typographical error. One geographical booboo had Maxim's on rue Rivoli when, of course, it should have been the rue Royale.

REX WILLIAMS, EX-USA, WITH GIRLS TOWN, USA

Rex G. Williams, onetime motion picture exec and latterly executive director of the Sister Kenny Foundation, has become executive director of Girls Town U. S. A. Girls Town is a non-profit operation headed by Rolf Myers which seeks to set up a haven for girls in Ft. Lauderdale, Fla., patterned after Boys Town.

Williams, before joining the Kenny Foundation in 1945, was exploitation chief for United Artists. Prior to entering the distribution end of the business via Loew's and Metro, he was assistant to the president of the Butterfield Circuit in Michigan.

Bergman's 'Joan' Sparks Fading Paris Season

Paris, June 29.

Ingrid Bergman, doing a six-performance stint in "Jeanne au Bûcher" ("Joan at the Stake"), Paul Claudel drama set to Arthur Honegger music, at the Paris Opera, sparked dying embers of the local legat season, with all six performances (21-27) doing capacity.

Production, ingeniously staged with gigantic magic-lantern slides thrown on black backdrop in lieu of standard scenery, was a handsome and impressive one. Script was strengthened by the inspiring Honegger score and fine choral renditions by the Opera's chorus.

Miss Bergman, as the martyred maid, had largely a job of recitation, as the Claudel text concerns Joan's retrospective view of her life as she stands bound to the stake, and actress does not join rest of company in flashback scenes. Despite this handicapping of her histrionics, Miss Bergman projected her w.k. appeal and warmth and won critical raves. Direction is credited to Roberto Rossellini and Serge Lifar gets billing for choreographic movements, both of which aided in turning a stilted, stylized play into an eye-filling pageant.

SUES ON SATIRE

Col Unamused by Video's 'Here To Obscurity'

Los Angeles, June 29.
Columbia is suffering from a wound in its artistic temperament. Claiming its picture, "From Here to Eternity," is a work of art too sacred to be profaned by ridicule, the studio has filed suit against NBC in Federal Court, charging infringement of copyright and unfair competition. Its beef is that "Eternity" was satirized last September by Sid Caesar and Imogene Coca in a television takeoff titled "From Here to Obscurity." Plaintiff asks unspecified damages, an accounting of the network's profits from the show and a temporary restraining order preventing re-use of a kinescope of the program.

Orphanage's 30C Via London Gala

By HARRY REGENSBURG

London, June 29.

London-Palladium, famous as the home of international radio, vaude, legit, tv and film stars, held enough names to supply managing director Val Parnell with top attractions for years. Show mostly comprised items from current West End hit with an occasional individual effort by some of the stars show given June 24.

To packed house in receptive mood, with audience including the Duchess of Kent and her family and friends, Peter Gave, Graham Payn, Tom Gill, Shamus Locke, Dennis Bowen and Donald Scott, aided by the George Mitchell singers, put over "London at Night," the hit number in Noel Coward's latest "After the Ball," currently at the Globe Theatre. But first sock was landed by Dick France, supported by 12 of Jack Hylton's "Pal Joey" chorines, in the hit number "Do It The Hard Way."

Michael Redgrave then introed Margaret Lockwood and John Mills in "A Cup of Swells," the song and dance routine from the Fred Astaire and Judy Garland picture, which was surprise hit.

Robert Morley's pseudo-rehearsal for this show, in recitation, solely relying on his directory names, with in-law Gladys Cooper as his audience, was 80s. Miss Cooper's attempt at recitative, us- (Continued on page 54)

MEX MUSICFEST ENDS WITH WEIRD CLIMAX

Mexico City, June 22.

An unique musicfest had an odd finale in Gualajara, Mexico's second largest city. Star of the show was Ottilia Figueroa, one of Mexico's top femme composers-conductors. Show was held in the 30,000-seat state stadium which was filled to capacity.

After having a gold medal pinned on her by the top state official, Miss Figueroa conducted the state-symphony orch in a program of her favorite compositions. But during her sixth bow, the honored conductor began to behave strangely. To femmes who dashed to her aid, she whispered that something was crawling up her left leg under her skirt.

It was found that a rat was the culprit, inflicting nasty scratches which hospitalized Miss Figueroa for shock and treatment of the scratches.

Lena Horne Sets Nitery Dates for South France

Edinburgh, June 29.

Lena Horne, topping a vaude week at the Empire here, has nitery dates in south of France set for August. She will play gala nights at the Sporting Club, Monte Carlo, and then vacation with her family in Italy.

Singer is registering strongly here and at other U.K. vaude dates on six-week tour, playing to solid big. During a week at Dublin, her first time in Eire, she will be joined by her two children. Hubby Lenny Hayton is accompanying her and working in the act as musical director. She returns to the U.S.

Berlin's Medal Okayed

Washington, June 29.

The House Banking and Currency Committee has acted favorably on the Senate-voted bill to strike a special gold medal for Irving Berlin, in recognition of his patriotic songs and other services to the nation. Bill carries \$1,500 for the purpose.

The House committee is expected to report out the bill, introduced by Senator Irving Ives (R., N. Y.), within the next day of two. The house may vote on the measure next week.

Alfred Hitchcock West

Alfred Hitchcock wings to the Coast today (Wed.) after a stop-over to N. Y. yesterday on his way back from France.

He produced and directed "To Catch a Thief," Cary Grant-Grace Kelly costarrer in VistaVision, in Cannes for Paramount.

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TODD-AO: SEE-THE-ACTORS-THINK

Cinerama Reaction to Todd: Calm

Despite the accolades from the Coast demonstration of the Todd-AO process and the comments that it appeared an improvement over Cinerama, there was no panic in the Cinerama camp. Officials of Cinerama, with which Mike Todd was formerly closely associated, accepted the Coast reports with seemingly outward calm.

"We know Cinerama has had performances," said a spokesman, "is performing, and we assume it will continue to perform. There have been a number of claims for Todd-AO, but the fact is that Cinerama is performing."

S. H. (SI) Fabian, prexy of Stanley Warner, holder of the exhibition and production rights to the medium, could not be reached for comment. However, an associate pointed out that Fabian and other SW execs had witnessed a demonstration of Todd-AO in Buffalo at the American Optical Co. plant a number of months ago. "If they thought then that Todd-AO would make serious inroads on Cinerama, would they have gone ahead with Cinerama as actively as they have?" he asked.

RKO's 1953 Net Loss: \$3,607,967;

Present Corporate Deficit, \$19,219,583

Statement on RKO's fiscal affairs, which was uncovered in N. Y. last week, shows the outfit had a net loss of \$3,607,967 for 1953 and this brought the corporate deficit, as of last Jan. 2, to \$19,219,583. Figures relate to the company's operation prior to Howard Hughes' purchase of all assets.

RKO had gross income in 1953 of \$56,287,880. Rentals from abroad represented 40% of the gross film income, it was stated. Total current and working assets were listed at \$24,737,956, against total current liabilities of \$9,438,777.

Company disclosed a loss of \$4,000,000 on inventories but did not identify the properties which were written off.

On another subject, it was made known the company took a beating on production investments. Total of \$2,761,300 was advanced to "an affiliated company" and \$6,264,000 to "other producers." As of last Jan. 2, \$6,305,508 were carried on the books for estimated losses on these advances.

Bank borrowings, in the form of 34% notes, amounted to \$4,000,000. These were due last March 29 but have been extended to Sept. 30.

Hughes Offered \$7,572,720 For His Shares in RKO Holding Company (Odlum)

Howard Hughes has been given the opportunity to recoup \$7,572,720 of the \$23,500,000 he paid in purchasing all RKO assets from RKO Pictures Corp., latter being the holding company. Outfit's board of directors on Monday (28) authorized the purchase from Hughes of his 1,262,120 shares in the holding company at \$6 per share. There has been no indication re whether he will or will not sell.

The \$23,500,000 which Hughes paid was the equivalent of \$6 per share on all outstanding shares. Investors have until July 30 to surrender their stock and collect in that amount. However, the stock transfer opportunity heretofore did not apply to Hughes. As a matter of fact there hadn't been any inkling of what he would or could do with his stock.

Atlas Corp., owner of 884,900 shares, has told the RKO holding operation that it intends to hold this stock.

INDONESIA'S 66 2/3% TAX

Irving Maas Will Try for Better Break on Remittances

Continued threat of a 66 2/3% tax on remittances from Indonesia is likely to take Irving Maas, Motion Picture Export Assn.'s Far Eastern supervisor, to that country soon. Maas left N. Y. last week for Tokyo where he is expected to establish a full-scale MPEA office.

The Indonesian impost, which was to have gone into effect May 1, takes on added seriousness since it applies to 1953 as well as 1954 receipts.

RKO Shares Held Back; Owners 2d Guess Odlum; Hughes Extends Deadline

RKO Pictures Corp. has extended from June 30 to July 31 the deadline by which stockholders may surrender their stock at \$6 per share in accordance with the Howard Hughes purchase of the company's physical assets.

Hughes first proposed the buy-out last Feb. 7 and it is now, of course, an accomplished fact. However, of the company's total common stock issue of 3,914,913 shares, as of last week only 912,508 shares had been turned in for the \$6 payment. Holdouts have been influenced by Floyd Odlum's buying binge. As head of Atlas Corp., an investment trust, Odlum took in heavy blocks of the issue at prices of up to \$6.50 per share.

The company is a holding operation and its only asset is the cash paid by Hughes, less the \$6 redemption price on shares surrendered. Hughes paid \$23,500,000. Of this, about \$6,000,000 has been sent to the stockholders who sold out, leaving RKO Pictures Corp. with about \$17,500,000 in its treasury.

It's expected that Odlum will gain control but what he intends to do with the company—specifically, what type of business he intends to engage in with it—remains a mystery.

DOUBLING OF PROFIT FORECAST FOR 20TH

Twentieth Century-Fox is expected to double its profit before taxes in 1954, a large group of Wall Street security analysts were told Monday (28) as they attended a showing of 20th's "The Advancing Techniques of CinemaScope."

Donald A. Henderson, 20th treasurer and secretary, estimated 1954 earnings before taxes at \$16,500,000, compared with \$8,211,000 in 1953. This is the equivalent of \$3.02 per share, compared with a per share earning of \$1.65 in 1953.

The financial men were told by 20th execs of technical and production innovations in CinemaScope in the last year. Operation of the new CScope "taking" lenses was explained by Earl I. Sponable, 20th research head. There'll be another similar session for Wall Streeters today (Wed.).

Three for Bing Crosby

Hollywood, June 29. Bing Crosby and Paramount are in a huddle to arrange starting dates and other details of a schedule of three pictures.

One is a remake of "Anything Goes," now titled "Say It With Music." Second will star Bob Hope and Dorothy Lamour with Crosby in a "Road" picture. Third not yet set.

LESS DIALOG FOR CLOSEUPS IN 70M.

By WHITNEY WILLIAMS

Hollywood, June 29. Still another new, widescreen method, that of Mike Todd-American Optical Co., has now been demonstrated. This system using 70-millimeter film stock in contrast to the long-standard 35mm. stock was revealed here to the press at a matinee and to Metro and other houses the same evening. In general reaction was effusively favorable—"very exciting," "wonderful," "terrific psychological impact" were expressions used.

While some indulged strictly in generalities, others were more specific in their reaction. "Now you can write scripts," pointed out Sam Zimbalist, Metro producer, "with half as many words. The audience, with such an intimate process, can read what the actor is thinking about in his face. How does it compare to other widescreen processes? I'm trying to get it for 'Ben-Hur'."

An impressive new form of screen presentation was general word on every side. "It's a wonderful contribution to the picture business," Dore Schary, Metro production chief, declared. "Terrific," was William Goetz' impression, the indie producer adding that "if and when it's available" he would like to make a picture in this medium. "I like everything that is an advancement," Mervyn LeRoy, (Continued on page 16)

Clocking 'Caine' Pace at Cap, N.Y., Versus 'Eternity'

Opening of Columbia's "The Caine Mutiny," Stanley Kramer production, has set off much speculation on whether the pic will prove itself in a boxoffice class with the same company's "From Here to Eternity." "Caine" winds up its first week tonight (Wed.) with \$125,000 in prospect. "Eternity" did \$172,000 in its initial frame at the Cap.

Point is made by George J. Schaefer, Kramer's business rep, that "Eternity" bowed last year on Aug. 5, a period which usually brings a pickup after the early (Continued on page 15)

National Boxoffice Survey

Biz Off Pre-Holiday Week; 'Demetrius' No. 1 Again, 'Cinerama' 2d, 'Student,' 'Them,' 'Dark' Next

Current stanza is shaping up as one of mildest boxoffice sessions in several months, mainly because just prior to long July 4 weekend. Fact that most sections are gripped by the year's hottest weather is another downbeat factor. Many spots either are stalling until later in the week to launch new, strong fare or are holding over bills. Lack of many sturdy pix currently playing is shown by the many different films used this week.

First place is going to "Demetrius and Gladiators" (20th), same as last week although pic is mainly on holdover in most key cities covered by VARIETY. "Cinerama" (Indie) is moving up from fourth to second spot, largely because of its opening in Cincy. Makes 11 keys where "Cinerama" is now current.

Third money is going to "Student Prince" (M-G) while "Them" (WB) is finishing fourth. Latter film, which was a strong second-place winner last week, dipped rather abruptly in first holdover sessions.

"Johnny Dark" (U), just getting started, is coping fifth spot by dint of seven playdates, most of them very good to big. "Coins in Fountain" (20th) is winding up sixth, with "Gone With Wind" (M-G), seventh. "Indiscretion of American Wife" (Col), starting out

Participation (Up to 49%) Ideal Plan To Insure Zest of Stars, Sez Aldrich

By GEORGE GILBERT

Barnett's Quitting Throws Spotlight Anew on Slow Spread of Cinerama

Herbert Barnett, executive v.p. and chief engineer of Cinerama Inc., has ankled the company, his resignation taking effect immediately. Cinerama Inc. is the firm which manufactures the equipment and handles the installation of the devices required for the widescreen medium.

Barnett, a leading motion picture engineer, was overseer of the manufacturing and installation operation and also headed the company's research staff. He's prexy of the Society of Motion Picture and Television Engineers. During the early confusion relating to the (Continued on page 18)

1ST RUN REPUBLIC PIX INTO BORSCHT HOTELS

Resort hotels in the Borscht Belt, which show a film at least once a week as part of their entertainment program, will receive for the first time first-run pictures from one studio. Republic has agreed to furnish the hotels with the new pictures.

The other studios, under pressure from exhibs in the resort area towns of Monticello, Liberty and White Lake, are clinging to their policy of no first-run pix in areas where the hotel program might conflict with that of local theatres. However, for hotels that are distant from local cities, the major distributors have been furnishing first-run prints.

Allied Artists 'Rolls Five

Hollywood, June 29.

Next month's production program for Allied Artists release calls for five features, teeing off July 7 with Ben Schwalb's "Bowery to Bagdad" and Herman Cohen's "Target Earth."

Others on the schedule are Lindsey Parsons' "Ketchikan," July 15, in Alaska; "The Black Prince," July 19, in England, and "The Annapolis Story," July 21.

Participation deals have provided an important spur to independent production in the opinion of director Robert Aldrich who plans to launch his second indie venture next fall. For, he feels, "corporately, creatively and artistically it's the only way to get authority over your work. Stars and directors are aware of this and percentage arrangements obviously provide an incentive for them to get in there and turn out the pictures."

An industry veteran at 36, Aldrich made his initial move into indie production with "World for Ransom," a Dan Duryea starrer which he sold to Allied Artists and is currently in release. His second is tentatively set to roll next fall under a deal he closed in New York last week with United Artists. Project will be "The Way We Are," an original by Jack Jevny which the author is screenplaying. Aldrich will produce and direct while UA will arrange financing and handle distribution.

Aldrich, who'll direct one picture (Continued on page 15)

Large Coin Transfer In Prospect as Australia's Dollar Position Steadies

All, or at least a good part of the £750,000 (\$1,687,500) of frozen American film coin in Australia is likely to be freed for remittance within the next six months to a year.

At the same time, Motion Picture Export Assn. confirms a hush-hush boost in Australian remittances some months back. Increase is in the neighborhood of 20% and brings the annual coin from Australia to approximately \$5,000,000.

Move to unlatch the \$1,687,500 in blocked funds is in line with the strengthening of Australia's (Continued on page 63)

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Flareup of Interest After Success Nothing New to Theatre Television; Only 102 Installations Even Now

The b.o. success of the theatre telecast of the Rocky Marciano-Ezzard Charles heavyweight championship fight has again created a new wave of interest in the closed-circuit medium. Equipment manufacturers and suppliers during the last week have received new inquiries relating to the availability of big-screen television.

"We're making a lot of quotations, but nothing is definite yet," said W. J. Turnbull, vicepres. of National Theatre Supply. "A successful event always creates new interest." The interest, Turnbull maintains, is only temporary, since theatre tv's "biggest bugaboo" remains the lack of continuous programming. Turnbull feels that the medium requires at least one sock event a month to become an established theatre attraction.

The telecasts of the championship fights have been, to date, the most successful offerings via theatre tv. Football has drawn small audiences and entertainment events, consisting of one Metopera telecast, haven't been tried sufficiently to draw any conclusions.

Only 102 Have Gear

The medium, although six years old, is still in its infancy. Out of about 17,000 theatres in the country, only 102 have closed-circuit installations. And all of these are not always available due to the difficulty in obtaining line clearances. It's acknowledged that there's no chance of equipping all theatres for theatre tv, but a closed-circuit hookup of about 2,000 is not ruled out of the realm of possibility.

Possibility of a rematch between Marciano and Charles in September with the chance that it might go to theatre tv, plus Theatre Network Television's presentation of the opening night of the Metopera and Stadium Network Television of a Philharmonic concert and the possibility of Box Office Television offering the ANTA Album on closed-circuit hookup are serving as potent lures for exhibitors.

With the controversy relating to new projection methods solved, exhibitors are again turning their attention to new means to bring customers to theatres. Theatre tv was sidetracked as exhibitors turned their energy and coin to the new projection techniques. With houses most suitable for theatre tv now fully equipped for the "new era" films, it's felt they will now give attention to the closed-circuit medium. Equipment companies are also expected to renew activities in the manufacture of large-screen devices and to renew their research programs, the goal being the perfection of big-screen color tv.

SCHAEFER VS. GUNZBERG 3-D SUIT COMING UP

The \$3,000,000 suit filed by George J. Schaefer against Milton Gunzberg regarding the latter's Natural Vision 3-D system looks set for trial in the fall. Action is pending in Federal Court, L. A.

Schaefer claims that he and Gunzberg worked together two years on the dimensional process and when the payoff came via the early 3-D's which were successful, Gunzberg "ran out" on the partnership. Pre-trial examinations of both sides already have taken place.

Sherman Sisters Appeal California Studio Sale

Los Angeles, June 29.

Theodora and Arlynne Sherman, daughters of the late Harry "Pop" Sherman, filed in the District Court of Appeals, asking a reversal of Judge Newcomb Condee's order approving the sale of California Studios stock to Gross-Krasne, Inc.

Appeal contends that the judge's order was issued without hearing evidence as to the true value of the studio. Gross-Krasne acquired the stock for \$5,136 and a payment of \$34,000 to the Harry Sherman estate.

Synonyms for B's

For its picturization of the book on the U. S. Marine Corps titled, "The Magnificent Bastards," Paramount appears undecided on a substitute appellation.

So far, the company has registered these: "Magnificent Devils," "Magnificent Raiders," "Magnificent Rascals" and "Magnificent Scoundrels." It appears that no matter what the designation, at least it will be magnificent.

Guarded Bliss: State May Yet Rescue 5% Tax

Gotham exhibitors appear convinced there's a fair chance of winning N.Y. State Legislature reversal of the 5% admissions tax which was signed into law by Mayor Robert F. Wagner June 18 and becomes effective Thursday (1). Specific objective is repeal of the Legislature's enabling act of 1947 which empowered the city with the right to impose the levy.

Martin Newman, Century Theatre's exec. opined this week that the probe of the situation ordered by Gov. Thomas E. Dewey could well result in a recommendation to upset the impost. The investigation was conducted by Dewey's special committee on state government fiscal affairs, chaired by Dun & Bradstreet exec. Frederick L. Bird. Data relating to the city budgetary needs, the likely yield from theatres via the 5%-er and other statistics already have been compiled by the Bird committee and are now (Continued on page 18)

DIRECTORS GUILD HQ. TO CONTAIN THEATRE

Hollywood, June 29. Screen Directors Guild approved plans for its new \$300,000 building, with construction slated to start early in August. In addition to the Guild offices, a library and an exhibition gallery, the structure will contain a theatre with 435 seats.

Theatre will be designed for the showing of films in all the wide-screen and 3-D processes. It will be used for special Guild screenings and will be available for rental by other film industry groups. House will also be available for theatrical and live television shows.

Schaefer (In N.Y.), Wilcox (In London), Partnered to Produce Features

George J. Schaefer, whose industry posts have included presidency of RKO, and British producer Herbert Wilcox have formed a production-distribution partnership on a truly international level. Wilcox will lens his pix in England, as he has been doing right along, and Schaefer, who'll continue to headquarter in N. Y., will handle the business end of the unit's operation.

Plan is to have Schaefer work jointly with Wilcox in acquisition of story material and casting. With respect to the latter, it's probable that Schaefer will arrange for Hollywood players to trek to England for film assignments with Wilcox. Schaefer also will work with Wilcox in setting production financing and getting distribution arrangements. Schaefer will supervise sales of the pix as they go into release.

Schaefer returned late last week from a tour of Europe, dur-

Int'l Federation Moves Toward Free Trade And That Pleases Yankees

Notions of a restrictive European production pool—strenuously objected to by the Americans—have apparently been dropped by the International Federation of Film Producers, Assn., which has sked its annual meet. at Locarno, Switzerland, July 8-11. Low-key coincides with the annual Locarno international film fest.

Motion Picture Assn. of America will be repped at the confab by Fayette W. Allport, its London man. On the agenda, among other things, is the application of India to join the Federation.

Federation reps also will take up the question of next year's film festivals, an area in which MPAA thinks the org has been most successful. It's come to the point where, if the international body doesn't approve a competitish, it doesn't stand much of a chance of adequate representation.

Group has already netted the Americans a considerable advantage by getting agreement from quota countries to let in on a "bonus" and extra-quota basis any picture accepted for a film fest. Particularly affected, of course, are France and Italy. Provision works two ways in that it assures the festival countries that participating members will enter their best pix.

Another bonus arrangement calling for the free remittance of coin earned in the festival country by winning pix so far hasn't been too successful. However, MPAA feels the Federation is moving in the right direction in that it is encouraging free trade.

In this respect, MPAA has noted with satisfaction that the org has dropped the idea of a European production pool, a proposal which had greatly disturbed the Americans and which earned the group a stinging rebuke from Eric Johnston last year when the idea was first advanced.

LANTZ LAUNCHING AN ALL-RATIO CARTOON

Hollywood, June 29.

After four months of tests and experimentation, Walter Lantz has arrived at formula for filming his cartoons so they may be projected on any size or ratio screen. Method was worked out by Lantz studio production manager William Garly and Morrie Weiner of UI who worked with producer. New technique involves combination of camera changes and a new drawing style.

Will debut on "Pig In Pickles," now being dubbed.

U Takes 'Tale Of A Tub'

J. Arthur Rank's "Tale of a Tub" (known in England as "The Magpie"), has been taken on by Universal for U. S. release.

Pic is a Michael Balcon-Ealing Studios production and is in the "Tight Little Island" and "Genevieve" tradition.

ing which he worked out the deal with the British filmmaker. The two were pals in 1939 but a split was caused by World War II.

Association covers "Lilacs In the Spring," which Wilcox now has near completion. Film, a musical in color, stars Errol Flynn and Anna Neagle. Full production program for the future is being mapped with stress on "international values."

"When I was in London recently," commented Schaefer, "Wilcox told me the situation there, as it is here, is that an important film simply cannot get along unless it has an international market."

He added: "Consider conditions here. A picture costs, say, \$2,000,000. When you add \$500,000 for prints and advertising and 30% of the gross for distribution you must gross \$3,500,000 just to break even. And, very few films gross that amount in the U. S. They must have foreign market money sources."

Home-Toll Video Partisans Argue Closed-Circuit Theatres Never Can Match Mass Market Media

High Court of Titles

Hollywood, June 29.

Realizing the publicity and merchandising value of film titles, Allied Artists has appointed a four-man committee to pass on all future picture tags. Committee will select final titles before production starts, thereby eliminating title switches which often cause public confusion.

On the committee are G. Ralph Branton, studio vicepres.; Walter Mirisch, executive producer; John C. Flyn, as pub-director, and Sandy Abrahams, ad manager.

Pix as Political Football in City Vs. State Hassles

Motion picture industry is becoming more and more the subject of controversy between state and local governments.

N. Y.'s City Hall is continuing its row with Gov. Thomas E. Dewey over Gotham's imposition of a 5% admissions tax. And in Maryland, Gov. Theodore R. McKeldin Jr. has a hassle going with the Baltimore city council. McKeldin has gone on record as opposing film censorship, feeling that "the people should be able to make decisions."

Baltimore city council recently passed a resolution to tighten its pic blue-penciling laws. Favoring this, of course, was Sidney Traub, chairman of the Maryland State Board of Censors.

In its report on the situation, the American Civil Liberties Union said that its attorney, Fred E. Weisgal, was the only spokesman against the stronger censoring statute in Baltimore. Weisgal made the point that "people who write and speak for freedom of conscience all too often are not present" when moves to impose censorship are in progress.

Europe to N. Y.

Brian Aherne
Richard Conte
W. P. Dodd
Helen Ferguson
Susanna Foster
Lew Grade
Cary Grant
Richard Heame
Burton Holmes
Jack Hylton
Grace Kelly
Pat Kirkwood
Jessie Royce Landis
Robert Q. Lewis
Dr. Goffredo Lombardo
Marjorie Main
Brian Michie
Malcolm Muir
Geraldine Page
George J. Schaefer
Jacques Tati
Florence Vandamm
Romney Wheeler

N. Y. to Europe

Robert Braun
Harold Clurman
Robert Dowling
Dorle Jarmel
Van Johnson
Robert L. Joseph
Robert Lavin
George R. Marek
John Perona
Syd Silverman
Dario Soria
Mike Todd
Walter W. Vincent
Lou Walters

N. Y. to L. A.

Jay Barney
Joan Blondell
Arthur Bronson
Gala Ebin
Vera Ferguson
Jennie Godeck
Alfred Hitchcock
Irene Manning
John Williams

Proponents of subscription-tv are being pointedly unimpressed by the record take resulting from the recent theatre televising of the Rocky Marciano-Ezzard Charles championship fight which grossed an estimated \$450,000.

Attitude of the toll-tv's is that, if and when their dream of the b.o. in the home comes to pass, a \$450,000 take for such a top event will be mere peanuts. They're also not neglecting to stress that, with pay-as-you-see, everyone would have access to the bout and there would be no blacked-out areas.

"The fight did well, but instead of bringing \$450,000 it could have brought closer to \$1,000,000," commented Arthur Levey of Skiatron which developed the Subscriber-Vision system of subscription-tv. "By only having 500,000 decoders installed in a single city—New York—we could have done better than the theatre-tv people. And of course it must be assumed that pay-as-you-see would be operating in a great many other cities. Can you imagine anyone unwilling to pay \$1 to see such a fight?"

Argument is made by toll-tv crowd that theatre-tv is an inadequate means of carrying big events such as the Marciano-Charles fight and that, furthermore, the picture quality would be much better on the home screens than on the large theatre screens where imperfections are blown up. Theatre Network Television contracted for the bout with 61 theatres in 45 cities.

Levey maintained that while this was impressive, it certainly didn't allow everyone who wanted to see it to come and enjoy the match, and that it deprived New Yorkers altogether of the privilege of seeing the fight since the bout came off at Yankee Stadium and the N.Y. area was blacked out to safeguard the gate there. In addition, Levey observed, the fight on toll-tv would actually have cost viewers less than it did those who went to the theatres.

Skiatron and Matthew Fox, to whom Subscriber-Vision has been licensed, are pushing their application for commercial introduction of toll-tv before the Federal Communications Commission. Levey said that Skiatron engineers have developed a decoder unit which at the same time acts as a converter to uhf when attached to any ordinary set. The added gimmick wouldn't increase the cost of the decoder unit, he said.

UNIVERSAL 1-YR. NET HITTING \$1,721,000

Universal net for the half-year period ended May 1, 1954, increased to \$1,721,000 from last year's \$1,346,000, the company reports.

Net, which is after \$1,845,000 in taxes, equals \$157 per share after preferred dividends. There were 1,017,334 shares of common outstanding as of May 1. Comparable per share earnings in the 1953 period was \$1.27.

L. A. to N. Y.

Edgar Bergen
Irving Berlin
Valerie Bettis
Louis Blau
Lloyd Brando
Jocelyn Bridges
Vernon Clark
Charles Coburn
Howard Dietz
Jack Entratter
Joe Glaser
Herb Golden
Joseph H. Hazen
Victor Jory
Max Liebman
Nino Marcel
Tom Mitchell
Charles C. Moskowitz
Ozzie Nelson
Ted O'Shea
Jerry Pickman
Ingmar Preminger
Thelma Ritter
Buddy Rogers
Dolph Schaninger
Albert Sharpe
Spyros Skouras
Hal Wallis

THEATRES HOT'N'COLD: SCHARY

Compressed Six Round (21 Minutes) Marciano Fight Pix Too Short For Newsreel Houses; Refunds Demanded

Portland, Ore., June 29.
UA's Marciano-Charles fight picture opened at the Century Theatre yesterday with all 800 seats being loaded for every showing. Because the basheroo was so bloody and not seen here on tv (no cable available), manager Marty Foster topped the tab from 50c at his news house to 90c without a complaint from the payees.
When customers found the picture jumping from round one to round four and skipping so that only six complete rounds were shown, none in slow motion, the fight moved from the screen to the boxoffice. Manager Foster refunded over 150 customers. This proved bad word-of-mouth advertising. Feeling here is that UA should have made two versions of the leather pushers. The short one they have is OK for houses with features. Six rounds takes up 21 minutes. The complete 15 rounds for news and specialty spots was needed. Word here is that Seattle and Spokane are also suffering refund demands. What might have been a gold mine turned out to be just another short subject.

Chi Subsequents Tight Pending Sept. Return to Decree

Chicago, June 29.
Main stem here is going to clog with holdovers in two weeks, and nabes will be looking mainly to two deluxers to turn over product with two-week regularity. Similar situation existed last fall and winter. Starved for fresh product, many of the outlying houses at that time were forced to run reissues. Also, some other downtown theatres that normally played sequents joined in the first run sweepstakes from time to time, helping distribs to get paydates for product that were inevitably backlogged.
Slower pipelining of first run films partly is result of Balaban & Katz' first gesture to take all-round advantage of its temporary relief from the Jackson Park decree. Where previously, for some seven years, Chi's largest chain was prohibited from booking extended runs except with court permission, it now can buy pix for as long as it chooses until the JP clamp is restored in September. In January, B&K played "Miss Sadie Thompson" for three weeks at Chicago Theatre which, save for usual long-runners at State-Lake, was the only previous advantage it had taken of the JP moratorium.
On July 9, Chicago Theatre will get "High and Mighty" with Tommy Leonetti on stage with a two-week holdover option. This will be followed with four to six weeks of new Martin & Lewis film, "Living It Up." State-Lake will be tight for a goodly period with "Caine Mutiny," and United Artists gets "Magnificent Obsession" on hold-over contract in two weeks. Fourth B&K deluxer, the Roosevelt, will continue to churn out "B" action pix at rate of two per fortnight.
Of remaining nine first run houses in the Loop, only one other will be booking double features every two weeks. That would be Van Nomikos' Grand Oriental currently, is milking "Demetrius and Gladiators" and follows with long stand of "Knock on Wood." Woods currently has "Indiscretion of American Wife" and normally books holdoverable attractions. Palace, of course, is solid with "Cinerama," and Loop soon will be getting popular-priced run of "Julius Caesar."

EXHIBS' ADVICE NOT VERY SAGE

By FRED HIFT
Hollywood, June 29.
Exhibitors aren't doing justice to Hollywood either in their handling of the product or in their appreciation of the problems of filmmaking, Dore Scharly, MGM production head, said here last week.
While expressing awareness of the danger of generalizing, Scharly also observed that, in the last analysis—at least as far as Metro was concerned—the theatremen had themselves to blame for the reduction in production schedules and the elimination of the smaller and experimental pix which he considers a necessary part of the program.
"A leading exhibitor was in here the other day and asked me 'What happened to those nice little pictures you used to turn out every once in a while?'," Scharly related. "I told him. When we made them, the exhibitors would buy our big ones. But when it came to buying the smaller ones, too, they'd go over to one of the smaller companies and get some B's for peanuts. So we had to cut them out. I still think it's a shame."
A Point of View
Discussing his recent speech in which he had urged the industry to continue turning out films with a message, Scharly indicated that
(Continued on page 18)

'Star of India' Title Awarded to Ray Stross

Hollywood, June 29.
Controversy over right to the title, "Star of India," was settled in favor of Raymond Stross, who produced the picture in England last year with Cornel Wilde starring.
Twentieth-Fox had prior right but relinquished it at the request of Wilde who will collect 55% of the Western Hemisphere profits.

Reich Renews Demand Court Investigate RKO Minority Suit

Los Angeles, June 29.
Re-opening of the tangled minority stockholder suits against Howard Hughes and RKO was demanded yesterday by Beverly Hills attorney Bernard Reich who charged that a Nevada court judgment in favor of the defendants "was obtained by collusion and without a truly adversary proceeding... (and) the stockholders were deprived of due process of law."
Reich filed an affidavit and memorandum of facts totaling 130 pages, asking Federal Judge Ben Harrison to reactivate Reich's request for a master to investigate the entire case which has dragged through the courts of New York, California, Nevada and Delaware for more than a year and a half.
Reaffirming his charges of collusion between the defendants and the eastern lawyers for the original plaintiffs, Eli B. and Marion V. Castleman, Reich also renewed his request for approval of a deposition from Hughes. Such action, he contended, would prove that Hughes moved from California to Nevada as "part and parcel of a scheme and plan to deprive this court of jurisdiction and to confer jurisdiction on the state of Nevada."
Reich offered to prove that as part of the "scheme and plan," RKO and individual defendants, who were not residents of Nevada, nevertheless submitted to jurisdiction in that state which has no security law. Reich also offered to prove that part of the "scheme and plan" included dropping of an application in New York for appointment of a receiver where "it was misinterpreted that there was no consideration for the withdrawal." Reich admitted, however,
(Continued on page 54)

Wage Pressures In Foreign Lands Beset U.S. Distribs

Labor situation throughout Latin America is currently a concern for the American distribs which are fighting the inflationary tide.
Union negotiations are in progress in many countries including Argentina, Mexico, Peru and Chile. Argentine talks have been dragging on for a long time. In Mexico, the Americans are part of a large employer group being pressured by the theatrical unions to grant raises.
Bad situation continues to shape also in another part of the world—the Philippines—where exchange workers are threatening to walk out on the basis of demands for higher wages. Ted Smith, head of the Motion Picture Assn. of America's European desk in N. Y., recently went to Manila in an effort to negotiate a settlement. Although the Manila employees enjoy some of the highest wage scales in the country, his attempt failed.

TOA: No Contradiction in Puff For Product, Pan for Sales Terms; But Distribs Jibe 'Two-Faced!'

Weinberg Titles 'Game' For Imperial Release

Herman G. Weinberg has completed the English titles for "The Game of Love," new French film from the novel by Colette, "Le Ble en Herbe." Film, directed by Claude Autant-Lara, recently was awarded the Grand Prix du Cinema Francaise, the highest French film prize.
Imperial Films of America, Inc., is releasing the picture in the United States.

UA Pitches Formula For Financing Export Assn. On Overseas Sales Facts

New formula proposed by United Artists for sharing the expense of running Motion Picture Export Assn. offices abroad is currently being mulled by the MPEA board. It's unique in that, for the first time, it would take into account the fact that certain companies have only limited rights abroad to pix they're handling domestically.

MPEA formula in the past has been based on the comparative ratio of domestic billings. Committee consisting of Bernard E. Zeeman of Columbia, Henry F. Krecke of Loew's, Douglas Yates, Republic and Edwin S. Frazer, 20th-Fox, has been at work hammering out a new arrangement which, in the main incorporated the same features as in the past.

At a N. Y. meet last week, UA offered its objects, stating that while it was perfectly willing to share the MPEA's foreign operating costs, it felt that the division should take into the account—to a degree at least—the realities of its activities in the foreign market.

Formula proposed as a compromise by Metro provides that, in assessing the "dues," only 30% of the gross would be figured on those films on which a company had gotten only partial income from abroad. The 30% figure was more or less plucked out of thin air, but covers such incidental distribution areas as Iceland, etc. "Substantial" foreign distribution of a film is considered when it is handled in the western hemisphere and the British empire including the United Kingdom.

To illustrate: If a company's domestic gross should be \$25,000,000 and the gross on films with limited foreign distribution \$10,000,000.
(Continued on page 18)

Are exhibitors two-faced? That's the question some industryites are posing this week following the sweet words of commendation by members of the board of Theatre Owners of America for 20th-Fox's product trailer and for the company's upcoming film lineup. The praise, via a special filmed sequence and testimonials in trade ads, is not regarded as unusual in itself, for exhibs have long lent support in this manner to the product of their suppliers.

What stands out, however, is the fact that this support came so soon after TOA prexy Walter Reade Jr.'s bitter denunciation of distribution as a whole, being one of the sharpest blasts yet issued against distribution.

In a fiery speech before the Motion Picture Industry Council on the Coast, Reade singled out 20th sales chief Al Lichtman, although he did not mention him by name, as one of the distribution execs who "take excessive and completely disproportionate salaries." At the New York showing of the 20th trailer at the Roxy, it was Lichtman who introduced the three-minute film featuring the TOA leaders, with Reade teeing off the series of surgery statements in the film.

TOA Interpretation
A TOA official who recently returned from the exhib qrg's Coast board meeting saw no conflict in Reade's actions. "They have nothing to do with each other," he declared. "Fox invited us out to see its product. It was good and we said so. Our complaint against all distributors is that there's not enough product and what there is costs too much. I don't see any conflict in denouncing distributors
(Continued on page 20)

Nobody Nominated For That Role As TOA 'Strong Man'

Theatre Owners of America has no one specifically in mind for the job of "strong man" who would act as an industry coordinator. While the main task of the chosen individual would be to encourage production among indies, his duties have not been specifically outlined. Only thing established at the TOA board meeting at the Coast, according to an official who returned from the session, was the principle. Decision of the board will be implemented on the return to New York of TOA prexy Walter Reade Jr.

A series of meetings with TOA leaders will follow and a complete plan will be formulated for presentation to the full TOA membership at its annual convention in Chicago Oct. 31-Nov. 4. It's acknowledged that the person chosen would be a high-priced executive and not "a dollar-a-year-man," and would be an individual experienced in production, distribution, and exhibition phases of the industry. No applications have been received as yet.

While the job is listed as "industry coordinator," it's unclear whether the "strong man" will be a TOA employee or whether other sections of the industry would also use his services. While TOA officers serve without remuneration, exhib org has in the past employed a high-priced executive director. Gael Sullivan, former Democratic National chairman, served in the post at an annual salary of about \$40,000. When Sullivan asked the job, TOA did not seek a replacement, employing Sullivan's exit as a good time to embark on an economy program.

French and Italian Pacts Compared

Apparently contradictory position of the Motion Picture Export Assn. re the question of subsidies in France and Italy is primarily a matter of definition, according to MPEA execs.

Whereas in Italy MPEA prexy Eric Johnston has made it quite clear that he is determined to oppose all further subsidies—an aim in which the Americans have apparently succeeded—in France MPEA insisted for many months that the French live up to an agreement which involved the turning over of American franc funds to the French.

Difference, says MPEA, is who the coin is going to. In Italy, American subsidies under past pacts have gone to the Italian industry. That is something which the Federal Trade Commission and other government agencies frown on. In France, the money goes to the French government under what appears to be a barter deal to dispose of an accumulated \$750,000.

In return for permission to remit at least 47% of the accrued coin, the Americans agreed to forget about 32% of the money. What happens to the rest remains to be determined.

This fine point has been raised by MPEA in Washington where the legalities of the arrangement were presumably approved. This becomes even more likely in view of the fact that the Society of Independent Motion Picture Producers is standing frowning on the sidelines and can be expected to give both the French and Italian deals the closest scrutiny. SIMPP prexy Ellis Arnall has made it quite clear that he intends to fight any financial aid which he considers a subsidy.

The French intend to use their \$350,000 to promote French pix all over the world and particularly in the U. S. They're expected to set up an organization for that purpose in New York this fall. It's indicated that there has been al-

ready discussion of candidates for the job. George Lourau, Unifrance topper, had several conversations to that end when in N. Y. recently and reportedly favors one man particularly. However, no final choice has as yet been made.

There are continued indications in N. Y. that the Italian deal is all set and merely awaiting Johnston's signature for finalization. Agreement reportedly drops subsidies, but cuts remittances at the official rate to \$3,500,000. Provisions under which the Americans are permitted to remit 5% of their frozen funds at the end of each year and under which they receive annual payments against dubbing loans are said to be continued under the deal. Italy is considered a potential \$12,000,000 market. Last year, official remittances reached between \$6,000,000 and \$7,000,000. Another \$3,000,000 came out via two compensation deals. Compa-
(Continued on page 20)

Apache (COLOR)

First Hecht-Lancaster release. Puncty action film treating Indians sympathetically.

United Artists release of Harold Hecht production. Stars: Lancaster, Jean Peters, John McIntire, Charles Buchinsky, John Dehner, Paul Guilfoyle, Alan Crosland Jr., editor; Morris Ankrum, Monte Blue. Directed by Robert Aldrich. Screenplay, James H. Webb based on novel "Bronco Apache" by Paul Weiman; camera (Technicolor), Leonard Doss; editor, Alan Crosland Jr. Running time, 88 MINS.

This initial Hecht-Lancaster release through United Artists is a rugged action saga in best Burt Lancaster style of muscle-flexing. His name and a plot that lives up to outdoor heroics suggested by title point picture for favorable reaction in market at which principally aimed.

Harold Hecht production based on history, re-telling story of a dihard Apache who waged one-man war against United States and thereafter became a tribal legend. While its roots are historic, Webb screenplay from Weiman novel, "Bronco Apache" gives it good old outdoor action punch true to western film tradition.

Main plot switch is viewing Indian from sympathetic angle, even though his knife, arrows, bullets often find their marks among white soldiers. Twist that leaves him free man at finale is fact it's a declared war between him and United States Army, just as though between nations, so he's off the hook for killings and property destruction soon as he's willing to make peace.

Lancaster and Miss Peters play their Indian roles understandingly without usual screen stereotyping. As played, these two top characters are humans, surprisingly loquacious in contrast to usual clipped redskin portrayals.

Robert Aldrich, making second start as feature film director, handles cast and action well, waste movement being eliminated and only essentials to best storytelling retained, as attested by comparatively short running time, 86 minutes.

On white side of cast, John McIntire, chief scout out to capture or kill Lancaster, is very good, underplaying neatly. John Dehner, cruel Indian agent, also shows up well and excellent assistants are provided by Charles Buchinsky, Indian soldier; Paul Guilfoyle, Apache father of Miss Peters who betrays Lancaster; Walter Sande, Morris Ankrum.

Outdoor locations lensed by Ernest Laszlo in color are unusually rugged and provide fine, interesting backing for picture. Alan Crosland Jr., editor, crisply. David Raskin score, always supports, never intrudes on, the action. Brog.

Garden of Evil (C-SCOPE-SONGS-COLOR)

Gary Cooper, Susan Hayward, Richard Widmark giving moody suspense-action feature. Mexico location-lensed, star importance and business chances.

Hollywood, June 29. 20th-Fox release of Charles Brackett production. Stars: Gary Cooper, Susan Hayward, Richard Widmark, John Dehner, Victor Manuel Mendoza, directed by Otto Preminger. Screenplay, Robert Fenton; from a story by Fred Freiberger, William Tunberg; camera (Technicolor), Milton Krametz; editor, James B. Clark; music, Bernard Herrmann; songs, Emilio D. Uranga, and Ken Darby and Lionel Newman. Running time, 92 MINS.

Hooker. Gary Cooper. Richard Widmark. John Dehner. Victor Manuel Mendoza. Arturo Soto Rangel. Walter. Manuel Dondos. Victor. Salvador Terroba. (Aspect ratio: 2.55-1)

The name value of such a star trio as Gary Cooper, Susan Hayward and Richard Widmark gives "Garden of Evil" plenty of marquee importance for top bookings. The names, plus a good assortment of exploitation angles, also give the picture better than average business chances as returns look likely to be profitable all down the line.

Not the least of the stronger points in the Charles Brackett production is the CinemaScope treatment of the location-lensing in Mexico. The new anamorphic lens greatly increases the visual impact of the outdoor scenes and becomes such an important part of the story-telling it almost over-

powers the plot drama at times. Also stand out are the hues in the Technicolor as caught by the photography of Milton Krametz and Jorge Stahl Jr., and many scenes appear as paintings. Only spot where anamorphic does not seem to enhance the presentation is in the special photographic effects and process work. Here the make-believe of the scenes is emphasized.

Henry Hathaway's direction has a lot of mood-setting, brooding characters and attempts at profundity to contend with in the script by Frank Fenton from a story by Fred Freiberger and William Tunberg. All of this occasionally makes it difficult to develop the kind of action an outdoor tale of violence and adventure needs, but Hathaway manages to do it often enough to carry the 100 minutes of footage.

The plot has Cooper, Widmark and Cameron Mitchell, three adventurers stranded in a small Mexican port while the ship on which they were passengers is being repaired, hired by Miss Hayward to ride with her into dangerous Indian country to free her husband, Hugh Marlowe, who is trapped in a gold mine. Also along on the trip is Victor Manuel Mendoza, Mexican strong man.

The greed of most of the ill-assorted party, the dangers of the difficult trails it must travel and the continued threat of the Indians hang over the footage like a dark, menacing cloud. Lust, too, gets in its licks to add to the drama before the party makes its rescue and starts back. The Indians begin to pick off the men, one by one, until at trail's end Widmark sacrifices himself so that Cooper and Miss Hayward, the only other survivors, can make it to safety.

Cooper, ex-sheriff from Texas; Miss Hayward, a woman whose character never becomes quite clear; Widmark, philosophical card sharp; and Mitchell, cowardly killer, handle the chief roles with the flourish and color demanded. Also excellent is Marlowe, the husband who could see no good in his wife but is the first to try to save the party, and Mendoza, sizeable Mexican actor who turns in a fine portrayal. While only in the opening footage as a café singer, Rita Moreno makes her scene count while singing "La Negra Noche" by Emilio D. Uranga, and "Aquí" by Ken Darby and Lionel Newman.

With two exceptions, the technical credits are important assets to the picture. The exceptions are the already noted process work and the grand Hermann background score. In some sequences the music becomes so busy concentration on the drama is impossible, a flaw that is emphasized by many sequences that play without a single note of background score. Brog.

Her Twelve Men (COLOR)

Greer Garson as femme teacher of 13 (sic) pupils in boys' school. Spotty prospects.

Hollywood, June 29. Metro release of John Houseman production. Stars: Greer Garson, Robert Ryan, co-stars Barry Sullivan, Richard Haydn, Barbara Lawrence, Di-Ann Harris, Robert Strauss, John Dehner, William Roberts, Laura Z. Hobson; from a story by Louise Baker; camera (Anso Color), Joseph C. Costenberger; editor, George Boemler; music, Bronislau Kaper. Previewed June 23, '54. Running time, 90 MINS.

Jan Stewart. Greer Garson. Richard Haydn. Robert Ryan. Barry Sullivan. Di-Ann Harris. Robert Strauss. John Dehner. William Roberts. Laura Z. Hobson. James Arness. Homer Croom. Rex Thompson. Richard Y. Oliver Jr. Tim Considine. Jeff Carlin. David Stollery. Sylvia Carlin. Frances Berger. Roger France. Ian Wolfe. Bobby Lennox. Donald MacDonald. Kevin Clark. Dale Harlemon. Erik Haldeman. Ivan Triesault. Jimmy Travers. Stuffy Trotter. Alan Saunders. Peter Votrian. (Aspect ratio: 1.75-1)

An okay 90 minutes of family entertainment is offered in "Her Twelve Men," an Anso Colored comedy-drama starring Greer Garson, Robert Ryan and Barry Sullivan. It is a generally amusing account of the relationship between a femme teacher and her 13 (sic) young pupils at an exclusive boys' school. The cast names and subject matter aren't commercially exciting enough to indicate much trade outside of family patronage, and the latter may be confused by the title's implications since Miss Garson's film reputation is hardly synonymous with sin.

The John Houseman production is based on a story by Louise Baker, "Miss Baker's Dozen" (a handle aptly and correctly tallying the 13 students), which William Roberts and Laura Z. Hobson put into screen form for Robert Z. Leonard to direct. Each function is carried out expertly to make the most of the material and a nice

balance between heart tugs and chuckles is maintained.

Miss Garson, after a number of years of marriage, turns to teaching in a boys' school to make a new life. In doing so she gains a worthwhile purpose as well as a new love, but not until the script puts her through the special tortures that mischievous boys reserve for grownups who have not yet been accepted. The young male antics follow a pattern familiar to most parents and spark numerous warm chuckles.

Ryan, brusque lower-form prof at the school and Sullivan, Texas oil millionaire and father of one of the problem kids, are rivals in Miss Garson's new romantic life, with Ryan winning out over riches. Neither of these more mature males figure too strongly in the plot, since emphasis is on the youngsters. Other adults include Richard Haydn, headmaster; Barbara Lawrence, seen intermittently as a rich girl chasing Ryan; James Arness, inarticulate physical instructor; Ian Wolfe, Frances Bergen and Ivan Triesault, the latter pair as parents. All are competent.

Youngsters seemingly enjoying the make-believe not too far separated from real for them are Rex Thompson, an English encyclopedia; Tim Considine, Sullivan's son; Donald MacDonald, a lonesome little tyke; David Stollery, Dale Hartlemon, Stuffy Singer, Peter Votrian and others.

Joseph Ruttenberg's photography, the Bronislau Kaper score and other production assists are excellent. Brog.

Konjiki Yasha (Golden Demon) (JAPANESE-COLOR)

Tokyo, June 8. A Daiel Motion Picture Co. release of Masahito Nagata production. Stars: Jun Negami, Fujiko Yamamoto. Directed by Kyo Shima. Screenplay, Shima based on novel by Kyo Oaki; camera, Michio Takahashi; music, Ichiro Saito. Previewed at Southeast Asia Film Festival, Tokyo. Running time, 95 MINS.

(In Japanese; English Titles) Daiel Motion Picture Co., winners of awards at Venice and Cannes festivals, has added another feather to its cap with this film which won the "Golden Harvest" award at the first Southeast Asia Film Festival held this month here.

Daiel loosed all its big guns in preparing "Golden Demon" for international competition, even paying in the English subtitles, before its release. Made in Eastmancolor it is based on Japan's immortal classic novel of the same name by Kyo Oaki. It concerns the country's legendary lovers comparable to the West's Romeo and Juliet. Topnotch Daiel stars Jun Negami and ex-"Miss Japan," Fujiko Yamamoto, play the leads. Daiel prexy Masaichi Nagata guided "Demon" all the way.

Whereas the majority of Japanese prize winners previously have used ancient Japan as a strong point of appeal, this is comparatively a modern drama, being laid in the late 19th century. It should pull well in the U. S. on general release though the sub-titles are a handicap.

Kanichi (Jun Negami), a student, is in love with Omiya (Fujiko Yamamoto). The two grow up-expecting eventually to be married. However, a young millionaire Tomi-ya (Eiji Funakoshi) asks for Omiya's hand and her parents force her into the marriage. Kanichi thinks Omiya has discarded him for wealth, and, in the film's biggest scene, beats and kicks her on a lonely beach. Four years later, Kanichi is seen as a money-mad usurer, who has pledged him-

self to revenge Omiya and the money which has taken her away from him. One of his debtors, an old woman, sets his house on fire after failing to kill him with a kitchen knife. Meanwhile, Omiya has become estranged from her rich husband. The flames which completely destroy Kanichi's house release him from the yoke of greed and restore his human emotions and eventually Omiya.

"Demon" does not sacrifice its dramatic element for the sake of color alone. Even in black and white, this would be a superb film. Negami scores as Kanichi and Miss Yamamoto displays intelligence as well as beauty. Supporting players are excellent.

The whole production staff has done superbly. Director-Scenarist Koji Shima deserves laurels for a well-balanced and convincing series of colorful scenes while cameraman Michio Takahashi has taken a breathtakingly beautiful frames. Ichiro Saito has contributed an unusually fine score.

The only flaw is a minor one. English subtitles, while adequately carrying the plot, have been written with an attempt to portray the slang of the period in English. It's bad at times. Lars.

No Way Back (Weg Ohne Umkehr) (GERMAN)

Berlin, June 22. West Film release of Trans-Rhein-Ocean production. Stars: Ruth Niehaus, Rene Delgen and Karl John. Directed by Victor Vicas. Screenplay, Gertraud Buchner and Klaus von Rautenfeld; editor, Ira Oberberg; music, Hans Martin Majewski. At Gloria Palace, Berlin, June 21. Running time, 94 MINS.

Winner of the all-German Oscar and a candidate for Berlin Film Festival honors, "No Way Back" represents a technical advance on recent local productions although it falls far short of average Hollywood standards. The specially prepared English version may find it tough sledding in the U.S. market. But the Berlin conception of the East-West conflict may command some attention.

Main weakness of the production is the implausibility of the script. Too often conviction is sacrificed for convenience and there are obvious weaknesses in community which rob the yarn of any realism. And it is difficult to believe in the principal male character, a Russian official who sacrifices his position to help a German who deliberately tried to murder him.

Action begins in 1945 in war-torn Berlin. After sufficient incident to establish the main characters, a Russian officer and a German girl, there is a seven-year lapse. The Russian comes back as the chief of a civilian delegation and immediately takes a streetcar to the west sector in search of the girl. Next morning he's hailed before the secret police chief, only to find the girl he was looking for happens to be his (police chief's) secretary. From then on, they get into endless trouble, until they eventually make a dash for freedom across the border. Even then, the girl allows herself to be lured back in an exceptionally naive way.

Victor Vicas, who came from America to direct this, his first feature, has done a creditable job, although as co-scripter he must accept his share of the responsibility for the story shortcomings. He has put the cast briskly through the scenes, and Ruth Niehaus gives nice performances. Technically, the film is adequate and the quality of the camerawork stands out. Myro.

Maenner Im Gefaehrlichen Alter (Men at Dangerous Age) (GERMAN)

Berlin, June 8. Europa release of Europa production. Stars: Hans Soehner and Liselotte Pulver. Directed by Carl Heinz Schroth. Screenplay, Hans Soehner and Franz Wehnmayr; music, Hans Martin Majewski; settings, Matthias Matthies. At Friki, Berlin, running time, 99 MINS.

This is one of the most enjoyable comedies to come out of a German studio in months. Pic has a lightweight plot, but has witty dialog and a chuckle in nearly every foot. Film wisely avoids reiterating corny gags. It will emerge here as an outstanding grosser, and foreign prospects shape good. Story concerns an orphan girl who, after she has grown up in a country school, finds a new home with her foster-father, a celebrated actor about 40 years old. Lat-

ter's initial fatherly affection gradually turns into love, after a series of hilarious situations and complications (the girl's uncle, the bachelor house, etc.). There is the happy ending. Author Per Schwannman occasionally squeezed the dialog, he has produced a refreshing variation of the basically old-hat plot.

Pretty Liselotte Pulver is excellent in transition from the young innocent gal to an attractive and comely femme. This role appears perhaps the best of her career. Hans Soehner has the proper sense of proportion to play the old foster-father. Outstanding supporting roles are turned in by Wilfried Seyferth as an author and Guenther Jerschke, a new comedy find here, as a secretary.

Carl Heinz Schroth has kept the action fast moving with few quiet moments. Musical score, lensing and other contributions are fine. Hans.

L'Amour D'Une Femme (The Love of a Woman) (FRANCO-ITALIAN)

Paris, June 8. Cine Selection release of C. C. C. production. Stars: Micheline Presle, Massimo Girotti; features, Gaby Morlay. Directed by Jean Grémillon. Screenplay, Grémillon; music, Maurice Yvain; camera, Louis Pae; editor, Marguerite Renard. At Studio de L'Étoile, Paris. Running time, 100 MINS.

This distaff pic deals with the conflict of the love for work or for a man in the life of a femme doctor. Though this has a nice production and locale dress in a small island off the French coast, it is too familiar and surface in characterization to make for much U.S. interest. It has the Micheline Presle name for some dualers, but is too old hat in treatment to amount to much. Its dances even are limited here.

Miss Presle is a doctor sent to a small island to minister to the simple populace. First they resent her but she smiles through and begins to win their confidence. Love blooms with a visiting engineer, but she finally sticks to her profession.

Miss Presle brings sparkle and pathos to the role of the medico, but the cards are stacked against her in the obvious unfeldmen'. Massimo Girotti is okay as the lover while the village types are well rounded. Director Jean Grémillon has given this nice picture but a lack of drama and movement. Lensing and editing are fine. Mosk.

Trouble in the Glen (BRITISH-COLOR)

Herbert Wilcox-Herbert Yates co-production. Disappointing story, but marquee appeal for U.S.

London, June 15. Republic release of Wilcox-Neagle-Yates production. Stars: Orson Welles, Margaret Lockwood, Robert Taylor, Victor McLaglen, John McCallum. Produced and directed by Herbert Wilcox; screenplay, Frank S. Nugent from story by Maurice Walsh; camera, Max Greene; editor, Reginald Beck; music, Victor Young; color by Technicolor. At London, June 15, '54. Running time, 91 MINS.

Republic release of Wilcox-Neagle-Yates production. Stars: Orson Welles, Margaret Lockwood, Robert Taylor, Victor McLaglen, John McCallum. Produced and directed by Herbert Wilcox; screenplay, Frank S. Nugent from story by Maurice Walsh; camera, Max Greene; editor, Reginald Beck; music, Victor Young; color by Technicolor. At London, June 15, '54. Running time, 91 MINS.

"Trouble in the Glen" is the second picture made by Herbert Wilcox under the Republic banner, and once more he has recruited an Anglo-American cast with appeal for U.S. market. The names on the marquee may help ticket selling but the picture is somewhat disappointing with limited entertainment appeal. The pictorial backgrounds, adequately lensed in Tru-color, prove to be one of the main assets of the pic. The magnificence of the Scottish highland scenery, filmed on location, often has a breath-taking appeal. The story, however, wrapped in some obscurity, has little of the stimulating quality of the setting.

Stripped of its trimmings, the plot describes how Orson Welles returns to his homeland from South America to become the Laird of the Glen. But he doesn't reckon with local customs and clanish in a tight situation. He closes the highway that runs through his estate and is generally in a state of siege with the local one-time U.S. air force officer who had served

(Continued on page 23)

FOREIGN PIX GAIN BY RACY TAGS

British Unions Warn Hollywood That 'Protection' Can Boomerang

London, June 29.

Hollywood theatrical product could be eliminated from British screens and American telefilms from the British commercial television setup if Yankee unions persist in their "narrow restrictionist attitude," the leading British film unions warn. A joint statement by British Actors Equity Assn. and the Assn. of Cinematograph and Allied Technicians declared flatly that Hollywood protests could lead to similar action here—and "a policy of ban and counter-ban would undoubtedly react unfavorably on American film actors and technicians."

Joint statement pointed to the recent decision of the Hollywood AFL Film Council to "exert pressure on American companies who are producing television programs in England" and declared that the amount of such filming is fractional in terms of U.S. programming. "At present," the statement declared, "television films made in this country take up less than one percent of the time available on American television."

On the other hand, the unions warned, American feature pix occupy 70% of the screen time in British cinemas and the unions emphasized that they had "indicated to the government their willingness that up to 20% of transmission time on British commercial television may be foreign in origin."

Continued pressure on the part of the Hollywood AFL Film Council, the British unions declared, would make "inevitable" counter-measures against American product. In that case, the statement added, "the figure of 20% would have to be reviewed."

"We will be happy," the unions declared, "to discuss with our American trade union colleagues all measures necessary to protect employment of native artists and technicians on the basis of reciprocity."

British Equity and ACT emphasized that there is no "wish to quarrel" but that the time had come to "point out that there would be no benefit to either of our respective countries or trades unions if we both adopt an attitude of insisting that all films and all television programs shown in our respective countries must be home produced."

June Heat Hatches Strange Poultry

The weather has been hot and pressagents, who are susceptible to the ills that sometimes fall upon humans, can behave like foolish hens sitting on strange eggs. Take, for example, the dream merchant at United Artists, where the job at hand is to call attention to "The Long Wait."

The plot he fashioned is this: The public is to be informed that a certain blue-eyed blonde will walk the streets of the Times Square area at various times Friday (2). Every once in a while she'll walk into the Criterion Theatre. Persons who follow her will be handed a free admission to see the film. "Get behind this girl—and you'll get in free!" proclaims the man at UA.

Such plans as this can go awry and a reporter is frightened. His mental eye focuses on a picture of hundreds of blondes. They may be headed home, or to a talent agency or to the Roxy, where a 20th-Fox film is on exhibition. Think of the mayhem that could result if these innocents are trailed by hundreds of men making like the shamans in the Mickey Spillane story.

(Ed. note: The weather has been hot and reporters, who are susceptible to the ills, etc.)

100 PREVIEWS LINED UP

'Seven Brides' Extensively Introduced Via V.L.P. Audiences

Aiming for hefty word-of-mouth promotion, Metro will hold previews of "Seven Brides for Seven Brothers" in 100 cities. The showings will be "all industry" invitations, with all branch managers requested to include on their lists the employees of rival film companies.

On the basis of Metro's sneak preview plan, the picture apparently will be one of the most widely-viewed films before a single seat is sold at the boxoffice. Among the invitees will be exhibitors, newspapermen, radio-TV reps, disk jocks, record distributors, civic and state officials, and persons identified with music. Metro field personnel have been instructed to "invite any others not mentioned... whom you believe may be properly invited."

The 100 cities include, in addition to the 32 exchange cities, key and chart towns outlined specifically by the Metro sales, publicity and exploitation departments.

Offer Drive-Ins Rent-Free Films For Saranac Fund

The major distributors, affiliated with the Motion Picture Assn. of America, will make pictures available to drive-ins for benefit performances, all the proceeds of which are to go to the Will Rogers Memorial Hospital. Plan was approved at a meeting of the general sales managers of the MPAA companies.

Idea, suggested by Abe Montague, Columbia's sales chief and hospital prexy, is expected to provide an important source of revenue for the industry-supported Saranac Lake, N. Y., tubercular hospital. A number of oxen benefit shows has already been set up for July in northern California and it's anticipated that other territories will join the fund-raising campaign.

Sales toppers, at the meeting, also discussed the release of an Army-made film, "This Is My Army." Al Lichtman, 20th-Fox distrib chief and distrib rep on COMPO's triumvirate, outlined plans in relation to the film, which the major companies would release and the Dept. of Defense would present under the aegis of COMPO.

If the Army approves, plan is to release two versions of the picture, a 50-minute one for dual situations and a 30-minute one for single bill theatres. Picture will be available to theatres on a nominal rental basis, with advertising accessories and exploitation being handled by COMPO's pub-ad committee. No date has been set for the release.

Republic's Big Summer

Hollywood, June 29.

Republic is launching the heaviest summer production schedule in its history with a total of six pictures in the next seven weeks.

First of the six is the Mickey Rooney starrer, "The Atomic Kid," already in production. Next is "Silver Rock," a Joseph Kane production starting July. Zsa Zsa Gabor and Porfirio Rubirosa will co-star in "Zsa Zsa Goes West," rolling July 30. August starters are "Carolina Cannonball," "Timber Jack," "Rebel Island," and "Panther Girl of the Congo."

SOLE WAY TO NAB GENERAL RELEASE

By HY HOLLINGER

The United States is a title-conscious country, and the only chance a foreign film import has to break out of the art house circuit and into general release is by a snappy name switch. This has been the experience of Edward Kingsley, head of Kingsley International Pictures Corp., distrib of foreign and specialized films. Candidly admitting that the imports have a rare chance of obtaining first-run general release outings, Kingsley maintains that exhibitors and bookers buy their second features by title values.

"For the second feature market," Kingsley said, "they look for pictures with commercial titles which can be paired with an American first-run film. They might tie up two mysteries or two pictures with a sex angle. With the right title, many foreign films—particularly British—can earn their way into general release."

England and other countries, Kingsley explained, are not concerned about titles since they have a pre-sold market for their product in their own countries. "Since most of these pictures have no star value," the distrib said, "they have no chance of becoming sleepers here unless the titles have some appeal to American audiences."

Beaucoup Switcheroos

As an example of title manipulation designed to attract general audiences in the U. S., Kingsley points to "Scotch on the Rocks," a Kingsley British (Group III) import currently at the Trans-Lux 80th St., N. Y., which was originally known as "Laxdale Hall." Other switcheroos include "Murder at Monday" from "Home at Seven," "Young Scarface" from "Brighton Rock," "The Young and the Damned" from "Los Olvidados" ("The Lost Ones"), "The Horse's Mouth" from "The Oracle," "Facts of Love" from "Arcadia Avenue." For the French import, "Le Plaisir," currently at the Normandie, N. Y., Kingsley has selected "House of Pleasure" for general release engagements. His next release, known in England as (Continued on page 18)

Those Busy Schwalbergs

A. W. Schwalberg, Paramount distribution chief, and his wife, former screen star Carmel Myers, trek abroad July 14, each on a combined vacation-business mission. Schwalberg will call on Paris offices in Europe and investigate foreign production.

In London, Miss Myers will huddle with Raold Dahl, author of "Someone-Like You," book of short stories. She's repping the writer in legit and film deals.

Dahl is doing a legit dramatization of the book and, according to Miss Myers, Cheryl Crawford is considering a presentation in N. Y. next fall. She also reports an impending tieup with film interests, unidentified. Pic would be fashioned along the "Trio" lines, that is, three separate stories pieced together in the same production.

Urges Special Code Class for Imports

William Shelton Argues America Developing 'Most Sophisticated Audience in the World'

Special Production Code classification for imported films was urged this week by William Shelton, v.p. in charge of sales for Times Film Corp., U. S. distributor of product from abroad. He makes the point that offbeat merchandise is gaining wider playoffs because Americans have become "the most sophisticated audience in the world."

In line with this, he indicated, the Code should create an "adult" tag for foreign pix. Shelton, who formerly was asso-

Foreign Films' New Yen for Color Adds to U.S. Importers' Hazards

PASSING UP ARTIES

'Zanzibar' Getting Usual Release Treatment Via Universal

Universal, which releases certain J. Arthur Rank productions, will by-pass the art house treatment for "West of Zanzibar" and prepare the picture for large-scale general release. This is a departure in the usual procedure for Rank product which is usually first spotted in key art houses and then put into general release if they show popular appeal.

"Zanzibar," set for October release, is a Technicolor action film lensed on location. It is a product of Ealing Studios-Michael Balcon Productions. It stars Anthony Steel and was directed by Harry Watt.

U Casting Bits With Top Actors As in Britain

Universal is "taking a leaf out of Britain's book" in adopting a new casting policy on most of its new pix, according to Edward Muhl, U studio topper.

Idea is to pay closer attention to the requirements of all parts in a film to fill them either with players of stature or at least with character actors capable of making a distinctive contribution to what may be no more than a walk-on scene.

Muhl expressed the conviction that the new casting method—worked out by himself, Alfred E. Daff, U exec v.p., and Robert A. Palmer, casting director—would result in superior values from the point of view of story impact. He said U had found name players willing to undertake the smaller assignments once they understood the studio's aim.

U execs feel that, while the casting of stars is of obvious importance, not enough attention has been paid to the minor characters who frequently can help to make or break a picture. In studying the success of many of the British films, U toppers determined that a good deal of their appeal lay in the finely etched portrayals provided by actors ranging from the leads down to the smallest bit parts. It is this quality which Muhl hopes to harness for his pix.

"It isn't necessarily an acting triumph that's needed," he explained. "At times it's enough to pick just the right face or just the right voice. I feel we've neglected the value inherent in the supporting player and we are determined to gradually correct that deficiency."

Foreign producers' switch to color shapes as a headache of major proportions to the U. S. indies who import and distribute these pix. Their main gripe: High print costs.

As Arthur Davis, one of the leading importers, explained it this week: "This is a small business involving lots of risks. In the past I'd import the negative and have about 10 or so black-and-white prints made. They cost approximately \$250; the subtitles are no problem, and whatever the take, it certainly covered print costs and allowed for a profit."

"Now Europe has caught the color fever. They're using Gaeva color, Ferrania color, Eastman, etc. Right away the cost of prints goes up to around \$850; I can't import the negative and have to order prints from a foreign lab; by the time titling costs and import duties are added, a print can come to as much as \$1,400. That's not the kind of money a man can gamble on."

Davis explained that he had explored the possibility of importing black-and-white versions of foreign color pix but that, while it's technically okay the producers don't care to have their pix launched in this fashion in the American market, where they know perfectly well that color is a major asset.

Yet another aspect of the color dilemma is the credit situation. Where American labs would gladly extend credit to an importer on his print order, the foreign labs aren't apt to be that generous. Also, they require a minimum volume print order which in turn requires the imported to lay out considerably more money in advance in a market that is notorious for its uncertainty.

Question is raised what would happen if an indie has a foreign color pic and gets a circuit booking requiring 20 or more prints. His return may be comparatively small, but he's then stuck with a print investment of close to \$30,000. "The foreign film business in the U. S. just isn't geared to this kind of money," Davis commented.

U Studio Jumping, 2,146 on Payroll

Hollywood, June 29. Employment at Universal is at an all-time high, with a total of 2,146 on the payroll. Meanwhile the studio's production is the highest in two years with seven top-budget films in work.

Four of the films are in distant locations; "Captain Lightfoot" in Ireland; "Smoke Signal" in Utah; Chief Crazy Horse" in South Dakota and "Return of the Creature" in Florida. Shooting on the home lot are "Man Without a Star," "Five Bridges to Cross" and "Abbott and Costello Meet the Keystone Kops."

Total of 28 writers are currently working on story properties, the largest number in months. Meanwhile 10 producers and 13 directors are under term or picture contracts.

U also has one of the largest player rosters in Hollywood. Under term contract are 39 stars and featured players, and signed to either single or multiple deals are 50 more.

Drop Wanger Bankruptcy

Los Angeles, June 29.

Bankruptcy proceedings against screen producer Walter Wanger were called off by Referee Benno M. Brink at the request of the Bank of America, in the interest of the creditors and to facilitate the attempt of the debtor to financially benefit himself.

Bank started the action back in 1951, claiming Wanger's debt amounted to \$178,476.43.

L.A. Loaded With Holdovers; 'Lode' Light \$14,000, 'Outcast' Mild 11G, 'Demetrius' 21G, 'Dial' 15G, Both 2d

Los Angeles, June 29.

There are only two newcomers here at first-runs this week, and both are lightweight. But there are several strong holdovers to help. Result is that these h.o.s and extended-runs are maintaining a fairly satisfactory overall pace. Absence of any big newcomers naturally is hurting somewhat.

Slow \$14,000 is seen for "Silver Lode," playing in three theatres. "Outcast," other newcomer, is catching slim \$11,000 in two houses.

Heading second-week bills is "Demetrius and Gladiators" with handsome \$21,000 at Chinese. "Dial M" looms near \$15,000 at Warner Beverly, also in second. "Pinocchio" shapes good near \$20,000 in two spots on five-day holdover round.

"High and Mighty" still is great \$18,000 in fifth week at Egyptian. "Coins in Fountain" continues fine \$13,500, also in fifth, at Wilshire. "Cinerama" landed terrific \$35,500 in 60th frame and should be near the same figure in current week.

Estimates for This Week

Warner Downtown, Wilshire (SW-FWC) (1,757; 2,344; 756; 70-\$1.10)—"Silver Lode" (RKO) and "Mr. Potts Goes to Moscow" (AA) (2d run). Slow \$14,000. Last week, excluding Hollywood, "Hans Christian Andersen" (RKO) (reissue).

Orpheum, Fox (Metropolitan-FWC) (2,213; 965; 70-\$1.10)—"Outcast" (Rep) and "Laughing Anne" (Rep). Mild \$11,000. Orpheum, Vogue, "Elephant Walk" (Par) and "Undercover Agent" (Lip) (Orpheum only) (4th wk). \$7,500.

Chinese (FWC) (1,905; \$1-\$1.80)—"Demetrius" (20th) (2d wk). Handsome \$21,000. Last week, \$27,300.

Los Angeles, Hollywood Paramounts (ABPT-F&M) (3,200; 1,430; 70-\$1.25)—"Them" (WB) and "White Hell Pitz-Palu" (Indie) (L.A. Par only) (2d wk). Modest \$14,000. Last week, \$26,300.

Fine Arts (FWC) (631; 80-\$1.50)—"Hobson's Choice" (UA) (2d wk). Steady \$3,500. Last week, \$3,600.

Warner Beverly (SW) (1,612; 90-\$1.50)—"Dial M For Murder" (WB) (2d wk). Neat \$15,000. Last week, same.

Loew's State, Hawaii (UATC-G&S) (2,404; 1,106; 70-\$1.10)—"Men Fighting Lady" (M-G) and "Paid to Kill" (Lip) (2d wk). Sluggish \$10,000. Last week, \$17,000.

Hillstreet, Pantages (RKO) (2,752; 2,812; 60-\$1)—"Pinocchio" (RKO) (reissue) and "Outlaw Stallion" (Col) (2d wk-5 days). Good \$20,000 or near. Last week, \$26,200.

Los Angeles, Uptown, Loyola (FWC) (2,097; 1,715; 1,245; 90-\$1.25)—"River No Return" (20th) and "3 Girls From Rome" (Indie) (2d wk). Okay \$19,000. Last week, \$27,800.

Palace (Metropolitan) (1,212; 60-90)—"Secret Invas" (Par) and "Diary Playgirl" (Indie) (2d wk). Light \$4,500. Last week, with Hollywood, \$13,900.

Four Star (UATC) (900; 90-\$1.20)—"Queen's World Tour" (Indie) (4th wk) and "Forbidden Games" (Indie) (2d run) (3d wk). Slight \$1,000. Last week, ditto.

Egyptian (FWC) (1,538; \$1-\$1.50)—"High and Mighty" (WB) (5th wk). Sturdy \$18,000. Last week, same.

Wilshire (FWC) (2,296; \$1-\$1.50)—"Three Coins in Fountain" (20th) (5th wk). Fine \$13,500. Last week, \$11,700.

Ritz (FWC) (1,363; \$1-\$1.50)—"Sunderin" (Indie) (5th wk). So-so \$2,500. Last week, \$2,300.

Warner Hollywood (SW) (1,364; \$1.20-\$2.65)—"Cinerama" (Indie) (61st wk). Into 61st frame June 27 after terrific \$35,500 last week.

'MIAMI' BANGUP 11G, FRISCO; 'PINOCCHIO' 15G

San Francisco, June 29.

"Cinerama" is pacing first-run biz here this session with AMA convention, deep. Despite being in 26th week at Orpheum it still is socko for biggest coin in city, with extra performances helping. "Pinocchio" looms big at Golden Gate. "Hell Below Zero" looms okay at Paramount while "Miami Story" is fancy at St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-90)—"Pinocchio" (RKO) (reissue) and "Stormy" (RKO). Fat \$15,000. Last

(Continued on page 20)

Broadway Grosses

Estimated Total Gross
This Week\$607,800
(Based on 23 theatres)
Last Year\$573,600
(Based on 23 theatres)

'Hell' Cool \$15,000, Philly; 'Dark' 13G

Philadelphia, June 29.

Weekend biz was strong but generally the boxoffice music is not loud currently. This is mainly because of the failure of most new pix to catch on. There is nothing very warm about the figure being racked up by "Hell Below Zero" at the Stanley while "Johnny Dark" never did get started at the out-of-way Mastbaum huge-seater. Each will be below \$15,000 opening round. "Princess of Nile" was rushed into Midtown, for so-so returns, after "Royal Tour" ended abruptly with slim takings in three days. Top showing by a hold-over is being made by "French Line" in third stanza at the hand-box Trans-Lux World. "Them" still is tidy in second Goldman round.

Estimates for This Week

Arcadia (S&S) (625; 89-\$1.30)—"Executive Suite" (M-G) (6th wk). Fine \$7,500. Last week, \$8,500.

Boyd (SW) (1,450; \$1.25-\$2.60)—"Cinerama" (Indie) (38th wk). Okay \$11,000. Last week, \$11,500.

Fox (20th) (2,250; 72-\$1.40)—"Three Coins in Fountain" (20th) (6th wk). Terrific \$17,000 or over. Last week, \$20,000.

Goldman (Goldman) (1,200; 50-90)—"Them" (WB) (2d wk). Tidy \$12,000. Last week, \$20,000.

Mastbaum (SW) (4,360; 75-\$1.30)—"Johnny Dark" (U). Sluggish \$13,000. Last week, "Men of Fighting Lady" (M-G) (2d wk), \$8,500.

Midtown (Goldman) (1,000; 74-\$1.50)—"Princess of Nile" (20th). So-so \$7,000. Last week, "Secret of Invas" (Par) (2d wk), \$8,000.

Randolph (Goldman) (2,500; 74-\$1.30)—"Witness to Murder" (UA) (2d wk). Light \$9,000 or less. Last week, \$13,500.

Stanley (SW) (2,932; 74-\$1.50)—"Hell Below Zero" (Col). Cool \$15,000. Last week, "Tanganyika" (U), \$12,000.

Stanton (SW) (1,473; 50-99)—"Siege at Red River" (20th) and "Racing Blood" (20th). Okay \$8,000. Last week, "Drive Crooked Road" (Col) and "Drums of Tahiti" (Col) plus light pix, \$14,800.

Trans-Lux (T-L) (500; 80-\$1.50)—"Rhapsody" (M-G) (9th wk). Fair \$3,700. Last week, \$4,000.

Trans-Lux World (T-L) (604; 99-\$1.50)—"French Line" (RKO) (3d wk). Big \$8,000 or less. Last week, \$11,000.

'Garden Evil' Great \$17,000 in Hub; 'Tanganyika' Big 12G, 'Fighting' 24G

Boston, June 29.

Biz is holding up fairly well this frame with "Garden of Evil" at the Memorial shaping as top money newcomer, with great coin. "Men of Fighting Lady" at State and "Tanganyika" at the Pilgrim, preceded by strong hoopla, is real stand-out with sock total. "Southwest Passage" looms so-so in two spots. "Hans Christian Andersen" is sluggish in second Astor week.

Estimates for This Week

Astor (B&Q) (1,500; 50-85)—"Hans Christian Andersen" (RKO) (reissue) (2d wk). Sluggish \$3,500 following \$4,500 for this reissue, back here at pop prices.

Boston (Cinerama) (Productions) (1,354; \$1.20-\$2.65)—"Cinerama" (Indie) (26th wk). Hanging on with okay \$14,000. Last week, \$15,000.

Exeter (Indie) (1,300; 60-\$1.50)—"Pickwick Papers" (Indie) (3d wk). Fairish \$5,000. Last week, \$6,200.

Fenway (NET) (1,373; 50-90)—"Southwest Passage" (UA) and "Scarlet Spear" (UA). Fair \$4,000. Last week, "Them" (WB) and "Pride of Blue Grass" (AA), \$5,000.

'Haste' Hefty \$12,000, Toronto; 'Coins' 13G, 3d

Toronto, June 29.

Biz is generally offbeat because of week's recurrent heavy rainstorms plus little new product. "Witness to Murder" is light but "Make Haste To Live" shapes okay. "Student Prince" is still leading town in second frame, with "Three Coins in the Fountain" right behind in third stanza. Also okay in second frames are "Long Wait" and "Them."

Estimates for This Week
Downtown, Glendale, Scarborough State (Taylor) (1,059; 955; 694; 698; 40-70)—"Duffy San Quentin" (WB) and "Tennessee Champ" (M-G). Lean \$10,500. Last week, "Drums of Tahiti" (Col) and "Nebraska" (Col), \$13,000.

Eglinton, University (FP) (1,030; 1,558; 50-80)—"Make Haste To Live" (Rep). Okay \$12,000. Last week, "Night People" (20th), \$10,000.

Hyland (Rank) (1,354; 60-80)—"Kidnappers" (Rank) (11th wk). Final week is good \$4,500. Last week, \$6,000.

Imperial (FP) (3,373; 60-\$1)—"Three Coins in Fountain" (20th) (3d wk). Hefty \$13,000 or close. Last week, \$16,000.

Loew's (Loew's) (2,090; 65-80)—"Student Prince" (M-G) (2d wk). Big \$15,000. Last week, \$21,000.

Shea's (FP) (2,386; 50-85)—"Them" (WB) (2d wk). Fine \$8,000. Last week, \$13,000.

Odeon (Rank) (2,318; 50-85)—"Long Wait" (UA) (2d wk). Big \$10,000. Last week, \$13,000.

Towne (Taylor) (695; 50-80)—"Marlag O Prison Camp" (IFD) (4th wk). Good \$3,500. Last week, \$4,000.

Uptown (Loew's) (2,745; 65-80)—"Witness to Murder" (UA). Light \$9,000. Last week, "Beachhead" (UA), \$8,500.

'Flame' Brisk 13G, Buff.; 'Taza' \$9,000

Buffalo, June 29.

Too many holdovers and milder, new product are hurting biz this round. "Flame and Flesh" shapes good at the Buffalo while "Taza" looms fair at Lafayette. "Sins of Rome" is on mid side at Century. "Demetrius and Gladiators" shapes stout in second frame at the Center.

Estimates for This Week
Buffalo (Loew's) (3,000; 50-80)—"Flame and Flesh" (M-G) and "Personal Affair" (Indie). Good \$13,000 or close. Last week, "Men of Fighting Lady" (M-G) and "Gypsy Gold" (M-G), \$9,500.

Paramount (Par) (3,000; 50-80)—"Them" (WB) and "Fangs of the Wild" (WB) (2d wk). Fair \$7,000 in five days. Last week, \$12,000.

Center (Par) (2,000; 50-80)—"Demetrius and Gladiators" (20th) (2d wk). Sturdy \$10,500. Last week, \$16,000.

Lafayette (Basil) (3,000; 50-80)—"Taza" (U) and "Playgirl" (U). Fair \$9,000 or near. Last week, "Indiscretion of American Wife" (Col) and "Drive a Crooked Road" (Col), \$8,000.

Century (Buhawk) (3,000; 50-80)—"Sins of Rome" (RKO) and "Demetrius and Gladiators" (Indie). NSG \$7,500. Last week, "Saracen Blade" (Col) and "Outlaw Stallion" (Col) (5 days), \$5,000.

'Cinerama' Huge 32G on Cincy H.O.; 'Sins' Good \$10,000, 'Hell' Okay 11G

Cincinnati, June 9.

Key-City Grosses

Estimated Total Gross
This Week\$2,355,700
(Based on 23 cities; and 212 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year\$2,298,900
(Based on 22 cities and 200 theatres.)

'Guitar' Sockeroo 18G in Mild K.C.

Kansas City, June 29.

Hottest thing in town is the weather on a 100-plus binge, unseasonably hot and apparently hurting the boxoffice here. In the face of this, "Johnny Guitar" is turning a socko figure in four Fox Midwest theatres, with midnight shows and other extras thrown in as circuit celebrates Rhoden Week. Others are mild, including "Men of Fighting Lady" at the Midland, "Long Wait" at Paramount and "Silver Lode" at the Missouri. Holdovers in three houses are doing satisfactory, especially "Genevieve," in 11th week at Kimo.

Estimates for This Week

Esquire (Fox Midwest) (820; 65-85)—"Three Coins in Fountain" (20th) (m.o.) (2d wk). Pleasant \$3,000. Last week, \$3,500.

Kimo (Dickinson) (504; 85-\$1)—"Genevieve" (U) (11th wk). Fine \$1,600. Last week, \$1,700.

Midland (Loew's) (3,500; 50-75)—"Men of Fighting Lady" (M-G) and "Iron Glove" (Col). Slow \$8,000. Last week, "Gone With Wind" (M-G) (3d wk), \$8,000.

Missouri (RKO) (2,650; 50-80)—"Silver Lode" (RKO) and "House of Blackmail" (Indie). Fairish \$5,000. Last week, "Them" (WB) and "Private Eyes" (AA), \$7,000.

Paramount (Tri-States) (1,900; 60-80)—"Long Wait" (UA). Short \$6,000. Last week, "Southwest Passage" (UA), same.

Roxy (Durwood) (878; 65-85)—"Secret of Invas" (Par) (3d wk). Okay \$3,500. Last week, \$4,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Johnny Guitar" (Rep) and "Make Haste To Live" (Rep), with assists from extra shows. Headed for socko \$18,000 or better. Last week, "Drums Along River" (U) and "Playgirl" (U), \$15,000.

Vogue (Golden) (550; 75-\$1)—"Member of Wedding" (UA) and "Clouded Yellow" (Indie). Moderate \$1,800. Last week, "Promoter" and "Tiffed Thunderbolt" (U) reissues, ditto.

'DEMETRIUS' FAT-13G, PORT; 'TANGN'KA' 10G

Portland, Ore., June 29.

Biz continues strong currently at nearly all spots. "Tanganyika" shapes stout at the Broadway, for one of best showings in city. "Demetrius and Gladiators" looks big at Orpheum. "Genevieve" still is fancy in second week at Guild.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Tanganyika" (U) and "Drums Across River" (U). Stout \$10,000. Last week, "Pinocchio" (RKO) (reissue) and "Saracen Blade" (Col), \$8,300.

Guild (Indie) (400; \$1)—"Genevieve" (U) (2d wk). Fancy \$4,500. Last week, \$4,200.

Liberty (Hamrick) (1,875; 65-90)—"Them" (WB) and "Crime Wave" (WB) (2d wk). Sturdy \$6,000. Last week, \$13,000.

Oriental (Evergreen) (2,000; \$1-\$1.25)—"Three Coins in Fountain" (20th) (5th wk). Lively \$5,000. Last week, "River No Return" (20th) (7th wk), \$3,200.

Orpheum (Evergreen) (1,600; \$1-\$1.25)—"Demetrius and Gladiators" (20th). Giant \$13,000 or near. Last week, "Three Coins Fountain" (20th) (4th wk), \$9,500.

Paramount (Port-Par) (3,400; 65-90)—"Appointment With Danger" (Par) and "Dark City" (Par) (reissue). Fair \$7,000. Last week, "Flame and Flesh" (M-G), \$8,800.

United Artists (Parker) (800; 65-90)—"Pride Blue Grass" (AA) and "Paris Playboys" (AA). Sad \$2,500. Last week, "Heide" (UA) and "White Mane" (UA) (2d wk), \$3,600.

"Hell Below Zero," okay at Albee, is top new bill from point of total coin this week. However, actual better showing is being made by "Sins of Rome," good at Palace. "Cinerama" is building in second week to a mighty \$32,000 at 1,378-seat Capitol. "Demetrius and Gladiators" at Keith's is "fat while "Them" shapes nice at Grand.

Estimates for This Week
Albee (RKO) (3,100; 50-84)—"Hell Below Zero" (Col). Okay \$11,000 or less. Last week, "Them" (WB), \$10,500.

Capitol (Ohio Cinema Corp.) (1,378; \$1.20-\$2.65)—"Cinerama" (Indie) (2d wk). Rave notices and publicity along with patrons' praise point to mighty \$32,000 or over. \$23,500 (10 shows) racked up.

Keith's (2d wk). Matinee trade very good and night sellouts building. Six-week advance offering of tickets for 14 weekly performances.

Grand (RKO) (1,400; 50-84)—"Them" (WB) (m.o.). Good \$6,500. Last week, "Bair" (Col) and "Iron Glove" (Col), \$6,000.

Keith's (Shor) (1,500; 75-\$1.25)—"Demetrius and Gladiators" (20th) (2d wk). Plumpish \$8,000 after \$16,000 preem. Holds for third round.

Palace (RKO) (2,600; 50-84)—"Sins of Rome" (RKO). Good \$10,000 or near. Last week, "Men of Fighting Lady" (M-G) and "Marciano-Charles" scrap clips, \$11,000.

'Student' Solid \$15,000, Det.; 'Them' Tall 16G, 2d, 'Guitar' Sweet 8G, 3d

Detroit, June 29.

Although "Demetrius and Gladiators" shapes big in second round at the Fox, downtown biz has been slowed considerably by holdovers. "Student Prince," a newcomer, is heading for hefty take at the Adams. "Silver Lode" also new, shapes weak at Broadway-Capitol. "Them" is good in second stanza at the Palms.

Estimates for This Week

Fox (Fox-Detroit) (5,000; \$1-\$1.25)—"Demetrius and Gladiators" (20th) plus light pix (2d wk). Big \$33,000. Last week, \$44,000.

Michigan (United Detroit) (4,000; 80-\$1)—"Johnny Dark" (U) (2d wk-5 days). Only okay \$10,000. Last week, \$16,000.

Palms (UD) (2,961; 80-\$1)—"Them" (WB) and "Bowery Boys Meet Monsters" (AA) (2d wk). Good \$16,000. Last week, \$24,000.

Madison (UD) (1,900; 80-\$1)—"Johnny Guitar" (Rep) and "Sun Shines Bright" (Rep) (m.o.). Good \$8,000 for third downtown week. Last week, \$10,000.

Broadway-Capitol (UD) (3,500; 80-\$1)—"Silver Lode" (RKO) and "Fride Blue Grass" (Indie). Weak \$1,000. Last week, "Southwest Passage" (UA) and "Queen of Sheba" (Lip), \$9,000.

United Artists (UA) (1,938; 80-\$1)—"Man with Million" (UA) (2d wk). Okay \$8,500. Last week, \$10,000.

Adams (Balaban) (1,700; 95-\$1.25)—"Student Prince" (M-G). Solid \$15,000. Last week, "French Line" (RKO) (3d wk), \$7,800.

Musie Hall (Cinerama Productions) (1,194; \$1.40-\$2.65)—"Cinerama" (Indie) (67th wk). Stout \$20,000. Last week, \$19,000.

'STUDENT' SMASH 14G, SEATTLE; 'COINS' 8G

Seattle, June 29.

Plethora of holdovers currently but they are doing well as are some of newcomers. Tops among new films is "Student Prince," great at Music Hall. Palomar is reopened with irregular policy, using big reissues. "Pinocchio" looks nice opening week. "Dial M For Murder" still is okay in fourth week downtown. Remarkable run being made by "Three Coins in Fountain," with solid takings in fourth week at Fifth Avenue.

Estimates for This Week
Blue Mouse (Hamrick) (800; 75-\$1)—"Dial M" (WB) and "Laughing Anne" (Rep) (4th wk). Good \$3,000. Last week, \$3,900.

Colliseum (Evergreen) (1,829; 65-90)—"Princess of Nile" (20th) and "Gorilla at Large" (20th). Good \$8,000. Last week, "Challenge of Wild" (UA) and "Overland Pacific" (UA), \$7,500.

Fifth Avenue (Evergreen) (2,500; \$1-\$1.25)—"Three Coins in Fountain" (20th) (4th wk). Good \$10,000.

(Continued on page 20)

Chi Heat Wave Continues But Biz Hot; 'Dark' Stage Big 58G, 'Demetrius' Sock \$57,000, 'Tanganyika' Nice 18G

Chicago, June 29.

Theatres and other cool spots are finding traffic brisk this round as the heat wave. Temperature registered 100 all three days of the weekend, helping six new bills greatly.

Top entry this session is "Johnny Dark" (M-G) (2d wk) which lists Eartha Kitt and Dick Shawn a help. "Demetrius and Gladiators" is fetching a terrific \$57,000 at Oriental. Monroe is fat \$13,000 with "Man With Million."

Combo of "Tanganyika" and "Black Horse Canyon" looks nice \$18,000 at United Artists. McKicks looks hot \$15,000 with "Arrow in Dust" and "Cow Country." Surf is neat \$4,200 with "Horse's Mouth."

In second week, "Indiscretion of American Wife" is holding strongly at the Woods. "Them" and "Fort Algiers" looks fancy at Roosevelt while "Prisoner of War" at Loop, shapes okay. Grand is dragging bottom with "Gorilla at Large" and "Miss Robin Crusoe" in second frame. "Student Prince" in fourth frame looms large at State-Lake.

Estimates for This Week

Chicago (B&K) (3,900; 98-\$1.25)—"Johnny Dark" (U) with Eartha Kitt and Dick Shawn topping vaude. Looks bright \$58,000. Last week, "Johnny Guitar" (Rep) with Joni James-Four Knights stage-show (2d wk), \$40,000.

Grand (Nomikos) (1,200; 50-98)—"Gorilla at Large" (20th) and "Miss Robin Crusoe" (20th) (2d wk). Lean \$5,500 after \$6,500 last week.

Loop (Telem't) (600; 90-\$1.25)—"Prisoner of War" (M-G) (2d wk). Tidy \$9,600. Last week, \$11,000.

McKicks (JL&S) (2,200; 65-\$1.25)—"Arrow in Dust" (AA) and "Cow Country" (AA). Fine \$15,000. Last week, "Siege Red River" (20th) and "Racing Blood" (20th) (2d wk), \$10,000.

Monroe (Indie) (1,000; 98-\$1.25)—"Man With Million" (UA). Lush \$13,000. Last week, "Top Banana" (UA) (3d wk), \$4,000.

Oriental (Indie) (3,400; 98-\$1.25)—"Demetrius and Gladiators" (20th). Wow \$57,000 shaping. Last week, "Three Coins in Fountain" (20th) (4th wk), \$23,000.

Palace (Eitel) (1,484; \$1.25-\$3.40)—"Cinerama" (Indie) (48th wk). Great \$31,500. Last week, \$33,000.

Roosevelt (B&K) (1,400; 50-98)—"Them" (WB) and "Fort Algiers" (UA) (2d wk). Strong \$12,000 after \$19,000 last week.

State-Lake (B&K) (2,700; 98-\$1.25)—"Student Prince" (M-G) (4th wk). Fast \$24,500. Last week, \$24,500.

Surf (H&E Balaban) (685; 95)—"Horse's Mouth" (Indie). Brisk \$4,000. Last week, "Final Test" (Indie) (3d wk), \$2,700.

United Artists (B&K) (1,780; 98-\$1.25)—"Tanganyika" (U) and "Black Horse Canyon" (U). Nice \$18,000. Last week, "Mad Magician" (Col) (3-D) and "Jesse James vs. Daltons" (Col) (2d wk), \$12,000. Woods (Essaness) (1,198; 98-\$1.25)—"Indiscretion of American Wife" (Col) (2d wk). Trim \$19,500. Last week, \$25,000.

World (Indie) (697; 98)—"Ana Ta Han" (Indie) (2d wk). Okay \$3,300. Last week, \$4,000.

'Fighting' Trim \$5,000, Omaha; 'Wife' Ditto

Omaha, June 29.

Record heat spell is conking biz generally this week. However, "Men of Fighting Lady" is solid at the State. "Indiscretion of American Wife" looms good at the Brandeis.

Estimates for This Week

Brandeis (RKO) (1,100; 50-75)—"Indiscretion of American Wife" (Col) and "Fangs of Wild" (Col). Good \$5,000. Last week, "Them" (WB) and "Project Moonbase" (WB) plus fight films, \$7,500.

Omaha (Tristates) (2,000; 50-75)—"He Walks By Night" (Indie) and "Canon City" (Indie) (reissues). Passable \$7,000. Last week, "Prisoner of War" (M-G) and "Saadia" (M-G), \$7,000.

Orpheum (Tristates) (2,890; 60-80)—"Demetrius and Gladiators" (20th) (2d wk). Okay \$7,500 after \$14,500 in first week.

State (Goldberg) (875; 50-80)—"Men of Fighting Lady" (M-G) and "Gypsy Colt" (M-G). Nice \$5,000. Last week, "Three Coins Fountain" (20th) (2d wk), \$4,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Garden' Fancy \$9,500 in Balto

Baltimore, June 29.

New product is contributing to better grosses here this week although general picture is still modest. "Garden of Evil" looks fancy at the Town. "Witness to Murder" is fairish at the Century. "She Couldn't Say No" finished a dull week at Keith's. "Miami Story" had mild stanza at the Hipp. "Forbidden Games" opened smartly at the Playhouse.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-45-75)—"Witness to Murder" (UA). Fairish \$7,500. Last week, "Men of Fighting Lady" (M-G) (2d wk), \$5,500.

Hippodrome (Rappaport) (2,100; 30-50-80)—"Hell Below Zero" (Col). Opens tomorrow (Wed.) after "Miami Story" (Col) drew moderate \$6,500.

Keith's (Schanberger) (2,400; 30-46-75)—"Knock On Wood" (Par). Starts tomorrow (Wed.) following limp \$5,000 for "She Couldn't Say No" (RKO).

Little (Rappaport) (310; 50-\$1.10)—"Conquest of Everest" (UA). Begins tomorrow (Wed.) after eighth week of "Julius Caesar" (M-G) did oke \$2,200.

Mayfair (Hicks) (980; 25-44-70)—"Tanganyika" (U). Opens tomorrow (Wed.). In ahead, "Drums Across River" (U), slim \$2,800.

New (Mechanic) (1,800; 35-\$1)—"Three Coins in Fountain" (20th) (5th wk). Drab \$4,800 after \$5,500 in fourth.

Playhouse (Schwaber) (420; 50-\$1)—"Forbidden Games" (Indie). Slick \$5,800. Last week, "Genevieve" (U) (7th wk), \$2,000.

Stanley (WB) (3,200; 30-80)—"Them" (WB) (2d wk). Oke \$6,000 after \$8,800 opener.

Town (Rappaport) (1,600; 40-\$1)—"Garden of Evil" (20th). Lively \$9,500 or better. Last week, Hans Christian Andersen" (RKO) (re-issue), \$5,500.

'Pinocchio' 'Stormy' Hot \$20,000 in L'ville; 'Wait' Fine 6G, 'Magician' 5G

Louisville, June 29.

"Pinocchio" at the Rialto, paired with "Stormy" horse pic with a Kentucky background, is cleaning up big currently. Whopping total is likely, with moppet throngs making necessary the opening of third balcony, something rare in summer. Current hot spell, temperatures in the 90's for ten days or more, is slowing up many other downtown takes. "Long Wait" shapes nice at the Kentucky.

Estimates for This Week

Kentucky (Switow) (1,000; 50-75)—"Long Wait" (UA) and "Massacre Canyon" (Col). Nice \$6,000. Last week, "Drums Across River" (U) and "Playgirl" (U), about same.

Mary Anderson (People's) (1,200; 50-75)—"Mad Magician" (Col). Timely booking, as some 800 magicians, members of International Society of Magicians, held its convention here July 24-26. Helped only a little, with fair \$5,000 in only last week, "Them" (WB), \$5,500.

Rialto (Fourth Avenue) (3,000; 50-75)—"Pinocchio" (RKO) (re-issue) and "Stormy" (RKO). Sock \$20,000 or near. Last week, "Three Coins in Fountain" (20th) (2d wk), \$13,000.

State (Loew's) (3,000; 50-75)—"Witness to Murder" (UA) and "Prisoner of War" (M-G). Opened briskly Friday (25). Last week, "Indiscretion of American Wife" (Col) and "Saracen Blade" (Col), \$8,000.

'Garden' Robust \$18,000, Denver; 'Fighting' 8G

Denver, June 29.

"Garden of Evil" is standout here this session, pic packing the Centre for a big figure and holding. "Men of Fighting Lady" is good enough at Broadway to win holdover. Fine picnic and fishing weather is hurting first-runs somewhat. "Silver Lode" shapes only fairish at Orpheum. "Them" is good in abbreviated holdover at Paramount.

Estimates for This Week

Broadway (Wolfberg) (1,200; 50-85)—"Men of Fighting Lady" (M-G). Good \$8,000. Holds. Last week, "Always a Bride" (U), \$5,500.

Centre (Fox) (1,247; 60-\$1)—"Garden of Evil" (20th). Fast \$18,000. Stays over. Last week, "Three Coins Fountain" (20th) (4th wk), \$10,000.

Denver (Fox) (2,525; 60-\$1)—"Demetrius and Gladiators" (20th) (2d wk). Fair \$9,000. Last week, \$17,000.

Equire (Fox) (742; 60-\$1)—"Demetrius" (20th) (2d wk). Okay \$2,000. Last week, \$4,000.

Orpheum (RKO) (2,600; 50-85)—"Silver Lode" (RKO) and "Black-out" (Lip). Fairish \$8,000 or near. Last week, on reissues.

Paramount (Wolfberg) (2,200; 50-85)—"Them" (WB) and "Outlaw Stallion" (Col) (2d wk). Good \$7,000 in 4 days. Last week, \$14,500.

Vogue (Pike) (442; 74-90)—"Beauties of Night" (UA). Good \$2,000. Last week, on reissues.

Dark' Hotsy 16G In Slow St. Loo

St. Louis, June 29.

Continuance of the severe heat wave and only a few new films currently is reflected by the slow turnstile activity at the big cinemas here this week. "Johnny Dark" just finished a fast week at the huge Fox while "Genevieve" also battled the soaring mercury to land a fancy take at the small-seater Pageant. "Student Prince" shapes big in second session at Loew's. "Demetrius and Gladiators" looms sturdy at the midtown St. Louis. "Cinerama" is being hyped by several national conventions to get solid takings in its 20th round at the Ambassador.

Estimates for This Week

Ambassador (Indie) (1,400; \$1.20-\$2.40)—"Cinerama" (Indie) (20th wk). Solid \$16,500 after \$17,000 last week.

F&M (5,000; 51-69)—"Hell Below Zero" (Col) and "Nebraska" (Col). Opened today (Tues.). Last week, "Johnny Dark" (U) and "Playgirl" (U), fancy \$16,000.

Loew's (Loew's) (3,172; 50-75)—"Student Prince" (M-G) (2d wk). Big \$12,000 after \$15,000 initial stanza.

Orpheum (Loew's) (1,500; 50-75)—"Men of Fighting Lady" (M-G) and "Gypsy Colt" (M-G) (2d wk). Nice \$6,500 following \$7,000 teoff session.

Pagant (St. L. Amus.) (1,000; 82)—"Genevieve" (U). Fast \$3,500. Last week, "Melba" (UA), \$2,500. Richmond (St. L. Amus.) (400; 82)—"Living Desert" (Indie) (5th wk). Nice \$2,000 after \$2,500 last week.

St. Louis (St. L. Amus.) (4,000; 69)—"Demetrius and Gladiators" (20th) (2d wk). Fine \$11,500 after \$15,000 opening stanza.

Shady Oak (St. L. Amus.) (800; 82)—"Living Desert" (Indie) (5th wk). Solid \$3,000 after \$3,500 fourth week.

Torrid Weather Sloughs Mpls.; 'Demetrius' Dandy \$16,000, 'Guitar' 5G, 2d

Minneapolis, June 29.

Weather here is hot, but lineup of newcomers falls far short of being torrid, with only "Demetrius and the Gladiators" calculated to attract sizable throngs in the face of sultry conditions. Such other arrivals as "Secret of Incas" and "Silver Lode" are run-of-mill. "Cinerama" and "Living Desert," in their 11th and fourth weeks respectively, continue their remarkable runs. The moveover for "Them" and "Johnny Guitar" are doing well.

Estimates for This Week

Century (S-W) (1,140; \$1.20-\$2.65)—"Cinerama" (Indie) (11th wk). Hefty \$17,000. Last week, \$18,000.

Gopher (Berger) (1,000; 65-85)—"Drums Across River" (U). Slow

(Continued on page 20)

B'way's Pre-Fourth Fireworks: 'Caine' Raises Smash 125G, 'Wife' Frisky 28G, 'Student' Sharp 150G, 2d

While the start of summer school vacations is expected to help later this week, Broadway first-run theatre business was sloughed over the past weekend by the hottest weather this year. The overall total reflected this adverse factor. However, cooler temperatures Monday and yesterday (Tues.) gave the wickets a nice pickup as did thousands in city for NEA convention.

"Caine Mutiny" is a superb top newcomer, headed for a \$125,000 opening week at the Capitol, making it the second biggest straight-filmer to play the house. While short "Here to Eternity" which holds the alltime high of \$172,000, it is remarkably big in view of the weather and opening in what is rated one of the worst summer weeks in the year. "Naked City" holds the second greatest coin total mark (\$147,000) at the Cap but playing with stage-show in 1947. "Caine" won uniformly sock reviews, and reflected the much cooler weather with a smash Monday at the b.o.

"Secretion of American Wife," another new entry, is heading for a strong \$28,000 at the Astor. "Johnny Dark" with usual vaude lineup also is doing remarkably well, with a fast \$22,000 in prospect at the Palace. "About Mrs. Leslie" started its regular run nicely Monday (28) after benefit preem Sunday (27) night at the Victoria. "Royal Tour of Queen Elizabeth" got only \$9,000 opening week at the Globe. "Hell Below Zero" moving in Friday (2).

Reissue combo of "Marco Polo" and "Port of Wickedness" shapes mild \$8,000 at the Holiday, and may not stay long.

Biggest coin this session still is going to "Student Prince" with stage-show which is headed for a socko \$150,000 or near in second week at the Music Hall. Second week of "Demetrius and the Gladiators" is sagging to okay \$49,000 or thereabout at the RKO. "Garden of Evil" supplants "Hell Below Zero" on its second stanza at the Paramount last night (Tues.) with an okay \$34,000. "High and Mighty" preems today (Wed.). "Gone With Wind" continues smash with \$45,000 likely for fifth round ending Friday (2) at the State.

"Long Wait" opens at the Criterion Friday (2). "French Line" is heading for mild \$9,000 in its final (7th) round.

Estimates for This Week
Astor (City Inv.) (1,300; 75-\$1.65)—"Indiscretion of American Wife" (Col). First week ending tomorrow (Thurs.) is heading for sock \$28,000 or close. Holding, naturally. In ahead, "Elephant Walk" (10th wk-9 days), \$6,800, concluding very nice run here.

Art (R&B) (599; 95-\$1)—"Side Street Story" (Burstyn) (2d wk). Hit record \$8,000 in first week ended last night (Tues.). House generally does not play first-run, just such strong entry seemingly justified switch to fresh pic policy. Little Carnegie (L. Carnio) (550; \$1.25-\$1.80)—"La Ronde" (Hakim) (16th wk). Wound up with good \$6,500 in 15th round ended Monday (28) after \$7,000 in 14th week.

Baronet (Reade) (430; 90-\$1.50)—"Spell of Ireland" (Indie) (8th wk). Seventh session ended Sunday (27) was good \$3,800 after \$4,100 in sixth week. "Daughters of Destiny" (Indie) opens July 5.

Capitol (Loew's) (4,820; 75-\$2.20)—"Caine Mutiny" (Col). Initial week winding up today (Wed.) is soaring to terrific \$125,000. Holds, natch! In ahead, "Knock on Wood" (Far) (10th wk-8 days), \$13,500 for a great extended run. "Caine" figure promises top any straight-filmer here outside of "Here to Eternity" (Col) which did \$172,000, opening week being in August last year. "Naked City" (U), with stage-show got actually next biggest money, \$147,000 in 1947.

Criterion (Moss) (1,700; 75-\$1.85)—"French Line" (RKO) (7th-final wk). Current stanza ending tomorrow (Thurs.) looks to hold at fair \$9,000 after \$10,500 in sixth week. "Long Wait" (UA) due to open Friday (2).

Fine Arts (Davis) (468; 90-\$1.80)—"Mr. Hulot's Holiday" (GBD) (3d wk). First holdover session ended last night (Tues.) was socko \$10,000 after \$16,000 opening week. Stays on.

Globe (Brandt) (1,500; 50-\$1.50)—"Royal Tour of Queen Elizabeth" (20th) (2d wk). First stanza ended Sunday (27) was mild \$9,000. In

ahead, "Gorilla at Large" (20th), only \$6,000 in 10 days. "Hell Raiders" (Indie) opens Friday (2).

Guild (Guild) (450; \$1-\$1.80)—"Unconquered" (Indie) (3d wk). Second frame ended last night (Tues.) was good \$6,500 after \$8,000 in first week. "Malta Story" (UA) opens July 16.

Holiday (Rose) (950; 70-\$1.80)—"Marco Polo" (Goldwyn) and "Port of Wickedness" (Goldwyn) (reissues). First week ending today (Wed.) looks like mild \$8,000.

Mayfair (Brandt) (1,736; 70-\$1.80)—"Johnny Guitar" (Rep) (5th wk). Current stanza winding up today (Wed.) looks to reach fair \$10,000. Last week, \$13,000. "Apache" (UA) set to open July 9.

Normandie (Normandie Theatres) (592; 95-\$1.80)—"Le Plaisir" (Indie) (7th wk). Sixth session ended last night (Tues.) was fancy \$7,500 after \$9,200 for fifth week.

Palace (RKO) (1,700; 50-\$1.50)—"Johnny Dark" (U) and eight acts of vaudeville. Week ending tomorrow (Thurs.) shapes to land fast \$22,000. Last week, "Tanganyika" (U) with fight pix and vaude, \$21,000.

Paramount (ABC-Par) (3,664; 65-\$1.65)—"High and Mighty" (WB). Opens today (Wed.). Last week, "Them" (WB) (2d wk), held with okay \$34,000 after \$44,000 opening stanza.

Paris (Indie) (568; 90-\$1.80)—"Hobson's Choice" (UA) (3d wk). Second round ended Sunday (27) was solid \$14,000 after \$15,000 first week.

Radio City Music Hall (Rockefellers) (6,200; 90-\$2.60)—"Student Prince" (M-G) with stage-show (2d wk). Looks to finish initial hold-over session today (Wed.) with sock \$150,000. First week was \$162,500. Stays on indef.

Roxy (Nat'l. Th.) (571; 65-\$2.30)—"Demetrius and Gladiators" (20th) (2d wk). First holdover stanza ending tomorrow (Thurs.) is heading for okay \$49,000. Opening week was \$75,000. Stays on. "Garden of Evil" (20th) opens July 7.

State (Loew's) (3,450; 50-\$1.65)—"Gone With Wind" (M-G) (re-issue) (5th wk). Still great around smash \$45,000 in third round ending Friday (2). The fourth week was \$54,000. Continues on indef.

Sutton (R&B) (561; 90-\$1.50)—"Man With Million" (UA). Opened Monday (28). In ahead, "Genevieve" (U) (19th wk), okay \$5,500 after \$6,000 for 18th week. This made a highly profitable longrun for this comedy.

Trans-Lux 60th St. (T-L) (453; \$1-\$1.50)—"Scotch on Rocks" (Indie) (3d wk). Third week ending Friday (2) is likely to hold with okay \$4,500 after \$7,000 for second frame. Stays on.

Trans-Lux 52nd St. (T-L) (540; \$1-\$1.50)—"Lili" (M-G) (69th wk). The 68th stanza ended Monday (28) was fancy \$5,800 after \$6,000 in 67th week. Stays over.

Victoria (City Inv.) (1,060; 75-\$1.65)—"About Mrs. Leslie" (Par). Opened Monday (28) following benefit preem Sunday (27) night. Last week, "Secret of Incas" (Par) (4th wk-4 days), \$7,200, but finishing a fairly good run here.

Warner (Cinerama Prod.) (1,600; \$1.20-\$3.30)—"Cinerama" (Indie) (56th wk). Present session winding up tomorrow (Thurs.) is headed for sock \$38,300. The 55th week was \$35,000.

D.C. Coasts Pre-July 4; 'Dark' Bright at \$9,000, 'Knock' Loud 5½G, 11th

Washington, June 29.

This is the July before the usual Fourth of July holiday fireworks, with main stem managers nursing holdovers until the next weekend. Of the newcomers, "Hell Below Zero" at the Metropolitan looks okay while "Johnny Dark" at RKO Keith's is rated strong. Holdovers have slipped in most situations mainly because held too long. However, "Long Wait" looks smooth in third round at Columbia.

Estimates for This Week
Capitol (Loew's) (3,434; 70-95)—"Student Prince" (M-G) (2d-final wk). Okay \$9,000. Last week, \$14,000.

Columbia (Loew's) (1,174; 60-80)—"Long Wait" (UA) (3d-final wk). Pleasing \$4,000 in final 4 days. Last week, \$6,500.

Dupont (Lopert) (372; 65-\$1)—"Captains Paradise" (Indie) (6th

(Continued on page 20)

MICKEY SPILLANE'S

For the
First Time At
All the World

CLYDE BEATTY and SPILLANE

CINEMA

WARNERCOLOR AN

THE ONE AND ONLY

CLYDE BEATTY

AND HIS GIGANTIC
3-RING CIRCUS

RINGO

THE ONE AND ONLY

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WITH SEAN McCLORY • MARIAN CARR • JOHN BROMFIELD • GONZALEZ-GONZALEZ • WRITTEN BY PAUL FIX • PHILIP MacDONALD

A MOVIE-STAR NOW!

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in Action, in

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MICKEY SPILLANE

Gun-butting his way out of the hottest
corner any man ever got blonded into!



WARNER BROS.
START THE
SUPER-HOOPLA
JULY 2!
PRE-RELEASE
BALLYHOO
PREMIERE AT THE
FOX THEATRE,
PHOENIX!

F FEAR



Am. Forces Network Observes 11th Anni July 4; May Expand Into TV

Berlin June 29.

Next week (July 4) the American Forces Network, founded in London in 1943 and now headquartered in Frankfurt (Germany), celebrates its 11th anni. From the time of its inception, it has been on the air daily, feeding GIs with programs from home, supplemented by local sports and newscasts. Idea for the network originated in 1942 during confabs in London between General Marshall and General Eisenhower. They regarded it as essential for the promotion of troop welfare. With cooperation of the BBC and the blessing of the Wireless Telegraphy Board (British equivalent of the FCC), the first program was aired July 4, 1943.

AFN followed the invading forces across the English Channel and established three mobile broadcasting units, advancing into Paris before the city had been captured. They were also responsible for the first all-Russian broadcast in central Germany, aired at the time of the American-Russian junction.

Set Up Stations in Key Cities

With the liberation of Europe, stations were set up in all key cities, but eventually the web was concentrated in Germany. The London station shuttered Jan. 1, 1946. Now there is a basic network of six stations, all on the air 19 hours a day. They share the same programs, apart from local news and spot announcements.

A large slice of the programming is waxed in the U. S. by the Armed Forces Radio Service, and sent to AFN for airing. Standard faves with the GIs are the top American programs featuring, among others, Jack Benny, Bob Hope and Groucho Marx. Quiz and parlor games, such as "What's My Line?" and "Two for the Money," are also popular. All commercials, however, are erased. There are commercial announcements on AFN, but no payment is accepted. A GI, for example, with an automobile for sale may offer it via his local station and he gets the announcement gratis.

AFN May Branch Out Into TV
American Forces Network is contemplating branching out into TV. Preliminary confabs have been taking place with officials of the Berlin television outlet as to available tele time.

The Berlin tv web operates only a few hours daily, and AFN is hopeful it will be permitted to take up some of the slack. If AFN should be permitted to go on tv, it is recognized that Berliners would be able to receive the GI programs.

Although the negotiations have not yet reached the formative stage, AFN execs are hopeful. If the plan goes through, AFN will import kinescoped programs from the U. S., but will delete commercials like it does for radio.

STRIKE OF ACTORS HITS FINLAND'S PIX

Helsinki, June 22.

Finnish film production is presently curbed by a partial strike of actors, which has stopped shooting in two studios and cut down activity in the biggest studio to two films.

Strike was activated by a small leading group in the Stage Actors Guild and has been aggressively pushed. The situation is further complicated by legal doubt about the lawfulness of certain formal decisions made by the strike leaders. Until the legal dispute is cleared up it won't be possible to start court action against them.

It is expected that this strike will be subject of close probing at the meeting of the International Film Producers Association, to be held in Locarno, Switzerland, in July.

Mex Panoramic B.O. Hit

Mexico City, June 22.

Mexico's first panoramic pic, "The Doubt," produced by Internacional Cinematografica, and World, distributed by Columbia, is smash at the Cine Metropolitan, swanky local first-run.

Rosita Quintana, wife of Serge Kogan, ex-Colo manager here, now a top producer, is the star.

Italo Marionette Revue Scores Glasgow Hit

Glasgow, June 22.

The Italian Piccoli Theatre, marionette revue founded by Vittorio Podrecca, is scoring solidly in two-week stint at King's Theatre here, with near-capacity biz at most performances. Piccoli has 1,200 marionettes, 40 artistes, technicians and musicians, two orch conductors, 300 scenes and 2,000 costumes.

Puppets stand four-feet high and sometimes require three men to operate them. Group travels eight tons of baggage from town to town.

U.S. Pix Losing At Holland B.O.

Amsterdam, June 22.

The yearly report of the Netherlands Bioscoop Bond, combination of all exhibitors and distributors in Holland, reveals many interesting figures. From 1946 to 1952, the pic theatre-attendance has decreased from 100% to 71.1%. However, in 1953, there was a slight rise to 71.8%. Last year, nearly 64,000,000 attended the film houses in this country, 25,000,000 being registered in the three key cities of Amsterdam, Rotterdam and The Hague. There were 513 cinemas, the same as in recent years. In 1953, there were 411 pictures imported (419 in 1952), of which 229 were from the U.S.; 50 from France; 37 from West Germany; 36 from Great Britain; 29 from Italy and 30 from other countries. In 1952, there were 249 from America. Yank films got over 62% of the playing time against 74% in 1953.

In five years, the American companies lost also 10% of the playing time total. Boxoffice receipts for U.S. pix dipped from 73.92% in 1949 to 55.39% in 1953, or over 18%. The biggest rise was for French product, which came from 2.7% to 12.53% of total. British, German and Italian, pix also grabbed more at the boxoffice.

2 U. S. Circus Performers Die in Mex Auto Crash

Mexico City, June 22.

Two performers in the Jack Blunder Circus, small American tent, on the Mexican road after playing here, were killed and six others, one a girl clown (all Mexicans) were injured, when the truck in which they were riding with some show apparatus, crashed into a U. S. tourist's trailer near Tampico the night of June 16. Luciano Esqueda, 27, wire walker, and Miguel Sanchez Montes, 48, clown, were killed. The injured girl clown is Marta Castro, 24, wife of a clown in the show.

The crash delayed the street parade and opener in Tampico a day. Tampico police say the tourist, still unidentified, is to blame for the crash because the trailer was unlighted and almost in the middle of a narrow, dark road. A two-state dragnet is out for the Yank, allegedly to blame for the tragedy.

Jap. Govt. Slashes Tax On Roadshow Pix 10%

Tokyo, June 22.

Recent revisions in theatre admissions tax have resulted in about a 10% reduction for ordinary roadshows. Previous tax bite was an overall 50% regardless of ticket price. New rates are graduated up from 13 1/2% at 10% tax to 40% which has a 40% tax. From 40c and up, the tax remains at 50%. Because most ordinary roadshows cost 40c, the exhibitors using such setups get a 10% reduction.

Meanwhile, the National Tax Administration Agency announced it would get tougher on collection of taxes and will not issue certified admission tickets to exhibs who are one day over the one-month period for paying taxes.

Andy Russell Inks Mex 2-Yr. Exclusive Pic Pact

Mexico City, June 29.

Andy Russell, sock on radio-tv since he returned here from the U. S., has gone into Mexican pix on a grand scale. He has inked with the Rodriguez Bros., top producer, as exclusive player for two years.

Trade learns that Russell, who is a Mexican, is to be paid on the sliding scale of \$5,250 for his first pic, to start sometime in July, \$8,000 for his second film, \$10,000 for his third, and a percentage of gross for the fourth and possible others.

Vaude-Revue Policy In Floppo at Aussie Key Spot; Pic Product Back

Sydney, June 22.

Indications point to the 1,750-seat Palladium here swinging back to a film policy after a so-so span with vaude-revue under the Harry Wren banner. House, formerly known as Civic, was operated as an action outlet under the Hoyt's circuit pic banner. Swing to vaude-revue came about when Wren was looking for a Sydney house to spot his various troupes in opposition to David N. Martin's Tivoli loop.

Wren took a financial beating with the Olsen-Johnson "Hellzapoppin'" unit. Did better with a four weeks' run with Tommy Trinder after latter had completed a long run with David Martin. Current show features British radio comedian Richard Murdoch. It's doing fairly well. Acts include Alan Clive, Vilsty, Eddie Lynn, Robert Montana, Enzo Topano, Trio Fayes, Janis & Boygo. Top is \$1.50.

Closure of the Civic to pix saw distributors' vaults loaded with action product awaiting release, not known yet whether Hoyts on take-over will run the house as the Palladium or switch back to original title. Figured that house will be kept strictly for 2-D action fare as before.

PARIS LEGIT BOPPED BY HEAT; 12 HOUSES CLOSE

Paris, June 29.

Sudden hot weather hit Paris show biz badly during the past week and 12 houses—ABC, Empire, Edouard VII, Fontaine, Gaite Montparnasse, Gymnase, Oeuvre, Petit Marigny, Studio des Champs-Elysees, Theater de Paris, Chatelet and Gaite-Lyrique—have already called it a summer.

Jacques Deval comedy, "The Hard Way," Robert Lamoureux starrer, closed down at the Athenaeum June 27 for a three-month break; revival of Andre Roussin's "Nina" at Bouffes-Parisiens left house dark June 26, and Jean Anouilh's Joan of Arc play, "The Lark," top straight show of the year, gave up at Montparnasse-Gaston Baty June 26 until next fall, "Dazzling Hour," long-run hit at Antoine, also gets a long vacation July 4.

Mitty Goldin brings a summer revue, "Paris Galant, '54" into his Capucines house today (29) to replace "Chansons de Bilitis" operetta, which lays off until September.

Among shows set to brave the heat are the Folies-Bergere revue, "Real Madness," Casino de Paris show, "Thunder Revue," "Jupon Vole," miniature Hellzapoppin musical, at Varieties, and its companion piece, "Ah, Les Belles Bacchantes," which continues at the Daunou after year's run, Grand Guignol shocker, "Swine Go to Hell," and Palais-Royal bedroom farce, "Folly of Cambrai." All these are on outlook for the tourist summertime dollar.

Tourel Sock in S. Africa

Johannesburg, June 22.

Jennie Tourel, who opened her first South African tour June 15 in Johannesburg's City Hall, was given such a boff reception that management asked her to stay on for an additional two weeks.

Miss Tourel, originally scheduled to give 12 concerts in five cities during a period of five weeks, will now stay over until the end of July. She will be heard in three additional recitals in Johannesburg, on top of the first three scheduled.

Fifth Prades Fest in Black; State Dept. Passport Ban on Participants Denied

By TOM VAN DYCKE

Prades, France, June 22.

Mex Actors Union Okays 893 Foreigners for Jobs

Mexico City, June 22.

Indicating that it is not anti-foreign, the National Actors' Union (ANDA) reveals that it is permitting numerous (893) foreign players to work regularly in pix here.

Breakdown by nationalities and number, shows these foreigners are: Americans, 199; Spaniards, 246; Cubans, 167; Argentians, 74; Italians, 60; French, 24; Chileans, 14; Brazilians, Chinese and Colombians, 12 each; Austrians, eight; Ecuadorans, seven; Swedes, Peruvians and Uruguayanans, six each; Panamanians four; Venezuelans and Costa Ricans, five each; Germans, Puerto Ricans and Portuguese, three each; Dutch, Swiss, Lithonians and Guatemelans, two each, and British Canadians, Australians, Egyptians and Nicaraguans, one each.

H'wood Pix Still Dominate Berlin

Berlin, June 22.

The month of June sees Hollywood films playing the dominating role in the Kurtierstendamm (first-run cinema) area. Five out of 11 preem houses are currently showing American pictures as against three German, two French films and one Italian.

Latest U. S. preem is "With Song in My Heart" (20th) which runs in English version at Studio. "Gone With Wind" (M-G) is in its seventh month at the Kurbel. This long run is absolutely unique for Berlin, and nothing about halting the run has been announced as yet.

"Beggars' Opera," a British film, is only being presented here in English version at the Gloria Palast. One show starts at 10:30 p.m., and the other one begins at 11 a.m. Sunday mornings. Pic got only mild reviews.

West Germany came along with another widescreen plus stereo sound film entitled, "Hungarian Rhapsody." One of the most sought after films currently in town is Metro's "Lili," rated by many as the most charming film in many months. For the first time here, Paramount came out with a non-American film, Italy's "Sensualita," which was day-dated in several nabe houses.

West Berlin studios are still running at capacity. Latest German pic to go into production is Central-Europa's "Clivia," which stars France's Claude Farell. Sweden's Anita Bjork came here for two days for costume rehearsals. She soon stars in Capitol's "The Witch," her first German picture.

AUTHOR WANTS MORE COIN

Cuban Novelist Asks \$40,000
Royalties on Mex Pic, 'Born'

Mexico City, June 22.

Mexico's top boxoffice pic, "The Right to Be Born" which two years ago established a new-high gross for three weeks playing at one first-run, the Cine Orfeon, is the subject of a big lawsuit. Felix B. Cagnet, Cuban author, whose best-seller novel is the basis of the film, demands \$40,000 in royalties for the pic version of his book from Filmadora Chapultepec, which produced it here.

Cagnet claimed in court that the pic grossed \$202,400 in Brazil and Central America and \$62,123 in Cuba, besides an unspecified amount in Mexico, and that it all adds up to more than \$300,000 take in two years. This is better than any Mexican pic has done in that time the author said.

Jesus Galindo, Filmadora prexy, told the judge that Cagnet is much mistaken because Filmadora paid him \$12,500 for all rights to produce his novel and that no other payments are coming to him. Cagnet stated that Filmadora owes him royalties since last July. Galindo asserted that while "Born" is scoring a big gross, exploitation, publicity and other costs are whittling the gross into a most modest net.

With the last three concerts complete sellouts, the fifth and possibly last of the Pablo Casals Prades Music Festivals went entirely in the black, and for the first time needs no cash pulmotor from the sponsoring committee.

Organization of the Festivals is generally credited to American violinist Alexander Schneider, who in spring of 1949 discovered Pablo Casals, acknowledged greatest cellist of this generation, living in exile, obscurity and need in Prades, a village of some 4,000 in the foothills of the Pyrenees on the French side of the Spanish frontier. Casals, a great Catalonian and Loyalist sympathizer, had gone into exile in 1937 and had refused to concertize in Europe and America as a protest against Anglo-French-American recognition of the Franco regime.

Schneider, on return to the States, immediately whipped up sponsoring committees headed up by Dr. Russell B. Kingman, Rembert Wurliizer and Madeline Foley, and got donations from such patrons as the late Elizabeth Sprague Coolidge, Eugene Ormandy, Arthur Rubinstein, Bruno Walter, Leopold Stokowski, Dame Myra Hess, Pierre Monteux, Dimitri Mitropoulos, Leopold Mannes and others. His next job was to sell Casals on the idea of emerging from retirement.

With the aid of a Columbia recording pact he rounded up an orchestra of 40 topflight first deckers for corps and such stellar names as Rudolf Serkin, Joseph Szigeti, Isaac Stern and Eugene Istomin as soloists. He also pointed out that 1950 would be the bicentennial of the death of Johann Sebastian Bach and that the six Brandenburg Concertos needed new diskings. That, plus the fact that the Archbishop of nearby Perpignan offered the use of Prades Church of St. Peter, did the trick.

The first Festival was an overwhelming success musically and when soloists and orchestra waived royalties for five years to "the master," as he is always referred to, and on their insistence that there be "a next year," the then 73-year-old virtuoso agreed to do a repeat. In 1951, at the suggestion of the archbishop, the Festival was held at the Cathedral of Perpignan. In 1952 the concerts were given at the 11th-century Abbaye St. Michel de Cuxa.

Last year's program, also given at St. Michel de Cuxa, had Columbia recording the Schumann A Minor Cello Concerto with Eugene Ormandy conducting and Casals as soloist. This year fest was once again at Prades.

Stories appearing in the usually well-informed French satirical paper, Canard Enchaîné, that the U. S. State Dept. was refusing further passports to musicians appearing with Casals, in view of the recent rapprochement with Franco, have been vigorously denied by Festival's general manager John M. Barnes. When queried on why no Columbia disk pact this year, he insisted that no pressure had been placed on waxes but that everything being played was already in their catalogs. Music was taped, however, by Radiodiffusion Francaise and Radio Italiana, government operations in both countries.

Speculation as to continuance of Festival is based on Casals' well-advanced years (he's 77 now) and fact that his usual sign-off at last concert, "A L'Annee Prochaine" ("Till Next Year") was not heard at this year's finale.

RANK TO DO PINEWOOD PRODS. IN VISTA VISION

London, June 29.

The J. Arthur Rank Organization has announced that after August all films made at Pinewood will be in the VistaVision process. It will be the first British studio to adopt the new Paramount technique.

Rank already has installed CinemaScope in 75 of his theatres but refusal on grounds of expense to carry on with the conversions led to retaliatory threats by 20th-Fox, which said that none of its pix would be available to Rank.

WRITE 'PROFILE' OF U.S. EXHIB

Rap Newsreels Trailerizing Features

Columbus, June 29. The rise in the number of theatres discontinuing newsreels can partially be blamed on the fact that television is speedier, but the Independent Theatre Owners of Ohio bulletin last week also blamed the companies themselves.

The inclusion of plugs for coming attractions was criticized because the picture plugged may show at an opposition house or is months away.

Red Pix Click in Poverty-Saddled Asia

Five Overseas Sales Supervisors of Universal Discuss Conditions in Other Lands

Red propaganda pix are "generally successful" in the Far East and, by not overlooking the entertainment angle, frequently manage to be as successful as the American product, Arthur Doyle, Universal's Far Eastern supervisor, reported in N.Y. Monday (28).

Doyle was one of five U.S. overseas supervisors and managers who discussed their respective territories and U.S. steadily improving biz on four continents. On hand besides Doyle were Here McIntyre, South Pacific supervisor; William Hislop, New Zealand manager; Karl Jungmark, manager in Sweden, and Al Lowe, U.S. Latin American supervisor.

Doyle said most countries in his area were trying to be impartial in their import policies and he noted that a good many of the Iron Curtain films put the accent on entertainment rather than propaganda and that they enjoyed good attendance particularly in India. "Of course," commented Doyle, "it's quite possible that the Reds pack the houses where these films are playing." He said he had noted a "fair amount" of U.S. Information Agency activity in his area.

16m Boom in Australia

Trend towards 16m both in and outside the home is a source of concern to the Australian industry, McIntyre reported. U's 16m films are handled in Australia by a J. Arthur Rank outfit and the deal is renewed on a year-to-year basis. In other areas, U handles its own 16m product. Attempt is made in Australia to delay release of pix on 16m by a year, but "they're pressuring us to move it up," McIntyre said. Narrow-gauge product is being shown on Army and Air Force posts and also on cattle ranches. McIntyre commented that Aussie tv was still two years off and "I don't fear it and no one else does either."

Appeal of CinemaScope based strictly on the wide screen has worn off, he reported, adding that "you can today make as much money with a good 2-D film as with a C'Scope attraction." There are some 30 houses equipped in Australia to show C'Scope.

FRANK NEWMAN SELLS OUT

Veteran Nears 70—His Group Collects \$800,000 From National

Seattle, June 29.

Frank L. Newman Sr. and associates have sold their interest in Evergreen Amusement Corp., operating 25 theatres in Washington and Oregon, to National Theatres Inc. of Los Angeles, which already had owned 52% of the stock in the northwest corporation. William H. Thedford, executive vice president of Evergreen, has been named northwest division manager for National, under the new setup. He came to Seattle six years ago after 20 years with the organization in Los Angeles. The sales price was about \$800,000.

Newman is retiring. He will be 70 years of age next January, 47 of those years having been given to show business. He started his career in St. Louis and later was owner-operator of the Newman Theatre in Kansas City, and by 1925 had a chain of theatres in Missouri, which he sold for \$1,080,000. But the Wall Street crash of 1929 wiped out his assets.

DETAILED PROBE OF 1,200 SPOTS

Council of Motion Picture Organizations is doing a "profile" on the picture-business. It could influence some significant changes in theatre operations and the pattern of distributor playoffs of films.

Albert Sindinger Co., independent market research outfit of Philadelphia, is handling the statistics of the project, which is concentrating on 1,200 theatres. These represent 6% of U. S. exhibition and, it's figured, will be more than enough to present an accurate picture of the state of all exhibition generally. In most samplings, only 3% of the market is covered.

Each of the 1,200 situations will be investigated to determine business conditions in the wake of the Federal admissions tax relief, the trends in theatregoing habits, the influence of television on a long-haul basis, experiences in advertising campaigns and how the scheduling of films in a certain area affects the overall b.o.

Some practical results are anticipated. If a study of Chicago and Detroit, for example, shows that business sinks to 40% under normal, until tv reaches full penetration, and then picks up to X%, exhibs in other areas can use this as a guide. They could figure that they'll have to adjust to that same 40% and then X% as tv is introduced and widens out in their areas.

Advertising and film playoffs are wrapped up in one section of the market analysis. There have been complaints in the trade that a film is in and out of a territory before the public has had a chance to catch up with it.

The COMPO probe is designed to ascertain whether a pic, after its well-advertised first-run engagement, might fare better if its not played in subsequent-run houses right off. A more extended waiting period might allow for the building of more interest after the first-run exhibition and this, of course, would accrue to the benefit of the second and follow-up runs. If this can be proven statistically, theatremen likely will go along with the idea. Under the present clearance setup, sub-run operators want the fastest availabilities possible.

COMPO's state-of-the-business checkup could be used importantly on the tax front. Admissions levies are a strong threat in municipalities across the country and, it's said, specific facts and figures about the industry are essential to any tax fight.

These had to be whipped up hurriedly in N. Y., for example, to show how the 5% impost will not yield what the city anticipates and can hurt the industry far beyond the importance of the revenue to Gotham.

Drive-Ins Multiply, With Optical Sound

Minneapolis, June 29. Territory's outdoor theatres' trek to new wide screens to qualify for one track optical sound C'Scope is gaining momentum.

E. R. Ruben is replacing with wide screens towers of his theatres at Moorhead, Minn.; Grand Forks, N. D., and Abideen; S. D., which were blown down by windstorms in recent weeks. They'll join here the Minot, Minn., N. D.; the 7-Hi here, the Dawson, Dawson, Minn., and the 14 Drive-In, Richland Center, Wis., in the C'Scope procession.

Three more conventional theatre one track optical sound C'Scope installations in Minnesota and one in North Dakota also were reported the past week.

Despite the fact that bad weather has dealt the territory's ozoners a heavy blow this spring, more drive-in theatre construction continues to be planned. New ones include those at Willmar and Spicer, Minn., and Philip, S. D. Just opening are new outdoor theatres, too, at Dawson and International Falls, Minn.

Cautions on Faith in Gear Itself; Barnett Pins 'Shortage' Problem On Exhib-Demanded Divorcement

TWO WANT TO BUILD IN OIL-HIT TIOGA, N. D.

Minneapolis, June 29. Tioga, N. D., is a town of only about 2,000 population, but it's oil rich and two competing groups want to build new film theatres there.

Town's city commission has granted permits to both groups. One of the groups, however, had its permit before the other and a state law specifies that where a license is already in existence, any additional one cannot be issued unless there is a public need for additional theatre facilities.

Tioga's official 1950 census showed a population of 456, but this is now estimated to have grown to 2,000.

Controversy has been turned over to the state attorney general's office to decide.

Briefs In, Judge Studies Fate Of Ohio Censorship

Columbus, June 29. It's now up to Common Pleas Judge Ralph J. Bartlett whether or not the bold gambit of the film industry and exhibitors to outlaw film censorship in Ohio by a permanent injunction pays off or not.

Action was filed April 26 against the Ohio Division of Film Censorship by RKO Radio Pictures, the Independent Theatre Owners of Ohio and theatre owners Horace Adams of Cleveland and Martin G. Smith of Toledo. Briefs were filed and Judge Bartlett heard the oral arguments last Thursday (24). He has not indicated when he will announce his decision, which will have wide effects throughout the film world.

The requested injunction would restrain Ohio's censors from further operation. The case is based on arguments that the 41-year-old state law is unconstitutional and that the fees levied by the censors are a "discriminatory tax." In the oral arguments, attorney Harry Wright III, speaking for the film industry, said that films are entitled to equal rights with the press, television and radio, adding, "Movies are an instrumentality of speech and press and are entitled to the protection of the First Amendment."

Arguing for the law, Assistant Attorney General Gwynne B. Myers said that "we are dealing with a system of control of what has been regarded by the people of Ohio through their legislature as an instrument of potential evil. The state has a right to protect itself from the obscene and the immoral..." he said.

Myers maintained the \$3 fee per 1,000-foot reel is valid and that the Ohio Legislature has the right to appropriate any surplus to the visual education program of the State Department of Education.

No Chi First Run For Reissued 'Greatest Show'

Chicago, June 29. Paramount is getting no Loop run on the second time around of "Greatest Show on Earth," which has been out of circulation here some two years. Pic will open directly at subsequent run houses when it goes back into release next month.

First run houses are being booked solid with new product for the summer.

Washington, June 29. Divorcement of the film studios from their theatre chains, demanded and achieved via indie exhibitor pressure, is a basic reason why the independents are today clamoring about lack of product.

The new technical developments alone will not restore the picture business, according to Herbert Barnett, president of the Society of Motion Picture and Television Engineers, and former vice president of Cinerama. He says a greater volume of product is needed to save the small town and neighborhood theatre. Addressing the annual luncheon of the Motion Picture and Television Council of D. C., last week, he said:

"The most promising process is no better than its application as an art form, based upon good material having entertainment as its prime object. There are, of course, many economic considerations of equal or greater importance. One of the most serious of these from the standpoint of exhibition is the shortage of good films. There are perhaps many reasons for this condition, some real and some imaginary.

"In my opinion one most important reason stems from the evils of divorcement—production from exhibition. No longer having prime responsibility for keeping a large group of theatres in operation, producers are not attracted to quantity output. It is more profitable to concentrate on releases assuring large boxoffice return. Yet it is quite apparent that the community and smalltown houses cannot exist on such basis.

"As logical as this argument may appear from a business standpoint, it is not a sound approach. A producer cannot be assured that even on a selective basis all pictures will be successful without benefit of extensive bookings.

"Furthermore, there is no more important segment of this industry than the community or small-town theatre. It is extremely urgent that every effort be exerted by all to see that these houses remain open and prosperous."

While admitting that the new developments have spurred b.o. in recent months, Barnett stated categorically that the industry should be cautioned against "doubtful hopes that it can remain an important entertainment medium through technical innovations alone."

RESUME BURMA SHIPMENTS

Terms Not Ideal for Yanks But Some Amelioration

Despite the failure of the Burmese government to live up to its promised reduction of import duties, the American companies have decided to resume full shipments to that country.

Decision was taken after the Burmese eliminated their threatened sales tax on U. S. pix and cut the tax on newsreels to four pyas as originally promised.

However, the import duty remains at 10 pyas per meter instead of the seven pyas to which Burma had originally agreed as a condition for the resumption of imports. This agreement was made back in May. The Motion Picture Export Assn. has made it clear to the Burmese that the companies are paying the extra tax under protest and that they are holding out for the complete reduction.

Feed Ernest Turnbull

Ernest Turnbull, managing director of Hoyt's Theatres Ltd., of Australia, was the guest of honor Monday (28) at a dinner thrown for him at the 21 Club, N. Y.

Some 100 distribution and exhibition leaders, along with financial men and international sales execs, attended the affair.

**GROSS
REVENUE
GET OFF!**

VARIETY

'DEMETRIUS' GREAT!
Los Angeles

'DEMETRIUS' TALL!
Indianapolis

'DEMETRIUS' BANGUP!
St. Louis

'DEMETRIUS' SOCKO!
Denver

'DEMETRIUS' HEFTY!
Boston

'DEMETRIUS' WOW!
Cincinnati

'DEMETRIUS' TALL!
New York

'DEMETRIUS' TERRIF!
Pittsburgh

'DEMETRIUS' HUGE!
Providence

'DEMETRIUS' ROBUST!
Seattle

'DEMETRIUS' MIGHTY!
Omaha

'DEMETRIUS' WOW!
Cleveland

'DEMETRIUS' WHAM!
Detroit

'DEMETRIUS' SMASH!
Buffalo



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Directed by **DELMER DAVES** Written by **PHILIP DUNNE**

Play it in your choice of
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equipment!

4-TRACK HIGH-FIDELITY MAGNETIC
STEREOPHONIC SOUND

1-TRACK HIGH-FIDELITY MAGNETIC SOUND

1-TRACK OPTICAL SOUND



Fiscal Facts on Italian Films Export About as Clear as an Opera Plot

In agreeing to an end to subsidies under the pending Italo-American film deal, ANICA, the Italian pic biz org, apparently has decided to let Italian Films Export make its own financial way in the U.S. E. R. Zornigatti, IFE topper, said in N.Y. Monday (28) that he expected the agency to stand on its own feet "in view of funds available and product forthcoming."

According to IFE execs, this has been the ultimate goal in setting up the U.S. office to promote Italo pic. Zornigatti indicated that the organization, which has expanded into the distribution field via IFE Releasing, was now breaking even on income and expenditure.

Intriguing aspect of the IFE setup is its extreme reluctance to provide an itemized accounting on either its expenses or the amount of money it has received from the American distributors. Co. is estimated to be between \$4,000,000 and \$5,000,000. Expenditures are impossible to estimate and no figure is available either on what amounts of dollars—if any—IFE has remitted to Italy.

If all concerned are to be believed, there just isn't anyone in the U.S. who has even a notion about IFE's finances. IFE execs claim they don't know about such things. At the Motion Picture Export Assn., which is supposed to receive an annual accounting of what IFE spends—this being after all American money that's being used—execs maintain they just don't have the pertinent figures. It's recalled that MPEA has produced IFE on various occasions to come across with the balance sheets, but to no avail. There was one accounting of sorts, but it was incomplete.

Argument is made that the subsidy money was forthcoming in lira, not dollars, and that the purse strings are really held by the Italian Finance Ministry. This is significant in the light of reports that the government wasn't too happy with IFE slow progress as a roller-producing instrument and that this was reflected in the decision to cast the agency adrift on a somewhat uncertain sea.

According to Goffredo Lombardo, Italian Producers Assn. prexy, in N.Y. Monday, none of the American subsidy coin was going into native production and all was earmarked strictly for the IFE promotional operation. Under a clause in the last Italo deal, none of the coin can be used for distribution of Italian films in the American market, a concession forced by indie pressure. Lombardo also disclaimed any knowledge of the amounts involved. He's on the IFE board.

Original accord providing for a subsidy of 12 1/2% of U.S. film earnings in Italy ran for two years and was eventually replaced by a 10% deal which expires in August.

U.S. Pix Heading For \$25,000,000 Jap Gross; Par, Metro Top Field

Tokyo, June 22. On the basis of staggering May grosses attained by the 10 U.S. film companies distributing their product in Japan, observers predict 1954 will be a banner year for American pix here, with the year's total exceeding \$25,000,000. The 1953 calendar year take was \$21,500,000. One reason for optimism is the fact that May grosses this year topped those of May a year ago by \$142,000.

Metro and Paramount jointly racked up the highest monthly receipts ever attained here. U.S. receipts for the month totaled \$1,865,000.

Metro scored a staggering \$514,000 for the month while Par was close behind with \$491,000. U.S. distributors are jubilant over prospects for the year, what with the lineup of top product yet to come plus a reduction in admission taxes, recently passed by the government.

Grosses for the other eight U.S. distributors in May follow: RKO, \$195,000; WB, \$175,000; 20th-Fox, \$145,000; Columbia, \$125,000; Universal, \$111,000; Republic, \$50,000; United Artists, \$44,000 and Allied Artists, \$15,000.

Producers' Press Feeds

Hollywood, June 29. Screen Producers Guild members will engage in informal, once-a-month luncheon huddles with press reps as a matter of SPG policy. First was yesterday (28) with Arthur Freed, president of the guild, chairmanning.

SPG states the idea simply is to invite open discussion of industry problems, that no one has anything to "sell." Plan calls for rotating the producer-hosts at the round table confabs with alternating groups of editors and publishers, trade press, local papers, foreign correspondents and visiting columnists and publishers from out of town.

20th Distributing 'Luther' Abroad

Although some important territories including Britain have already been sold, 20th-Fox is taking on the "Martin Luther" picture for distribution outside the U.S. and Canada. Deal is all set but hasn't been signed yet.

The Louis de Rochemont-Lothar Wolff production is expected to run up a \$3,500,000 gross domestically (Canada included). According to 20th, the company doesn't expect any resistance to the film even in the predominantly Catholic areas such as Spain and Italy.

Religioso drama has been sold by Louis de Rochemont Associates to Britain, Holland, Denmark, Finland, Iceland, Norway, Sweden and Switzerland so that 20th will lose out on those territories. Pic isn't due for release anywhere in Europe until September.

Interesting aspect of "Luther" is that, though it's a natural for churches and Protestant groups, the de Rochemont deal with the Lutheran Church provides that no 16mm prints be made available in the U.S. until Sept. 1957. This is to make certain that the film exhausts every theatrical possibility before entering the narrow-gauge field.

Only serious opposition the pic has encountered so far is in Quebec where the local censor refused to pass it. The province is overwhelmingly Catholic. Legion of Decency has never actually rated the film. However, it has alerted Catholics that "Luther" is at odds with Church dogma and offers an "inaccurate" historical account.

When They Look in Their Mirrors, Distributors See No Horns As Exhibs Claim

Distribution execs for the most part are refraining from any in-public-view arguments countering the exhibitor howls about product availability and terms. They feel restrained from any collective answer and no one wants to take on the theatremen on an individual basis.

But a couple of distribution officials, in a private conversation with a reporter, stated their case. Said one: "I've been with three organizations so far and each of them has a policy of giving an exhibitor relief when he's in distress. This is a policy that has been in effect over the years and is continuing. I'm almost certain the same obtains with other companies."

Said the other exec: "All companies are on record as willing to ease up on terms in any exhibitor hardship case. This was put down in writing in our arbitration plan."

What about those theatres which have been forced to close? The sales officials conceded that perhaps 5,000 houses have shuttered. But they insist that these were economically feeble operations in many cases that were hyped with an unnatural vigor during World War II when the consumer had not so many places to spend his dollar. If it weren't for the war and the prosperity that immediately followed these situations would have darkened years ago, said the distributors.

Actor Sharing

Continued from page 3

a year over the next four years for Hecht-Lancaster Productions, just completed two directorial stints for that indie outfit. "Apache," with Burt Lancaster and Jean Peters, is scheduled to open at the Mayfair, N. Y., July 9 while "Vera Cruz," a Gary Cooper starrer, is being groomed for December release. Both pix are via U.S. under a long-term deal H-L have with the distributor.

While Aldrich is sold on the value of participation deals he emphasized this week that "I prefer to limit the participants' cuts to a maximum of 49% so you can always say 'go home!' if necessary." But participation arrangements, he agreed, provide a definite incentive to talent for "otherwise a star under contract to a studio would in most cases be content to draw his salary whether he was making a picture or not. Now, with a cut in each film it's to his financial advantage to bestir himself."

Promotional Services
"Moreover," Aldrich added, "I feel that they should make cooperative effort an integral part of their job." With a stake in the picture, he declared that it's not enough for an actor-participant to contribute his thesping services but he should perform on the promotional circuit as well. Examples of this are the way that Joan Crawford ballyhooed her Republic release, "Johnny Guitar," via a flock of p.a.s. Ida Lupino and Collier Young, partnered in The Film-makers, Inc., also wield the promotional bat for their outfit's product as do a number of producers, directors and stars who share pieces of the profit pie.

As far as merchandising of pictures is concerned, Aldrich contends that there is a strong relationship between critical comment and the success of a film. "While it's true," he said, "that reviews outside the big key cities don't have the weight or readership that appraisals in metropolitan papers have nevertheless there must be critical acclaim somewhere to originate a wave of opinion and stimulate word of mouth."

"Some pictures, of course, are exceptions to the rule since they do well at the boxoffice despite adverse reviews. On the other hand, there is Metro's 'Lili' which opened at the Trans-Lux 52nd St. in New York over a year ago to good reviews and is still there. George Glass (Stanley Kramer's former partner) set up telephatic waves of how good Kramer's early pictures were through scores of special screenings for the press and trade. The comments that followed were more than audience word-of-mouth—they were authority word-of-mouth."

Warning to his subject, Aldrich put in a pitch for stronger publicity campaigns for the "in-between" pictures. Frequently, he said, the difference between success and failure on such product hinges on whether the distributor gets up off its posterior and makes a genuine effort to sell the public.

'Caine' Cap Pace

Continued from page 3

summer slump. On the other hand, "Caine" debuted the week just prior to the July 4 holiday. Schaefer opines that on the basis of its take in this usually offish stanza, "Caine" will raise greater rentals, at least from this one house, than "Eternity."

"Eternity" now rates as Col's biggest money picture of all time, with domestic distribution coin of over about \$11,000,000. If "Caine" comes near that mark, it would serve to wipe out the losses which Col took on all previous pix made under its production-distribution deal with Kramer.

It's impossible, of course, to predict national gross on a feature based solely on its b.o. showing at one theatre. Two previous residents at the Cap are given as examples. Universal's "Glenn Miller's Story" did \$85,000 in its first week and is now headed for \$7,000,000 in domestic rentals. United Artists' "Moulin Rouge" raked in \$10,000 more in its teoff frame at the Cap and brought in \$5,000,000 in rentals.

Incidentally, a week's gross of \$60,000 at the Cap is regarded as good business.

Under Church Prod, Dailies Toughen; Ads With Sex Stuff Not on Screen Called Sucker Bait for Pix Fans

Smoke Bomb 'Prank'

St. Louis, June 29.

About half of the audience in Fanchon & Marco's Missouri theatre in midtown made a hasty exodus from the house last week when a smoke bomb was exploded in the mezzanine. The house was filled with children watching "Pecos Bill," a Walt Disney feature when the house began to fill with smoke. A cry of "Fire" started the rush to exits.

Roy Muehleemann, manager of the house, told cops that two teenage boys dashed through the lobby to an exit just before the bomb exploded. He believes it was a pre-Fourth of July prank.

Arbitration Up For More Talks

Return of Herman M. Levy, Theatre Owners of America general counsel, from the Coast board meeting of the exhib org, and the conclusion of exhibitor activities in relation to the unsuccessful fight against New York City's admissions tax, has cleared the decks for renewal of the arbitration talks. Levy, who maintains a law office in New Haven, has notified other members of the drafting committee that he's available for confabs.

Preliminary conference of distributors and exhibs at the end of May established the committee which was to present a report in "not more than 60 days." The group now has a little more than 30 days in which to present its findings to the entire arbitration conference. Committee also had as its task the listing of all possible items of dispute between distributors and exhibs "that we now know about" as well as those that might come up.

This agreement was in the nature of a compromise, since the preliminary session was marked by constant wrangling on the scope of the arbitration system. Exhibs fought for the arbitration of any and all questions, excepting film rentals which was specifically ruled out by mutual agreement. Distributors, however, insisted that all arbitrable items be specifically listed and refused to accept a blanket provision.

Drafting committee, which is expected to convene next week, consists of exhibitor reps S. H. (Si) Fabian, Theatre Owners of America; Leo Brecher, Metropolitan Motion Picture Theatres Assn.; Max Cohen, Independent Theatre Owners Assn.; and Levy as counsel. Distrib spokesmen are Al Lichtman, 20th-Fox; Abe Montague, Columbia; Alfred E. Schwalberg, Paramount, and Adolph Schimel, Universal, as counsel.

Ed Kirby Sues Universal; Says \$3,000 Paid For 'Glenn Miller' Mere Token

Washington, June 29. Edward M. Kirby hit Hollywood last Friday (25) with a second suit in less than two months—this one for \$2,500,000 against Universal Pictures. He claims the studio should pay him that amount for his story idea and work in connection with "Glenn Miller Story."

On May 6, Kirby, public relations man here, served Broderick Crawford, William F. Brody and Albert G. Gannaway with papers in a \$250,000 breach of contract suit. It was in connection with a filmed television series about the Secret Service, in which Crawford is to star.

In his action filed in the U. S. District Court, Kirby states that he submitted the idea for "The Glenn Miller Story" to a Universal Picts rep in September, 1951. He signed an agreement assigning all rights to the company for \$3,000. Kirby claims, however, he was told this was only a formality and that he would be "adequately compensated" later.

Chicago, June 29.

As if picture censorship were not problem enough, theatres here now must contend with the blue-penciling of film display advertising by the four daily newspapers. Campaign to clean up ad copy as much as pix has been intensified of late, as newspapers nixed a slew of ads for "Indiscretion of American Wife" and "Gorilla At Large."

Papers are in a delicate position. On the one hand, they can't afford to jeopardize best relations with their readership, and on the other they want to keep romancing the film industry which has always been a king-size advertising source. It hurts, of course, to turn down a 500-line display, or even a 100-line display, but that's what has been done this past week.

Amusement ad chiefs all report a sudden, heavy mail reaction to sexed up blurbs about pix. One newspaper claims its ad department received more letters of complaint in past three months than in previous 30 years. Reason must be the current campaign against salacious pix and advertising waged by New World, official Catholic newspaper of the Archdiocese of Chicago. This voice has been blasting "indecent" film practices for months in front-page editorials and has been labeling the exploitation of sex as "Slop." Whole campaign began with an attack upon "French Line" several months ago and has never quite ceased. New World made its point and won its case with that pic and appears to be winning its case again.

Specifically, three papers rejected one sizable ad for "Indiscretion" when a slight change in copy was declined by Woods Theatre. Problem centered about a note in the illustration which read, "I Came to Your Apartment." Papers thought this too suggestive and misleading, but Woods general manager Ralph Smith said he found nothing wrong with it. One ad for "Gorilla At Large" had to be altered because the newspapers objected to the suggestion of a woman's abduction by the beast.

Bedroom 'Beachhead'
Another picture that had advertising difficulties was "Beachhead" because of an illustrated intimate bedroom-type pose. Flamboyant and often careless advertisements of drive-in theatres are also being carefully watched by the dailies. Likewise, tv stations are becoming very careful about the pic spots they accept.

Ad chiefs are pooling ideas to ameliorate the situation. Blame is cast upon the film studio ad departments and the pic producers because they originate most of the stills, drawings and blurbs. Objection is not only that the ads are sexy but that they too often advertise sex that's never seen in the picture. Feeling among the irate letter-writers is that theatres should merchandise their product at least as honestly and by same Better Business restrictions as merchants of other commodities. Souped-up ads are called "sucker bait" for the voyeurs.

Newspapers, trying to do a two-way job of relations, have to favor the interests of the family trade. So far it's being handled so no one's offended.

MPIC Quits COMPO; Latter No Longer Pix Biz's All-Purpose Org

Hollywood, June 29. Motion Picture Industry Council today (Tues.) announced its resignation from the Council of Motion Picture Organizations for the stated reason that a "divergence of opinion exists between the two organizations concerning solution of problems in areas of mutual interest."

MPIC's bowout means the loss to COMPO of its identity as the only outfit representative of all component segments of the picture business.

Napoleonic Era Bosom Display Not Reproducible Under Yankee Code

With the country well launched in the new "big bosom era," Hollywood and the Production Code are finally beginning to make some concessions to popular fancy by relaxing prior costume restrictions.

That's the considered opinion of a man who should know — Rene Hubert, the Swiss costume designer who's just finished turning out a whole line of gowns and uniforms for 20th-Fox's "Desiree."

Hubert, a stickler for authenticity whose creative urges are frequently at odds with American screen taboos, said in N. Y. last week (25) he thought Hollywood was "going overboard" in what he termed "the cleavage scare." "In Europe they're much more free when it comes to décolletage; there they're their own judges of what's decent and what is not," he observed.

The designer pointed out that in "Desiree" he faced an almost impossible problem in reconciling the period wardrobe with the Code's stern judges of decency. "We tried all sorts of things, but Cinemascope makes costuming more difficult than before since the actors' attire is constantly in view and closeups are out," he said. Eventually, there had to be a compromise and it was achieved by adding flowers or handkerchiefs to the top of the dresses.

'The Modern Touch'

Hubert explained that, while his dress designs closely followed the line and construction of the garments of a period, he nevertheless gave them what he called "the modern touch" to make them acceptable to today's audiences. "It's odd but true that, were we to reproduce the actual costumes of the French post-Revolutionary period on the screen, no censor in America would ever pass them," he commented. It seems that in those days the ladies vied with each other to see who could wear the lightest, sheerest gowns. On top of that, necklines plunged to record depths, certainly way below the limits set by the Code.

Extensive use of Eastman color in the Cinemascope pix forces a readjustment on the dress designer, Hubert revealed. Having done some 50 films in Technicolor, "I've been forced to learn by color values all over again," he said. Blue, it appears, tends to be "lumpy" in Eastman color and to kill other color values. Also, reds photograph very dark and now have to be brightened up, whereas before they had to be subdued.

Hubert thought American screen stars very smartly dressed, but he deplored frequent historical inaccuracies in Hollywood films when it comes to period costumes. "That may be all right here," he commented, "but let a European audience see a girl wearing an 1830 bonnet with an Empire dress and they'll know something is amiss."

The fashion expert, who also designed the "Forever Amber" costumes for 20th, said he had a budget of \$100,000 for the "Desiree" uniforms and costumes of the Napoleonic era. Apart from the problem of aging the attire of Marlon Brando playing Napoleon, the actor's uniform was no particular problem. As Hubert explained it, Napoleon was a little fellow with a big ego and a flair for showmanship. So he dressed up everyone around him elaborately while he himself stuck to the simplest unadorned clothes. This automatically set him apart from his entourage.

JAPANESE WINNER AT VENICE TO HARRISON

"Ugetsu," Japanese film which was a co-winner of the grand prize at the 1953 Venice Film Festival, has been acquired for U. S. release by Edward Harrison, indie distributor. He figures to release it in the fall.

Entry was produced by Masaichi Nagata, president of the Daiichi Motion Picture Co. of Tokyo. Nagata was in N. Y. recently to set up distribution for another of his productions, "Gate of Hell."

'Mrs. Leslie's' Chichi Debut

N. Y.'s Victoria Theatre drew an assemblage of show world personalities Sunday (27) night for the world premiere of the Hal Wallis-Paramount pic, "About Mrs. Leslie." Shirley Booth, star of the film, was given the spotlight via a citation presented by Actors Equity, which co-sponsored the opening with Chorus Equity.

Debut of "Leslie" was a benefit, the net proceeds going to the Actors' Fund of America. Preceding the curtain was a stage ceremony with participants including Miss Booth, Billy De Wolfe, Barry Sullivan, John Hodiak, Kim Hunter, Paul Jones (repping Actors' Equity), Adolph Zukor and Ben Grauer. Last named was emcee.

Coast premiere of "Leslie" was set for last night at the Four Star Theatre, L. A.

TED O'SHEA REPORTS EXHIBITS' OUTLOOK HIGH

E. K. (Ted) O'Shea, v.p. of Paramount Distributing Corp., in a 25-day swing of the western territory, found exhibitors "very high" on prospects for the picture business.

"I'm not talking about May and June," said the exec, in reference to the so-called slack season. "But the theatremen are excited about the new look in theatres, the widescreen and the product that's coming up from all the companies."

O'Shea confabbed with numerous exhibitors in his travels and there were no beefs, he said. Instead, he stated, "They all are enthusiastic about the lineup of pictures we have and those showcased in the Warner and 20th-Fox trailers and the programs of others."

Italo Show Biz

Continued from page 2

tenor wandered around in the haze and wound up singing his love aria to a stagehand. Union rules are not so strict in Italy.

Italian Films: There are two kinds: Costume pictures, and pix where everybody is unhappy living on a farm. Farm pictures are popular because they are so cheap to make. All you do is rent the farm, then hire a cast of three: Husband, wife and an actor named Raf Vallone. No script problem, as dialogue is kept to a minimum. Husband says, "Go feed the horse." Wife says, "I do wanna feed the horse." Raf Vallone arrives at farm. Wife says, "I think I go feed the horse." Long shot of husband brooding over the fact that wife takes 4-5 hours to feed one horse. Close up of husband beginning to suspect. He goes to barn. Wife is definitely not feeding the horse. Fight between husband and Raf Vallone. Wife cowers against cow. Husband wins. Vallone is run off farm either with or without wife—depending on whether director is Rossellini or De Sica—but in any case husband winds up feeding horse.

Italian costume pictures are also two kinds: one where the hero is stripped to the waist and lashed, the other where the heroine is ditto. All you need to make a costume picture in Italy is costumes and an actor named Raf Vallone. The sets are any old palazzo that may or may not have been built before the plot. Then you figure an hour or so for story, and 10-15 minutes for the big duel at the end. Only one duel to the picture and a very careful type duel it is, too. None of this Errol Flynn slambang, cut-and-slash. Not with Italian insurance rates as high as they are. The hero and the villain kinda aim their swords at each other while the sweat gets worked up by the music. And when the good guy finally stabs the bad guy, the villain dies with a tremendous look of surprise on his face. He's really surprised! We've seen guys get cut worse shaving!

Walsh Picks Up Glove

Hollywood, June 29.

IATSE proxy Richard Walsh has tentatively agreed to debate union issues with Roy Brewer July 8 at meeting here of Southland delegates to International conclave skedded for Cincinnati on Aug. 9. Brewer is seeking to unseat Walsh for IA presidency.

Dinner is being held under auspices of Southern California Committee for Labor Education. Group declares proxy war, but barred at request of Walsh.

On same evening are William Bennett, business agent of Washington D. C. stagehands and James Sipe, business agent of Pittsburgh projectionists, both on Brewer badwagon.

Chicago Editorials Rap IATSE Assuming Powers Of State on Censorship

Chicago, June 29.

After complete avoidance of the matter at the time the problem began, daily newspapers now are printing editorials deploring the projectionists' union's refusal to allow showing of "Salt of Earth" as an act of private censorship. Last Sunday (27), Sun-Times devoted space on its editorial page to blast IATSE local 110 for stifling "Salt" when it has a legal right to play here. Previous week, Daily News ground a similar axe.

Sun-Times piece reads in part: "What we have here, then, is a labor union exercising censorship—ironically, over the product of another union. There is no legal justification for such action. It amounts to seizure of power." Paper said the union has a "monopoly in the projection booths of Chicago theatres" and assailed its ban on "Salt" as "Un-American."

Newspaper response naturally is taken encouragingly by Herbert Biberman, director of the controversial pic and prez of its distributing company, who says he prefers not to file damages suit against union if "private understanding" is possible. Biberman says, however, that his suit has already been prepared and will be submitted if nothing else will work. He's depending on growing public pressures to compel the union to cooperate, just as American Legion's protest against the pic helped union to exert the ban.

Film was shown last week to a group of ministers, teachers and newspapermen in private screening at the Standard Club. Showing was private, on a borrowed 16mm home projector.

GARLAND OLDIES RIDE IN AHEAD OF 'STAR'

Two of Judy Garland's most successful films, "Easter Parade" and "Meet Me in St. Louis," will be re-released by Metro as dual package. First dates are set for July when the pix will open simultaneously at five Loews houses. Following these test engagements, the films will be available for national release.

In issuing the package at this time, Metro will beat Warner Bros. to the punch in getting a Judy Garland film on the nation's screens. WB is readying for release "A Star Is Born," which is regarded as the company's top picture of the year. Metro's action is also a reverse of the usual procedure. It has been the practice of distributors to cash in on the successes of their rivals by re-issuing an "oldie" starring the same personalities.

For example, the acclaim received by Universal's "The Glenn Miller Story" caused WB to bring out again "No Time for Comedy" starring Jimmy Stewart, under the title of "Guy with a Grin," and billing Stewart as "That Glenn Miller Guy." Similarly, 20th-Fox issued as a package two films, "Orchestra Wives" and "Sun Valley Serenade" in which Glenn Miller was featured.

When William Holden won the Academy Award for "Stalag 17" (Paramount), Warner's re-issued "Force of Arms," in which Holden has the starring role. Earlier, when Marilyn Monroe became a national personality, Columbia brought back a film in which she had a bit role. Columbia also re-issued pic starring Lucille Ball and Desi Arnaz when the husband-and-wife team became national tv personalities.

Todd-AO's Double-Size Actors

Continued from page 2

Warner producer-director, stated, "and this is a great advancement in our business." As a director, Charles Vidor, while kudosing the process as a whole, said he was mostly interested in the closeup the new process allows, "the long shots will take care of themselves." "There will be no difficulty in telling an intimate story with Todd-AO," he opined. "When I saw it," Lawrence Weingarten, Metro-exec producer spouted, "I swelled up with pride I am an American citizen."

First announced 15 months ago, but viewed by only a very few top industry figures, Todd-AO, promoted by Mike Todd and developed by Dr. Brian O'Brien and the American Optical Co., is a 65mm process (70mm in actual film width including the sound tracks) which makes use of a wide angle lens up to 128 degrees, nearing that of the human eye.

Cinerama Comparison

On the same order as Cinerama but photographed with only one

lenses," and gone, he said, had been specially filmed for the demonstration, or improvised in any way.

All lensed in Eastman-Color, first segment included footage photographed in Eastman-Color, and the second mostly in black and white scenes for "Oklahoma!," directed by Fred Zinnemann and Agnes DeMille.

Introductory shots photographed newsreel fashion by Todd were a roller-coaster, a ballgame in Spain and a water carnival in Venice. Roller-coaster scenes carry the same thrill and sensation of audience participation as that in "This Is Cinerama," which it resembles greatly. The same sensation of participation was noted in the bullfight arena and Venice scenes photographed with the bug-eye lenses.

Tests made for Rodgers & Hammerstein's "Oklahoma!," which will be the first picture to make use of the Todd-AO, highlighted second segment of demonstration. Rodgers and Hammerstein, incidentally, were present at press demonstration, with Hammerstein making the initial introduction of the process.

The adaptability of the 48-degree lens for closeups in dramatic scenes carried particular interest, as did the use of the 128-degree lens for exteriors.

In point of comparison, incidentally, Cinerama has a wide angle of 134 degrees through its three cameras, and Cinemascope now stands at 68½ degrees, although it's planned that a far wider taking lens will gradually be developed.

Faster Action

The usual 24 frames per second of standard photography is replaced by 30-frames for more rapid action in the new process. The film's larger size allows greater flexibility and degree of clarity, with O'Brien explaining that the 65mm picture frame is three and one-half times the area of the standard 35mm frame. The four teeth on ordinary 35mm film give way to five teeth on Todd-AO per frame.

O'Brien admitted it was possible to show Todd-AO on a flat screen, or lessen the curvature which some at the press demonstration objected to, but he pointed out that whenever the spectator moved from the center of the house there would be certain distortion. He recommended a screen which would have some curvature, although there is no particular ratio of depth required.

For the sound, five groups of three speakers each are placed in back of the screen, spaced evenly across its entire width, with surrounds in back of the theatre. Sound at the initial demonstration was natural, never overpowering as evident with Cinerama and sometimes with stereophonic sound.

First demonstration was on an ordinary cork screen, but Todd reported that a new reflective screen has been developed which will give considerably more light. New projectors turned out by The Dutch Philips Co. and now being service-tested by AO plants in the east, also will give more light. Projectors currently in use and utilized for showing are old Ernemann machines converted for the purpose.

Magna's Release Slate

Magna Theatres Corp. is the parent releasing company which controls Todd-AO and will release R-H's three pictures, including "Oklahoma!," "South Pacific" and an original. Discussions now are underway for Metro to lease Todd-AO for its production of "Ben Hur."

"Oklahoma!" first will be shown in 50 different situations equipped with Todd-AO gear, on a road-show basis. After this, 35mm release prints will be turned out for general release. Todd-AO has its own "print-down" process, to reduce the larger size to standard size.

Press showing of Todd-AO was followed the same evening by an number of other leaders from other studios.

Among those who attended evening demonstrations were Dore Schary, Eddie Mannix, J. J. Cohn, Pandro Berman, Douglas Shearer, Lawrence Weingarten, Charles Moskowitz, John Arnold, Armand Deutsch, John Lee Mahin, Andrew Marton, Marvin Schenck, Charles Vidor, Sam Zimbalist, Joe Pasternak.

camera and projected from one booth instead of three, it gives the spectator a terrific sense of audience participation. On the curved screen it is claimed that it can be viewed from any angle or seat without distortion, and as demonstrated at Metro, where Stage 2 has been taken over as a screening room for Todd-AO, this claim was found to be entirely true.

Unlike Cinerama, which requires three projection booths to be placed downstairs in a theatre, at screen level, thus necessitating loss of several hundred seats, Todd-AO with its single lensing-projection can be projected from upstairs booths like any other system. Two special projection machines must be installed for showing of films in the new process, however, but these can make interchangeable use of both Todd-AO's 70mm film, Cinemascope and the standard 35mm, switch demanding only a quick change in threading. The projection machine, being manufactured by Philips Co., in the Netherlands, will cost around \$4,000 each.

A new high fidelity sound system with six channels, three tracks on either side of the 65mm picture frame, accompanied Todd-AO, plus one control channel. This according to Dr. O'Brien, who heads the research staff of more than 100 scientists at American Optical, is the most expensive item in a theatre equipping for Todd-AO, but cost "won't be prohibitive," he said.

Todd-AO cameras, which approximate the size of a Mitchell but with a head one and three-eighths inches wider to accommodate the 70mm film, now have four lenses, to cover anything from a closeup to distant scenic shots. These range from the huge 128-degree wide angle lens (bug-eye), measuring eight and one-half inches in diameter, down through 64, 48 and 37-degree lenses. The cameras, made by Todd-AO, the equipment subsidiary of Magna Theatres Corp., will not be sold, only leased.

Process as staged at first trade showing was viewed on a screen measuring 51 feet across, 60 feet along the curve which is 13 feet deep at the center, and 25 feet in height, for an aspect ratio of 2-1.

Varied Scenes

Two series of films in the process were shown, ranging all the way from strict closeups to long shots in which mountains across the desert stood out clearly. Different shots were described by Dr. O'Brien as merely "finger exer-

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**JANE HOWARD
POWELL KEEL**

with

**JEFF RICHARDS
RUSS TAMBLYN
TOMMY RALL**

Screen Play by

**ALBERT HACKETT & FRANCES GOODRICH
and DOROTHY KINGSLEY**

Based On the Story "The Sobb'n' Women" by
Stephen Vincent Benet

Lyrics by JOHNNY MACCER

Music by GENE de PAUL
Choreography by MICHAEL KIDD

Color by ANSCO

Directed by STANLEY DONEN

Produced by JACK CUMMINGS

BRANCH CITY	THEATRE	ADDRESS	DATE	HOUR
ALBANY	Madison	1032 Madison Ave.	7/7	10:30 A.M.
ATLANTA	Rhodes	62 South Rhodes Center	7/6	8:30 P.M.
BOSTON	Loew's State	205 Massachusetts Ave.	7/9	10 A.M.
BUFFALO	Amherst	3500 Main St., University Plaza	7/6	8:30 P.M.
CHARLOTTE	Manor	606 Providence Road	7/9	10 A.M.
CHICAGO	Previously Trade Shown			
CINCINNATI	Westwood	3118 Harrison Ave.	7/8	2 P.M.
CLEVELAND	Falmouth	Warrensville and Fairmount Roads	7/7	2 P.M.
DALLAS	Majestic	1925 Elm St.	7/7	9:30 A.M.
DENVER	Tower	2245 Kearney St.	7/6	11 A.M.
DES MOINES	Des Moines	517 Grand Ave.	7/8	9:30 A.M.
DETROIT	Beverly	10709 Grand River Ave.	7/7	2 P.M.
INDIANAPOLIS	Arlington	1025 North Arlington	7/7	2 P.M.
JACKSONVILLE	Florida	134 E. Forsyth St.	7/6	10 A.M.
KANSAS CITY	Brookside	6329 Brookside Plaza	7/6	2 P.M.
LOS ANGELES	Boulevard	Washington and Vermont	7/7	2 P.M.
MEMPHIS	Park	3527 Park Ave.	7/7	2:30 P.M.
MILWAUKEE	Avalon	2473 So. Kinnickinnic	7/8	8:00 P.M.
MINNEAPOLIS	Uptown	2906 Hennepin Ave.	7/6	8:30 P.M.
NEW HAVEN	Poll	23 Church St.	7/8	10:15 A.M.
NEW ORLEANS	Lakeview	800 Harrison Ave.	7/6	3:15 P.M.
NEW YORK	Previously Trade Shown			
OKLAHOMA CITY	Plaza	1725 N. W. 16th St.	7/8	1:30 P.M.
OMAHA	Dundee	4932 Dodge St.	7/7	2 P.M.
PHILADELPHIA	City Line Center	City Line W. of Haverford Rd.	7/8	10 A.M.
PITTSBURGH	Schenley	3960 Forbes St.	7/6	11 A.M.
PORTLAND	Laurelhurst	2733 E. Burnside St.	7/7	2 P.M.
ST. LOUIS	Esquire	6706 Clayton Road	7/6	1:30 P.M.
SALT LAKE CITY	Villa	3092 Highland Drive	7/8	1:30 P.M.
SAN FRANCISCO	Alhambra	Folk and Green Sts.	7/7	2 P.M.
SEATTLE	Egyptian	4543 University Way	7/6	8:30 P.M.
WASHINGTON	Apop	4813 Massachusetts Ave.	7/6	11 A.M.

Eckman Clarifies Views on Eady, Thinks Fund Should Aid All Prods.

London, June 29.

Signing himself "the Petulant Elder Statesman," Sam Eckman Jr. has replied to criticism of his press statement regarding the British Film Producers Assn. claim to increased Eady money. He stated that he wished to emphasize inter-relationship of the American film trade in Britain and that the only object of the Eady plan was to aid all producers of British films. He said that his personal view is an extension of the plan and would produce unnecessary damage to other sections of the industry.

He avers his statement was designed to do three things: First, to remind the BFFA it does not represent all producers of British films and there are more outside the BFFA than in it, and that it was the chief object of Eady to aid all producers of British film. In which connection he asks why a distinction is now drawn between films made by British production companies and those made by American subsidiaries. Stating his complaint was concerned with the implication of the BFFA statement and not its precise wording, he continues that he is sure the whole trade will read with pleasure the BFFA's emphatic disclaimer of any intention to pre-empt Eady.

His second purpose was to emphasize the inter-relationship of the American film trade in Great Britain and the important part it plays "to its cost," and thirdly to express his own opinion that Eady is serving its purpose very well indeed and should not now be so expanded as to cause real and unnecessary damage to other sections of the industry.

He ends his statement by saying, "I am confident that the question of the future level of the Eady levies will be discussed and decided . . . in a spirit of open-minded friendliness and fairness to all concerned. I for one will gladly devote my efforts to that end."

Davis Gets Into Act In Attempting to Slap Down Eckman's Charges

London, June 29.

John Davis, m.d. of the J. Arthur Rank Organization, has swept into the controversial exchanges between Sam Eckman Jr. and the British Film Producers Assn., with a nine-point reply. He accuses the Metro topper here of having always been against the American distribs' support of Eady. He claims the implication of his statement is that British producers are entitled to playing time in the home market only by courtesy of U. S. companies, whereas American companies are here as guests and so far have "been welcome and friendly ones."

Davis says Eckman speaks as a "petulant elder statesman." He added he does not believe his views represent those of the U. S. industry nor that they would receive approval of farsighted executives in N. Y. He asks whether Eckman did not oppose the original support, given by the U. S. to the Eady plan.

Davis repeats the BFFA denial as to payments from Eady to shorts producers, the Children's Film Foundation and to producers of feature films other than BFFA members. He remarks it would be interesting to know how Eckman reaches the conclusion that the BFFA is trying to tamper with a plan put forward by the Chancellor of the Exchequer.

C'Scope Preview Dates

Screenings of 20th-Fox's "The Advancing Techniques of CinemaScope" preview film in Canada will get under way in six exchanges July 13.

Exhibits and the press are being invited to attend. Sked calls for screenings at the University Theatre, Toronto, July 13; Palace Theatre, Montreal, July 15; Paramount Theatre, St. John, July 20; Capitol, Winnipeg, July 23; Capitol, Calgary, July 27, and the Capitol Theatre, Vancouver, July 29.

NAPOLEON STILL REIGNS

Bonaparte Gets American, French And German Film Treatment

Napoleon Bonaparte and the turbulence of his conquests appear to intrigue the filmmakers all over the world these days, and so another cycle (the international variety) may be in the making.

In Hollywood, 20th-Fox is lensing "Desiree" in which Marlon Brando stars as Napoleon. In France, Sacha Guitry is turning cameras on his super-spec dealing with the French Emperor-dictator, and in Germany a third film on Napoleon is reportedly in the making.

Barnett

Continued from page 3

introduction of 3-D, widescreen, and stereophonic sound, Barnett was much in demand as speaker at exhibitor meetings to explain the value of each new projection system.

In a formal statement, Barnett expressed his continued confidence in the Cinerama process but said his "personal future is more appropriately allied with a business which has broader industrial activities than are available in the present state of development of the Cinerama process."

Cinerama Inc. has a backlog of units available for installation in theatres and has been anxiously waiting for Stanley Warner, holder of the exhibition and production rights, to move faster in opening new theatres. Cinerama Inc. only gets paid off for its equipment after it's placed in a theatre and, as a result, currently has hefty coin tied up. This factor has delayed Cinerama Inc.'s research program, main object of which is to come up to a single projector system which would eliminate the annoying three-panel effect obtained from the presently-employed three-projector method. The delay in installations and the absence of coin for additional research, he believed, are among Barnett's reasons for resigning.

Barnett, whose future plans have not been definitely determined, apparently believes also that the Cinerama process is too limited for mass audiences. In a speech before the D. C. Motion Picture and Television Council last week, he said that "it is extremely doubtful that the theatre industry can support several basic systems requiring variations in equipment for each method presentation. Neither is it likely that production can be prosperous continuously based on booking potentials of a small percentage of total theatres."

"There is little doubt, therefore, that for purely economic reasons, rival systems will be consolidated into a uniformly applicable scheme, representing an important advancement of the art."

He declared that technical developments in motion pictures point up a "desperate" need for a new kind of leadership "which can bridge the vast gaps between business management, creative artists, sales and engineering, to the end that patterns of progress can be logically drawn."

Foreign Film Titles

Continued from page 7

"Background," will be shown in the U. S. as "Edge of Divorce."

According to Kingsley, the current pattern for imports is first-run bookings in art situations and second feature status in commercial houses if they win acceptability via an attractive title. He points out, however, that every picture from abroad is reborn in New York. "Each picture starts from scratch when it gets here. The promotion and advertising must be planned for the American market. If it doesn't get off to a good start in New York, it doesn't have a chance any place. You might as well burn the film."

The foreign film market, he said, follows the pattern of the legitimate stage. "There are only

hits and flops. Only occasionally will the public support a picture which the critics turn down. That's where the title figures prominently. With a commercial title you can manage to obtain second feature bookings."

What's a Sureseater?

Kingsley stresses that there is no such thing as a sureseater market. "It has always been vague," he said, "and now it's vaguer than ever. Nobody has been able to define just what is an art house or exactly how many there are." In the present picture market, Kingsley said, an indie distrib can dictate his own terms if he has the right picture. He cited as an example the recent experience of the Louis de Rochemont Organization with "Martin Luther."

Kingsley, who goes abroad frequently on picture buying excursions, said that European producers have an inflated idea of the American market and this is reflected in their original asking price for the U. S. rights. "Their price expectations are up in the clouds," he said, "It's never at a greater pitch than at the European festivals where the producers have great successes and receive considerable acclaim. That's the psychologically wrong time to make a deal. They can clip an American distributor immediately. However, if you wait a while and negotiate for a period of time, you can get the picture at more reasonable terms."

The "International" in the name of the Kingsley company fits, for he has brought over pictures from Sweden, Mexico, England, France, South Africa, Wales, Australia and Germany. He has released nine imports in the U. S. during the past 10 months, something of an indie distrib. He has a firm deal with Group III, the British government-subsidized experimental unit designed to give new talent an airing. Under this arrangement, he has released five films from this unit and has one more to go.

Schary on Exhibs

Continued from page 1

what he had meant in fact was that pictures should have a point of view, not a propaganda line. Asked whether the unhappy experience of several such productions didn't prove him wrong, the Metro exec opined that this was then the fault of the producer in being unable to communicate his point of view in proper dramatic and entertainment terms to the audience.

Schary spoke somewhat bitterly about what he conceived as the prevailing lack of showmanship on the part of many local exhibs who are satisfied to get films into the theatres without worrying particularly about telling the public of the inherent values of the production. And he thought little of the kind of advice Hollywood was receiving from exhibs on what sort of pictures to make.

"There isn't very much intelligence in the kind of clamor set up by theatremen every time they play a successful picture. Then it's always give us more of this, or more of that. If a black-and-white film is a hit, we're told: Why don't you give us more good black-and-white films? The next day a color musical catches on, and right away we're told: Lay off the black-and-whites, switch to color and musicals. One fellow moans there are too many westerns. The next complaints there aren't enough of them," Schary observed.

He said that M-G wasn't tied to any fixed production sked and that if his organization felt the need to step up production, it would do so. He also ruled out any complete switch to CinemaScope and asserted that the studio would keep itself flexible. Asked whether this might include films shot in VistaVision, Schary replied that this was entirely possible.

Producers' Echo

Hollywood, June 29.

Half of the nation's 16,000 hard-top houses will ultimately shutter for lack of product, Screen Producers Guild proxy Arthur Freed predicted privately following SPG roundtable discussion at which industry's working producers admitted they see no way of meeting exhibitor demands.

Talent and story shortages are partly to blame. Producers also concede another factor is lack of courage, tenacity, imagination on part of producers to bring prob-

lem subjects to screen. But soul-searching session also laid part of blame for present conditions at door of exhibitor, contending there is no way of insuring playing time, or an exhib's honesty in giving a film its full life at boxoffice.

Reasons against return to mass production were many, but producers admitted that jump in costs and rise in studio overhead caused by slackoff in production were villainous. Freed said "Andy Hardy in Love" cost \$181,000 several years ago, and grossed over \$2,000,000. It would now cost \$700,000-\$800,000.

Freed argued efforts should be concentrated on better pictures instead of "making them in wholesale number."

UA Pitches Plea

Continued from page 5

000, the latter figure would be deducted to make \$15,000,000. In addition, the dues would be figured on 30% of the \$10,000,000 so that the assessment would be based on a total of \$18,300,000.

Benefiting by this formula in particular would be UA, which doesn't have the foreign rights on quite a few of its domestic releases and has them in only a limited number of territories in others; Universal with its P. Arthur Rank releases, Columbia and RKO.

This formula, if adopted, wouldn't apply to the expenses of the film boards in the various countries. These costs will continue to be pro-rated as in the past. There was a flurry of objection to this from Metro, but the latter finally acquiesced. The film board coin required is said to be very small.

MPEA reps are now permanently stationed in London, Rome, Frankfurt, Stockholm, Paris and Rio de Janeiro. Film boards act for the industry in other places. MPEA officials receive their salaries partly in dollars and partly in local coin.

Indie Diskers

Continued from page 1

bels on the Coast showed a total underpayment of some \$50,000.

Increase in the audit staff is also necessitated by the increase in the number of indie labels. New companies are constantly asking for tune licenses and it has been difficult for Fox to keep check on their bookkeeping practices with his present staff. The chief alibi for the diskers' underpayments to pubs is that they sell their platters on consignment and hence have no way of knowing what actual sales figures are until all the returns are in.

The major companies pay off to the penny. In fact, Fox auditors have occasionally spotted errors on the majors' books in the publishers' favor. Fox's office recently returned \$11,000 to a major company because the latter's books contained an obvious duplication.

Guarded Bliss

Continued from page 4

being sifted by the group's research analysts.

Regarded as heartening by Newman and other exhibition execs in the area is the speed and apparent earnestness with which the committee undertook the assignment. Bird and his aides sounded out theatremen on their overall problems and maintained a close watch on City Hall maneuverings. Two Bird men were spotted at the hearing conducted by Wagner just before he signed the bill.

The investigation, Newman believes, will prove that the revenue which the city will derive will not be worth the damage which the 5% tax will cause in terms of unemployment and shuttered theatres and other operations. He feels the Bird committee will recommend state-level action designed to upset the levy.

Trade reps feel it would be near impossible to predict Dewey's reaction to such a recommendation. Quick repeal of the enabling act would require a specially-called session of the Legislature. Alternative would be to await the regular conclave next January.

Howard Dietz Envisions Numerically Larger Sked From Metro Next Year

Metro "may very likely" increase its production, scheduled for 1955, according to Howard Dietz, pub-ad veepee, and a member of the board of directors of the company. Dietz, who just returned to N. Y. from a studio visit, said there would probably be more pictures in 1955 than the 26 or 27 the company will release during the calendar year of 1954. He couldn't predict the percentage or number of additional films.

Metro's current release slate and production program shows that seven pictures will be in release during June, July and August, nine are fully completed but not yet scheduled for release, four are in the preparation stage. This program, according to Dietz, gives the company a solid product lineup. "I don't know about other studios," he said, "but there's no shortage at Metro." This comment was in response to a query relating to the constant exhibitor hammering about a shortage of films.

Dietz acknowledged that the production of "little" pictures was not among Metro's plans. "Our aim," he said, "is to make individually big attractions and to make a sufficient volume to assure theatres of product." He said Metro pictures would be made in either CinemaScope or in the widescreen ratio of 1.75 to 1, but did not give a breakdown of the percentage in each medium.

The Metro veepee said the confusion in relation to the "different systems" is finding a balance and that "the answer to it is that all the systems are good." The previous limitations, he inferred, limited the promotion since there were not enough theatres at which to aim the campaigns. He insisted, however, that the promotion must be keyed to the picture and not the system.

Dietz maintained that the widescreen era was not having undue influence in story selection at Metro. The company, he said, "would make all kinds of pictures—intimate, spectacles, musicals and comedies."

Commenting on the increased cost of production of the big pictures, Dietz said "the rewards are just as great." Arent exhibitor beefs on the high cost of film, the Metro exec stated flatly that "no exhibitor ever lost money on a Metro picture."

NBC Specs

Continued from page 1

an original musical), which tees off the season in September; a video musicalization of "Lady in the Dark," with likelihood of Ginger Rogers as the lead; and an original musical comedy starring Jeanmarle.

Hayward will probably open the season with Noel Coward's "Tonight at 8:30," with negotiations under way for Coward to play the lead in the one-acters. Second show on tap is Mary Martin "Peter Pan" (which is currently in rehearsal as a legit entry on the Coast under Hayward's production auspices.)

That CBS has no intention of stinting, either, is more than borne out by the cast assembled for the first of the "Best Of Broadway" tv dramatizations for Westinghouse. Pacted for "Royal Family" are Helen Hayes, Claudette Colbert, Fredric March and Charles Coburn, probably the alltime all-star marquee billing for a tv dramatic showcase.

Single Publicists Slate

A single slate of officers has been presented for election to the membership of the Screen Publicists Guild, repping homeoffice pub-ad staffers of Warner Bros., Universal 20th-Fox, United Artists, and Columbia. Members have a choice of either accepting or rejecting the nominees.

Indications are, however, that the slate, headed by Harry Hochfeld, who is up for reelection, will be accepted. Hochfeld's running mates are Harold Siegel, WB, for veepee, and Martin Blau, Col, for secretary. Siegel and Blau will succeed Ray Murray, Col and Sheldon Gunzburg, U, who are not standing for reelection.

The voting, now taking place, will be concluded on July 2.

"CAINE MUTINY"
 TECHNICOLOR
 HUMPHREY BOGART-JOSE FERRER
 VAN JOHNSON
 FRED MACMURRAY

"THE CAINE MUTINY"
 TECHNICOLOR
 HUMPHREY BOGART JOSE FERRER
 VAN JOHNSON FRED MACMURRAY
 ROBERT FRANKS MAY 1954

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 JUNE 28, 1954

MR. ABE MONTAGUE
 COLUMBIA PICTURES CORP., N.Y.

I CANNOT REFRAIN FROM CONGRATULATING YOU AND YOUR COMPANY BOTH ON YOUR PICTURE "THE CAINE MUTINY" AND ON THE PHENOMENAL BUSINESS WHICH WE HAVE DONE THUS FAR IN THE FIRST WEEK AT THE CAPITOL THEATRE, NEW YORK. NEVER IN THE HISTORY OF THE THEATRE HAVE WE HAD SUCH CROWDS AND SUCH GROSSES DURING ANY WEEK IN JUNE. THE FACT THAT THE FIRST WEEK OF "CAINE" WILL GROSS WELL OVER THE SIX FIGURE MARK UNQUESTIONABLY PROVES THE TREMENDOUS BOXOFFICE PULL OF THIS ATTRACTION. I AM CONFIDENT THAT THE WEEKS TO COME -- AND THE MONTHS TO COME -- WILL ENABLE US TO TURN OVER TO COLUMBIA THE GREATEST FILM RENTAL THIS THEATRE HAS EVER PAID IN ITS HISTORY. AND THAT INCLUDES THE RENTAL WE PAID YOU ON "FROM HERE TO ETERNITY".

JOSEPH A. VOGEL

Columbia's
**THE
 CAINE
 MUTINY**

Goldenson 'Stimulating' Foreign A's for American Theatres

Berlin, June 29.

In an attempt to stimulate additional production of "A" pictures to fill the gap created by the current Hollywood product shortage, Leonard R. Goldenson, Paramount Theatres exec, is on a European swing confabbing with studio toppers in Britain, Germany and Sweden. He reckons that an additional 24 features would solve the problem for most U. S. theatre owners.

As a result of negotiations initiated in Italy three years back, some eight pictures annually are coming into America, all especially geared for the market. Goldenson believes that additional production could be inspired in other parts of Europe which would get comprehensive distribution in the States, providing the stories were right and there was name talent for the marquee.

It is not Goldenson's intention that Paramount Theatres should finance any of the production, although they would not be barred from doing so under the divorce-law. The main purpose of his mission is to explain to the European producers that as a result of the product scarcity, the U. S. market is wide open. If they're interested, he would put them in contact with reputable distribution outlets in the U. S. and between them they could collaborate on stories, stars, etc.

The Paramount Theatres exec insists that, for the time being at any rate, it would be essential to use Hollywood stars in the top roles, with the local performers filling the secondary parts; in this way the native talent would become familiar to American audiences and would later be able to star on their own.

Another important condition is that unless made in dual language versions, the pix would have to be dubbed with American voices. Goldenson has not found this a b.o. handicap in the past.

In London, Goldenson confabbed with J. Arthur Rank and C. J. Latta, the Warner Bros. nominee on the board of Associated British Picture Corp. He's also had meeting with Swedish producers and came to Berlin last week, via Hamburg, for a two day quickie. He checked out last Saturday (25) for Munich and is subsequently visiting Wiesbaden and Dusseldorf, leaving Germany around July 3.

THE 2 BILLS' SPENDING \$6,000,000 FOR 4 FILMS

Hollywood, June 29.

In keeping with the 1954 Hollywood trend toward higher budgets, William H. Pine and William C. Thomas have launched a four-month summer production program providing for four films calling on a total outlay of \$6,000,000. These pictures will wind up their current contract with Paramount. They will probably sign a new deal with the same studio when the time comes, according to Thomas, although it has not been discussed to date.

During their 14 years of partnership the two Bills have made films budgeted between \$700,000 and \$900,000. Under the new format the productions will average around \$1,500,000, with such name stars as James Cagney, Fred MacMurray, Jane Wyman, Charlton Heston, Donna Reed, John Payne and John Derek.

First of the four summer productions got under way May 24 with Cagney, Derek and Viveca Lindfors co-starring in "Run For Cover." It was followed June 7 by "Love Is a Weapon," with Payne and Mary Murphy in top roles.

Third will be "Blue Horizons," the Lewis and Clark Expedition story, starting July 6 with MacMurray, Heston and Miss Reed heading the cast. Fourth will be "Lucy Galland," co-starring Miss Wyman and Heston and slated for an Aug. 15 start. All of them call for Technicolor and VistaVision.

L.A. Homeoffice Will Manage Fox-Wisc. Chain

Milwaukee, June 29.

Fox-Wisconsin circuit, largest theatre chain in Wisconsin and smallest subsidiary of National Theatres, will operate as a district out of Los Angeles effective this fall. For 20 years, circuit had been functioning as a separate corporation and division of National Theatres with headquarters in Milwaukee and with Harold J. Fitzgerald as prez. Fitzgerald's contract expires Aug. 1, at which time the switch will be made in operation, but he'll be retained on board of directors.

During span of its operation as the Fox-Wisconsin Amusement Corp., the company had been reduced from original 68 theatres to present 25. This was due largely to legal divestiture and economic necessity.

Fitzgerald will revert in fall to his own popcorn and concessions businesses.

M-G JUNKET TO EGYPT FOR 'VALLEY OF KINGS'

Metro may junket several key newsmen to Egypt for the opening there of "Valley of the Kings." Plans for the trip are now under consideration and are expected to be finalized by next week.

The preem, first for an American film in Egypt, was set up by Metro with the cooperation of the Egyptian government. "Valley" opens day-and-date at Metro houses in Cairo and Alexandria on July 21.

Premieres, honoring the discovery of Cheops funeral ship, are expected to draw top government officials headed by Premier Nasser, the diplomatic corps, and archaeologists. "Valley," lensed near the recently exhumed tomb of Cheops, stars Robert Taylor and Eleanor Parker.

Sig Timberg Shingle Out

Sigmund Timberg has opened his own office in Washington to engage in the general practice of law.

Attorney until recently was head of the judgments and judgments enforcements section of the Anti-trust Division, Department of Justice. In this capacity he had a key role in litigations involving major film companies and the American Society of Composers, Authors & Publishers.

French & Italian

Continued from page 5

nies also are, using up considerable blocked coin for production.

French Plans In U. S.

Paris, June 29.

The Franco-American Film Accord was finally signed here late Tuesday night (22). The accord was in discussion, and on the border of acceptance for over a year, and now goes into effect retroactive to June '53 runs to June '55.

French intend to open an office in New York in the near future and take a complete sounding of U. S. attitudes towards Gallic pix. The idea of reciprocity is gone but the French intend to instigate a campaign to make more remote U. S. film regions cognizant of French films. They also feel that an extensive campaign in schools and universities will also create a future foreign film audience. Besides long range ideas there are many plans for immediate publicity campaigns for outstanding through U. S. films.

Office will work through U. S. foreign distributors, but will discriminate here in trying to pick out the men most qualified for handling their product. Office will also begin to advise French producers on U. S. tastes and preferences in film fare.

Should Be Signed Wednesday

Rome, June 29.

Eric Johnston, Motion Picture Export Assn. presy, expects to sign the new Italo-American film,

accord here tomorrow (Wed.). The agreement, which eliminates subsidy payments but reduces remittances at the official rate to between \$3,500,000 and \$4,000,000, is considered a favorable one for the U. S. industry, especially since it goes without strings attached.

Pact, parts of which were initiated already last week, provides for liberalization of the various uses to which the Americans can put their blocked coin here. It retains the same number of U. S. imports as last year (211 plus 15 for Allied Artists and some extras to be acquired by local indies) and retains the same dubbing fees.

The much-discussed Article X, under which rentals can be fixed, is out of the window. The "B" bond setup repping almost the entire Italian debt resulting from technical arrangements made when the subsidies were first worked out is cancelled via a \$150,000 payment.

Understanding is that, if the deal works out as expected, the U. S. distributors will have very little coin left in Italy by the end of the past year in August, 1955. The government has been liberal in authorizing compensation deals and the Americans have been using up considerable lira funds in Italian production.

Metro Rejects

Continued from page 2

cases—notably at RKO—no these deals have been made at all. RKO has, however, gone into some production deals with independent producers, taking a chunk of the property in addition to earning the usual releasing fee.

The practice, given big-time status back in 1952 by Universal-International, has increased tremendously in the last 18 months. It has even reached the point where there are participations in participations—that is, setups in which a major studio buys a share in an independent production which is being filmed on a virtual shoestring basis because some of the key personalities involved are actually partners themselves.

Deals

Production participations are more common at Columbia and Paramount than actor participations. At Paramount, for example, the recent Danny Kaye "Knock on Wood" film was a sharing deal with Paramount getting a piece of Kaye's indie Dena Productions which made the picture. Similar setups have obtained with Bob Hope on pix he has made and Bing Crosby has had a sharing arrangement on several pictures. At Columbia, the studio has a piece of Warwick Production, the Allen-Brocold indie which makes pictures overseas, and participates in productions bearing the banners of David Rose, Sam Spiegel and Beckworth (the Rita Hayworth indie). All of the Randolph Scott films have been on a participation basis. Tyrone Power is a new recruit to the sharing system. So is Errol Flynn.

UI not only remains the champion participating studio, but can take credit for lending Hollywood impetus to the incentive plan which was a fixture in other industries, long before World War Two. Stewart's various participations are figured as being worth an easy \$5,000,000—and he probably will derive \$2,000,000 from his share of "The Glenn Miller Story" alone.

TOA: No Dispute

Continued from page 5

for their sales policies and then praising them for their product."

A spokesman for the rival Allied States Assn., however, said he couldn't see how TOA could reconcile the statements of its leaders with the policy it was pursuing, particularly in regard to arbitration. He pointed out that TOA was an ardent supporter of an arbitration system although the two prime problems confronting exhibs—the shortage of product and the cost of film—were ruled out as subjects that could come within the scope of arbitration. TOA's attitude, however, is that arbitration can serve to alleviate many of the day-by-day conflicts arising from distrib-exhib relationships and can help to cut down the growing number of lawsuits. TOA sees no conflict in supporting arbitration while at the same time fighting for more product and lower film rentals.

Picture Grosses

WASHINGTON

(Continued from page 9)

wk. Bright \$5,000 or near for second consecutive round. **St. Louis** (RKO) (1,939; 60-80)—"Johnny Dark" (U); Bright \$9,000 with light newsreels, helping. Last week, "Drums Across River" (U), \$8,000.
Metropolitan (SW) (1,200; 60-80)—"Hell Below Zero" (Col). Good \$9,000. Last week, "Them" (WB), \$9,500.
Palace (Loew's) (2,370; 65-95)—"Three Coins in Fountain" (20th) (4th wk). Good \$8,000 in final 5 days after \$13,000 last week.
Playhouse (Loper) (435; 55-11)—"Knock On Wood" (Par) (11th wk). Fine \$5,500. Last week, \$6,000. Stays.
Warner (SW) (1,300; 1:20-2:40)—"Cinerama" (Indie) (33d wk). Nice \$14,000 after \$15,000 last week, with extra show. Holds on.

'Desert' Torrid \$10,000, Indpls.; 'Flame' Tall 96

Indianapolis, June 29.

First-run biz here is holding fairly well under the blistering, early heat wave which finally broke Sunday. "Living Desert," at Keith's is sock to lead the town. "Flame and Flesh" at Loew's looms nice.

Estimates for This Week

Circle (Cockrill-Dulle) (2,800; 50-80)—"Arrow in Dust" (AA) and "Pride of Blue Grass" (AA). Mid \$7,000. Last week, "Them" (WB) and "World for Ransom" (AA), \$10,500.
Indiana (C-D) (3,200; 60-95)—"Demetrius and Gladiators" (20th) (2d wk). Dandy \$8,500 after \$13,500 opener.
Keith's (C-D) (1,300; 60-95)—"Living Desert" (Disney). Sock \$10,000. Last week, "Golden Mask" (UA) and "Personal Affair" (UA), \$4,000 at 50c-80c sale.
Loew's (Loew's) (2,427; 50-80)—"Flame and Flesh" (M-G) and "Dragon's Gold" (Indie). Nice \$9,000. Last week, "Indiscretion American Wife" (Col) and "Sarcen Blade" (Col), same.
Lyric (C-D) (1,600; 50-80)—"Them" (WB) and "World for Ransom" (AA) (m.o.). Oke \$5,000. Last week, "Outlaw Territory" (Indie) and "Run for the Hills" (Indie), \$4,000 at 35c-70c scale.

MINNEAPOLIS

(Continued from page 9)

\$3,000. Last week, "Black Horse Canyon" (U), \$2,300.
Lyric (Par) (1,000; 65-85)—"Johnny Guitar" (Rep) (m.o.). Nice \$5,000 or close. Last week, "Yank in R.A.F." (20th) and "Fallen Angel" (20th) (reissues) split with "Street With No Names" (20th) and "Cry of City" (20th) (reissues), 50c-75c scale, \$3,000.
Radio City (Par) (4,100; 85-11)—"Demetrius and Gladiators" (20th). Big \$16,000. Last week, "Johnny Guitar" (Rep), \$10,000 at 85c top.
RKO-Orpheum (RKO) (2,890; 65-85)—"Silver Lode" (RKO). Thin \$5,000. Last week, "Them" (WB), \$10,500.
RKO-Pan (RKO) (1,600; 65-85)—"Them" (WB) (m.o.). Stout \$5,000. Last week, "Massacre Canyon" (Col) and "Iron Glove" (Col), \$3,200 at 75c top.
State (Par) (2,300; 65-85)—"Secret of Incas" (Par). Light \$6,000. Last week, "Flame and Flesh" (M-G), \$5,000.
World (Man) (400; 65-1:20)—"Living Desert" (Disney) (4th wk). Virile \$3,500. Last week, \$5,100.

SEATTLE

(Continued from page 8)

tain (20th) (4th wk). Big \$8,500 after \$10,700 last week.
Liberty (Evergreen) (1,650; 75-11)—"Them" (WB) and "Fangs of Wild" (Lip) (3d wk). Okay \$4,500. Last week, \$5,600.
Musie (Box Hamrick) (850; 1:15-1:25)—"3 Steps to Murder" (UA) fight films. Only \$4,000 after opening big. Complaints over limited coverage of fight hurt. Last week, "Greatest Love" (LFE), \$3,100.
Musie Hall (Hamrick) (2,300; 1:15-1:25)—"Student Prince" (M-G). Great \$14,000 or close. Last week, "Them" (UA) and "Fangs of Wild" (UA), \$6,000.
Paramount (Evergreen) (3,039; 1:15-1:25)—"Demetrius" (20th) (2d wk). Big \$9,000 after \$14,300 opener.
Palomar (Sterling) (1,400; 35-75)—"Pinocchio" (RKO) (reissue) and "Three Young Texans" (20th). Nice \$9,000, with kids admitted for 35c contributing to nice biz. Last week, house dark.

Them' Wow at \$11,000, Prov.; 'Show' Lusty 86, 'Demetrius' 92-G in 2d

Providence, June 29.

Another hot weekend cleared the city and made for lower grosses. However, biz still is nice under the circumstances. "Them" is topper with "Them" at smash total. Also very nice is RKO A-beg's second week of "Demetrius" and Loew's State's third with "Gone With Wind." Strand with reissue of "Greatest Show On Earth" looms big.

Estimates for This Week

Albee (RKO) (2,200; 70-90)—"Demetrius and Gladiators" (20th) (2d wk). Neat \$9,500 after \$16,500 in first sesh.
Majestic (Fay) (2,200; 50-70)—"Them" (WB) and "Miss Robin Crusoe" (20th). Sock \$11,000. Last week, "Three Coins in Fountain" (20th) (2d wk), \$9,000.
State (Loew's) (3,200; 65-85)—"Gone With Wind" (M-G) (reissue) (3d wk). Okay \$7,500. Second week, \$13,900.
Strand (Silverman) (2,200; 50-70)—"Greatest Show On Earth" (Par) (reissue). Big \$9,000 looms. Last week, "Arrow In Dust" (AA) and "Paris Playboys" (AA), \$6,500.

'Flame' Dim \$9,000, Pitt; 'Demetrius' Big 11G, 2d

Pittsburgh, June 29.

Again the holdovers here are running ahead of the new entries. Only two of the latter, "Flame and Flesh" at Penn and "Witness to Murder" at Stanley, both doing poorly. "Three Coins in Fountain" copped a fifth week at the last minute at Fulton and winding up okay. Second stanza of "Demetrius and the Gladiators" at Harris looks good enough to rate a third. "Cinerama" is picking up a bit at Warner on some strong exploitation.

Estimates for This Week

Fulton (Shea) (1,700; 65-11)—"Three Coins in Fountain" (20th) (5th wk). Was to have come out last week but sudden spurt in biz rated another holdover. Okay \$6,500. Last week, \$8,500.
Harris (Harris) (2,100; 65-1:25)—"Demetrius and Gladiators" (20th) (2d wk). Still strong at \$11,000, and healthy enough to rate an extra stanza for the holiday week. Last week, \$15,500.
Penn (Loew's) (3,300; 65-85)—"Flame and Flesh" (M-G). Slim \$9,000. Last week, "Rhapsody" (M-G), \$7,500 in 6 days.
Squirrel Hill (SW) (900; 65-85)—"Paris Express" (Indie) (2d wk). Got last-minute reprieve but will be only fair \$1,500. Last week, \$2,700.
Stanley (SW) (3,800; 65-85)—"Witness to Murder" (UA). Will barely get by at sluggish \$7,000 or less. Last week "Them" (WB), about best at this house since warm weather set in, \$10,000.
Warner (SW) (1,200; 1:25-2:25)—"Cinerama" (Indie) (29th wk). Running slightly ahead of recent weeks. Big \$12,000. Last week, \$11,000.

SAN FRANCISCO

(Continued from page 8)

week, "Them" (WB) and "Black-out" (Lip), \$24,000 in 10 days.
Fox (FWC) (4,651; 1:00-1:50)—"Demetrius and Gladiators" (20th) (2d wk). Nice \$20,000 or near. Last week, \$30,000.
Warfield (Loew's) (2,656; 65-85)—"Gone With Wind" (M-G) (reissue) (5th wk). Fine \$12,500. Last week, \$14,500.
Paramount (Par) (2,646; 65-90)—"Hell Below Zero" (Col) and "Mad Magician" (Col). Okay \$12,000 or better. Last week, "High and Mighty" (WB) (4th wk), \$15,000.
St. Francis (Par) (1,400; 70-95)—"Miami Story" (Col) and "Battle Rogue River" (Col). Fancy \$11,000. Last week, "Dial M for Murder" (WB) (3d wk), \$9,000.
Orpheum (Cinerama Theatre, Calif.) (1,458; 1:15-2:25)—"Cinerama" (Indie) (26th wk). Sock \$29,000. Last week, \$27,000.
United Artists (No Coast) (1,207; 70-1:15)—"Johnny Guitar" (Rep) (3d wk). Good \$6,500. Last week, \$8,500.
Stagedoor (A-R) (400; 85-1:35)—"Immortal City" (Indie) (2d wk). Okay \$5,000. Last week, \$6,000.
Bridge (Schwarz-Reader) (399; 1:12-1:20)—"Final Test" (Indie) (3d final wk). Current round ending June 30 looks like \$2,600 after \$3,100 in second. "Daughters of Destiny" (Indie) opens July 1.
Vogue (S. F. Theatres) (377; \$1)—"Golden Coach" (Indie) (3d wk) Oke \$1,800. Last week, \$2,200.

U-I PROMISES

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Boxoffice

December 1953

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Clips From Film Row

CHICAGO

Greg W. Koerner, owner of Koerner Film Service, vacationing in Hollywood.

A. M. Van Dyke, circuit sales manager for 20th-Fox, convalescing in Decatur, Ill.

Lou Harris, director of maintenance for Alliance Theatres, into Wesley Memorial hospital for checkup.

Carnegie Theatre following the current "Pickwick Papers" with trio of classic comedies of Robert Benchley, W. C. Fields and Charlie Chaplin.

James R. Grainger, prez of RKO here for company midwest sales meet last Thursday and Friday (24-25) at Blackstone Hotel.

John Balaban and Jack Kirsch dined with President Dwight Eisenhower at White House yesterday (Tues.).

International Popcorn Assn. tying in with TOA, TESMA and TEDA during upcoming five-day conclave here Oct. 31-Nov. 4.

Essaness unveiled new Haisted Outdoor Theatre last weekend.

PITTSBURGH

Indie-owned State Theatre in heart of downtown closed Saturday (26). One of late James B. Clark's enterprises, it has been the city's only Golden Triangle last-run house for years.

Ben (Bud) Rosenberg, who owns the Parkway in McKees Rocks, is going to George Heid's tv school here. His manager is running the Parkway.

Lytle Harding back at his old post as manager of Stanley-Warner Sheridan Square, moving relief man Joe Outley to the Plaza in Bloomfield.

Ken Fletcher, drive-in exhibitor at Indian Head, Pa., comes to Pittsburgh five days weekly as an employee on the Brady Street overpass project.

John Rigas, owner and manager of the Coudersport, Pa. Theatre, building an ozoner at Wellsville, N. Y.

Don D'Aquila rejoining Stanley-Warner Theatres, where he was an assistant in the shorts booking department before going into the Army two years ago.

MANCHESTER, N. H.

Opening of two new theatres in New Hampshire summer vacation areas indicates films and vaudeville remain very much alive. A modern little theatre has been constructed in Wolfeboro. Seating capacity is 600.

At North Woodstock, a modern drive-in has been opened on a 100-acre tract on Route 3. Deer Park Enterprises, composed of business people of North Woodstock and Lincoln, is operating the 300-car ozoner.

The five-story Lyric Theatre building is to be demolished to make way for a drive-in, but not a film drive-in. Familiar landmark was purchased by the Amoskeag Bank, which will use the site in a relocation of Nutfield Lane and the establishment of drive-in banking facilities.

ST. LOUIS

Art Madden shuttered his Lyric in Farina, Ill., for the summer. Frisina Amus Co. closed its Elks 840-seater in Olney, Ill., for summer season but will continue to operate the Arcadia in same town. The company also will shutter its State in Lawrenceville, Ill., but continue to keep the Avalon, 615-seater in same town, open this season.

Orpheum, 500-seater in Harris-

burg, Ill., closed by the Turner-Farrat Theatres because of lack of suitable product for the Orpheum and its Grand, an 850-seater, in the same town.

Mrs. W. A. Wright relinquished her National Theatre in Avon, Ill., dark since early this year.

Loren Cluster darkened the Cluster Theatres' Globe in Salem, Ill., for summer but will continue to operate the Lyric and the Salem in same town in addition to a nearby ozoner.

The Uptown Theatre in Cairo, Ill., permanently closed because completion of an Illinois State highway project will take part of the building which was leased by D. B. Stout.

Jack Wright and Preston Southard lighted their new ozoner near Hardin, Ky.

After being dark for a year the Prairie, Prairie du Rocher, Ill., house, relinquished by Lawrence McDonald and his wife.

The Weeks, Dexter, Mo., preparing for its 47th annl July 4-10.

MINNEAPOLIS

Originally booked for three weeks, "The French Line" held over for a fourth at 100 Twins Drive-In where it's having its first and only Twin Cities' run. It is reputed to have grossed \$12,000 in its initial stanz.

Record for fast-film selling is being claimed by local United Artists branch which took only a single day, Saturday (19), with entire staff working on the usually off-day, to book for immediate showing its 25 prints of the Marciano-Charles fight pic.

WB releasing "The Command" to 35-day and subsequent-run houses here in 2-D as well as C'Scope.

Local World finally made deal for "Genevieve" which already has played in St. Paul loop Strand and near Grandview.

Kelly Evidon, vet film-industry member here and now with Independent Poster Exchange, to Baltimore to enter Johns Hopkins hospital for checkup.

With closing for season of legit Lyceum which he managed on the side, Lowell Kaplan now devoting his entire time again to buying and booking for Bennie Berger circuit.

Ralph Pielow, local buying-booker agent, acquired Roxy Theatre, Fargo, N. D., and continuing its former policy.

ALBANY

Bob Friedman promoted by Universal from booker in the Philadelphia branch office to salesman in the Albany territory; succeeds Harry Alexander, one-time 20th-Fox local manager, who resigned to take over operation of Middletown Drive-in.

George Thornton will open the rebuilt Orpheum in Tannersville July 15. The original house was destroyed by fire in 1952 as workmen were preparing it for reopening. Robert Mosher will manage the 500-seat house.

James Evans, long head shipper for Paramount and an employee of its Albany exchange for 27 years, now a booker for Warners. He took post in preference to transferring with other Paramount backroom workers to Clark Film Distributors, which recently assumed the inspecting and shipping services of Paramount.

TOLEDO

William B. Denning, who managed the house at the Quantic, Va., Marine base during the last world war, made manager of the Colonial, Dayton, O., succeeding Carroll Crist, now manager of the Davue, Dayton.

Only theatre in Bellevue, O., the State, may have to close if city council does not repeal the 3% admissions tax, according to Gilbert Green, Detroit, of North Theatre Corp. He pointed out that the house paid \$1,122 in taxes in 1952 with a drive-in theatres and television out into business. He said the theatre was an asset to the community.

DALLAS

Car Garner resigned as representative of Hallmark Attractions here. Hallmark franchise went to Harold Schwartz and Tower Pictures Co.

Houston selected for world preem showing of Seven Brides for Seven Brothers. Set to open at Loew State July 16.

T. D. Walton, with RKO for the last 15 years working in the Houston territory now at Dallas office,

as sales manager. He replaced Douglas Desch who is now with Walt Disney.

PORTLAND, ORE.

Larry Keating here from Hollywood to visit his mother.

Tom Walsh, J. J. Parker exec. off to o.o. his out-of-town houses.

Gayle Gustafson new secretary to Mrs. J. J. Parker.

Paramount branch manager Wayne Theriot and salesman Frank Doty back from Seattle regional biz session.

Primary and Secondary Show Businesses Hold Strong on Big Board

By MIKE WEAR

Move to give so-called secondary stocks a play, which gained favor last week, saw amusement shares holding firm or climbing higher, some hitting new peaks or high ground for recent sessions in last week's stock market. Fact that the lower-price issues drew attention from investors naturally took in many film company shares, since few of them sell above \$22.

There also was a swing towards revival of public acceptance for film company shares, jarred plenty in recent years by inroads from television and adjustment to splitting of companies into film and theatre stocks. The fact that the picture corporations now have most of the "wrinkles" ironed out of the new deep medium, wide-screen and stereo sound also is viewed in Wall Street as highly constructive. In fact, some observers feel that the real basis for a uniform system on screens, methods, etc., is in the making.

Further bullishness for Paramount's VistaVision system, to be unveiled early this fall, enabled the company shares to hold at the year's recently established high of 33 1/4 most of last week. Columbia Pictures made a new 1954 high of 25 1/4, and then backed away about 1 point following actual preem of "Caine Mutiny" at the N. Y. Capitol since the move mainly had been predicated on this picture's launch. Traders took more or less the attitude that the "news was out," and just let the stock drift.

The most brisk advance of a pic issue was made by 20th-Fox which climbed 1 1/4 to 20 1/4, best quotation in a number of weeks. This apparently was based on enthusiasm generated by trade showings of improved CinemaScope, which in turn proved a handsome trailer for some of the company's forthcoming product.

Besides Columbia Pix, Loew's and 20th-Fox all were favored by several brokerage news letters as being reasonably priced around recent levels. Universal common and preferred both held around highs for 1954. Same was true of Stanley Warner which equalled its year's peak of 17 1/2, closing only off fractionally from this price. Warner Bros. also held close to year's best quotation.

General Precision Equipment new highs for three days in a row, finally hitting 42 1/4, up 1 1/4 on week. GPE preferred soared four to a new high of 85. American Seating also was strong at 27 1/4.

Radio Corp. of America hit a new high of 30, and wound up week with a new gain of 1 1/2. Both issues of CBS held near the recently established peaks.

Technicolor got up to 12 1/2, new high for its recent move, and finished week at 12 1/2. Company is reported busy making additional Techni prints for such companies as WB, 20th-Fox and Metro while loaded with orders for such prints from Paramount on its new VistaVision line.

Metro's Two In Sept.

Metro will release two pictures in September and an equal number in October. The four additional pictures will make a total of 22 announced so far for the calendar year. Three of the four pic will be in color, making a total of 19 in color so far this year.

For September, the lead-off pic will be "Betrayed," in Eastman Color and starring Clark Gable, Lana Turner, and Victor Mature. This will be followed by "Brigadoon," in Eastman and CinemaScope, and starring Gene Kelly, Van Johnson and Cyd Charisse.

The October entries are "Rogue Cop" (Robert Taylor and Janet Leigh, and "Beau Brummell" (Elizabeth Taylor and Stewart Granger) in Technicolor.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (29)

1954	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
High Low					
17 1/4 14 1/4	Am Br-Par Th 259	16 1/2	15 1/4	15 1/4	+ 3/8
60 41 1/2	CBS, "A" 47	60	58 1/2	58 1/2	+ 1/2
59 1/2 41 1/2	CBS, "B" 24	59 1/2	58 1/2	58 1/2	+ 1/4
25 1/4 19 1/4	Col. Pic. 68	25 1/2	23 1/2	23 1/2	+ 1/4
10 1/4 8 1/4	Decca 120	9 1/2	8 1/2	8 1/2	+ 1/4
63 1/4 46 1/4	Eastman Kds. 253	63 1/2	59 1/2	62 1/2	+ 2 1/4
15 1/4 13 1/4	Loew's 169	14 1/2	14 1/2	14 1/2	—
7 1/2 6 1/2	Nat. Thea. 105	7 1/2	6 1/2	6 1/2	—
33 1/4 26 1/2	Paramount 63	33	31 1/2	32 1/2	+ 1/4
34 1/2 28	Philco 165	34 1/4	32 1/2	33 1/2	+ 1/4
30 1/2 22 1/2	RCA 1749	30 1/2	28 1/2	30 1/2	+ 1 1/4
6 1/2 2 1/2	RKO Picta. 104	6 1/2	5 1/2	5 1/2	+ 1/8
7 1/2 4 1/2	RKO Thea. 142	6 1/2	5 1/2	5 1/2	+ 1/8
5 1/4 3	Republic 9	4 1/2	4 1/2	4 1/2	+ 1/8
12 1/2 10 1/2	Rep. ptd. 9	11 1/4	11 1/4	11 1/4	—
17 1/2 11 1/2	Stanley War. 97	17 1/2	17 1/2	17 1/2	+ 1/4
22 1/2 18 1/2	20th-Fox 325	20 1/2	19 1/2	20 1/2	+ 1/8
23 1/4 18 1/2	Univ. Pict. 16	22 1/2	21 1/2	22 1/2	+ 1/8
70 1/4 63 1/4	Univ. ptd. 10	69 1/2	68 1/4	68 1/4	+ 3/4
16 1/2 13 1/2	Warner Bros. 72	15 1/2	15 1/2	15 1/2	+ 3/8
73 1/2 63 1/2	Zenith 55	70 1/2	67 1/2	70 1/4	+ 2 3/8

1954	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
High Low					
6 3/4 3 1/4	Allied Artists 40	4 1/2	3 1/2	4	—
11 1/4 9 1/4	Du Mont 137	10 1/4	10 1/4	10 1/4	+ 1/8
14 1/2 11 1/4	Technicolor 88	12 1/2	12 1/2	12 1/2	+ 1/8
3 1/4 2 1/4	Trans-Lux 32	3 1/4	3 1/4	3 1/4	—

Over-the-Counter Securities	Bid	Ask	Net Change
Allied Artists, ptd.	8 1/4	9 1/4	—
Capitol Records	2 1/2	3 1/2	+ 1/8
Chesapeake Industries	1 1/4	1 1/2	—
Cinerama Inc.	2	2 1/2	+ 1/4
Cinerama Prod.	11 1/2	15 1/2	+ 1 1/2
Color Corp. of Amer.	1 1/2	1 3/4	+ 1/8
King Bros.	3 1/2	4	—
Polaroid	11	12 1/4	+ 1 1/2
U. A. Theatres	10 1/4	11 1/4	+ 3/8
Walt Disney	10 1/4	11 1/4	+ 3/8

(Quotations furnished by Dreyfus & Co.)

Stanley and Fabian Under One Roof as Strand Bldg. Gets Complete Overhaul

S. H. (Si) Fabian will consolidate his two theatre operations—Stanley Warner Corp. and Fabian Enterprises—under one roof some time in November or December. Both companies will remain separate entities but will share space in the Warner Theatre Building, 47th St. & Broadway, which is presently being completely renovated. The Warner Building, formerly Strand, is getting a complete overcover, with only the shell of the building remaining and an entirely new interior being constructed. An additional floor is being added on the 47th St. side.

Stanley Warner now leases space from Warner Bros. at the company's home office building on W. 44th St. This is the same space occupied by the theatre company when it belonged to WB prior to divorce and Fabian's takeover. The Warner Theatre and building, which SW now operates under a 99-year lease, went to SW under terms of the sale of the theatre interests. Under terms of the rental deal at the W. 44th building, SW figures it can recover the reconstruction costs on its own space over a three-year period.

Fabian Enterprises now occupies space in the Paramount Building and its lease, apparently, will soon expire. With headquarters in two different buildings, Fabian, executive vicepres Sam Rosen, and other execs involved in both operations, were forced to shuttle back and forth. Under the new setup, the top echelon will be in closer touch with both companies.

91 NON-THEATRICALS GOING TO VENICE FEST

Chicago, June 29. American producers are entering more than 91 non-theatrical films in the Venice Film Festival, upcoming on July 6 for children's product and Aug. 22 for cinematographic art. Pix are being forwarded by Film Council of America, which recently gave Golden Reel awards to six of the submitted 16m. films. Among these are "A Is For Atom," "American Farmer," and "For Every Child."

Wow Trade For First Drive-Ins Using C'Scope

Minneapolis, June 29. Newly introduced in this territory's drive-in theatres, CinemaScope is off to a sensational start in the only two ozoners that so far have installed the necessary new wide screen and other equipment. A third-outdoor theatre is in the process of qualifying for the projection.

In Minot, N. D., population 22,000, the Minot Outdoor Theatre opened last Thursday with "How to Succeed in Business Without Really Trying" at advanced 85c admissions instead of 65c to a \$650 gross, quadruple or more what the drive-in usually does on a normal Thursday, 20th-Fox here reveals. It's the town's introduction to C'Scope because a new conventional theatre with the equipment is now under construction and it hasn't gone into the two old houses.

Even more remarkable was the debut at the 7-Hi drive-in theatre here. On Friday night the ozoner chalked up \$1,500 with "The Robe," although that picture had previously played 12 local four-wall neighborhood theatres as well as downtown. Moreover, the drive-in raised its admission from 60c to \$1, although "The Robe" has been presented at the conventional neighborhood theatres in the later runs for as low as 65c.

The \$1,500 is triple what the 7-Hi ordinarily garners on a Friday night. The 600 cars attracted was considered all the more impressive in the face of the fact that "The Robe" ran as long as two weeks at some of the nearby neighborhood houses after its eight week engagement at downtown 4,100-seat Radio City.

Both the Minot and 7-Hi have one-track optical sound C'Scope and made their installations after 20th made such prints available. Others among 150 or more drive-in theatres in the area are still holding off on C'Scope because owners don't wish to go to the \$6,000 or more expense involved or decline to play any pictures on percentage.

"The Robe's" 7-Hi deal is 50%; that of "Millionaire" at Minot 40%.

New York Theatres

WARNER BROS. PRESENTS WILLIAM A. WELLMAN'S
"HIGH = MIGHTY"
 CinemaScope and WarnerColor
 ANN MARSH • CLARE BUCKLEY • LAMONT JOY • ROBERT STACK
 AND STERLING HAYES • HARRIS JONES • NEWTON • DAVID GRAY
 A PICTURE BY WILLIAM WELLMAN
PARAMOUNT

RADIO CITY MUSIC HALL
 Rockefeller Center
"THE STUDENT PRINCE"
 in CinemaScope starring
 ANN BYLIN • EDWARD PUDON
 AND THE SINGING VOICE OF MARIO LARZA
 Color by ANSCO An M-G-M Picture
 and SPECTACULAR STAGE PRESENTATION

Film Reviews

Continued from page 8

Trouble in the Glen

locally during the war, returns in the person of Forrest Tucker. He tries in vain to induce a spirit of compromise, although half the battle is over when a romantic attachment develops with the Laird's daughter, played by Margaret Lockwood.

The plot develops into a tussle between Welles on one hand and the landless tinkers on the other, led by Victor McLaglen and John McCullum, as father and son. They burn the Laird in effigy, steal a prize steer and frustrate a plot to bring in a tough gang from the city. At this point, Welles admits his stubbornness, and the Laird and his people are united. Throughout the story development, there is an over-sentimentalized treatment of a young girl, (she turns out to be Tucker's daughter) who is a bedridden polio victim.

Frank S. Nugent's screenplay has an effective opening page when the narrative is introduced by Welles, but that standard is not maintained. And the plot drifts along rather casually. Herbert Wilcox's direction appears to have done little to remedy this defect. Miss Lockwood plays the Laird's daughter with little inspiration. However, Welles' portrayal is frequently one of the best things in the picture.

Tucker turns in a reliable performance, but Victor McLaglen is inadequately served. McCullum has a rugged appeal as the tinker, and Margaret McCourt is all too sweet as the invalid child. Supporting roles are adequately filled. *Myro.*

What Every Woman Wants! (BRITISH)

British pic lacks names for U. S. marquee; may do as dualer.

London, June 10. Adelphi Films release of David Dent production, Stars William Sylvester, Ely Albin, Brenda de Banzie, Patricia Donnan. Directed by Maurice Elvey. Screenplay, Talbot Rothwell from Edwin Lewis' "Relations". Cast: Ely Albin, camera, Wilkie Cooper; music, Edward Ashley; editor, Robert Jordan Hill. At Rialto London, June 10, '54. Running time, 86 MINS.

Jim Barnes.....William Sylvester
Jene.....Ely Albin
Sarah.....Brenda de Banzie
Mark.....Patricia Donnan
Bill.....Dominic Roche
Polly Ann.....Joan Hickson
Herbert.....Brian Rix
Doll.....Joan Sims
Tom.....Prunella Scales
Mary.....Douglas Ives
Sam.....Edwin Richfield
Frank.....Edwin Richfield

This independently-made British picture has as its main setting the industrial midlands and as its problem over the impact of the housing shortage on an ordinary working class family. Narrative is related with a measure of down to earth humor. It would serve as good mass entertainment locally where its quota ticket will be a plus selling factor. The pic has value as a dualer in U. S. situations, but lack of names for American marquee will hurt.

The central characters in the plot are a young couple who, having nowhere to live, have to be content with a room with the wife's parents. The arrangement is never, never satisfactory, particularly as the domestic situation and labor troubles complicate the plot.

The answer to the query in the title is implied: Every woman wants a home of her own where she can raise her own family. This point is warmly developed by a competent cast headed by William Sylvester, as the returning soldier; Ely Albin and Patricia Donnan, as the young husband and wife; and Brenda de Banzie, cast as the girl's mother. Dominic Roche, Joan Hickson and Brian Rix fill the major supporting parts with competence. Maurice Elvey has handled the direction with authority. *Myro.*

Weg Ohne Umkehr (No Way Back) (GERMAN)

Berlin, June 15. Westfield release of Odeon and Trans-Rhein-Film production. Stars Ivan Desny, Ruth Niehaus and Rene Delgen. Directed by Victor Vicas. Camera, Klaus von Rautenfeld; music, Hans Martin; set design, Alfred Butow. Premiered at Waldtheater, Berlin. Running time, 96 MINS.

Michael.....Ivan Desny
Anna.....Ruth Niehaus
Kazanow.....Rene Delgen
Schulte.....Karl John
Luba.....Lilli Truett
Lilwinski.....Sergei Balousow
Director.....Alf Marholm

This film, which depicts the story of a Russian who quits his regime, is one of the most courageous German postwar produc-

tions. Directed by Victor Vicas, Russian-born American living in Paris, and shot against the authentic background of divided Berlin, pic appears to have good commercial prospects outside of Germany. A good ballyhoo hinge is in the fact that while the film was being shot, fact and fiction collided when a real-life Russian deserter ran onto the picture's location right in the middle of a fictional escape scene. This story hit the newspapers all over the world.

"No Way Back" has to do with Michael (Ivan Desny) who, as a Russian officer, met a Berlin fraulein back in 1945 when the Red Army conquered the city. He had saved her. Seven years later, he returns to Berlin as a civilian and finds her as the secretary to a NKWD (Russian Secret Police) major. Both fall in love and decide to go to the western world. Russia, however, drag her back to East Berlin and the end sees him free but her hopelessly lost in the brutal Red world. There's no way back for either of them.

Vicas has directed this with remarkable understanding. He was greatly helped by the tight script of G. T. Buchholz who, together with Stuart Schulberg, watched the supervision. They succeeded in producing a film which has realism and suspense in every foot. However, Berlin patrons who know what's going on in their city may object to the fact that a flight from East to West Berlin is not as tough as depicted in this film.

Great performances are turned in by the principals. First of all, Ivan Desny, French actor, deserves laurels for his highly convincing portrayal of the Russian who switches sides. Ruth Niehaus, as the fraulein, has hardly ever been better. Standout also is Rene Delgen as the Russian major.

The fine musical score by Hans-Martin Majewski and the brilliant lensing by Klaus von Rautenfeld are further plus points about this film which, incidentally, was de-labeled "particularly valuable by the West German Censor Board."

Hans.

Sins of Rome (ITALIAN)

Italian spectacle in days of the gladiators.

Hollywood, June 18. RKO release of a Spartacus Consortium production. Stars Massimo Girotti, Ludmilla Tcherina, Gianna Maria Canale, Yves Vincent, Carlo Ninchi, Vittorio Sanpaoi. Directed by Riccardo Freda. Camera, Gabor Pogany; music, Renzo Rossellini. Premiered June 18, '54. Running time, 72 MINS.

Amitya.....Ludmilla Tcherina
Spartacus.....Massimo Girotti
Sabina.....Gianna Maria Canale
Octavius.....Yves Vincent
Cassius.....Carlo Ninchi
Rufus.....Vittorio Sanpaoi

(Aspect Ratio: 1.33-1)

(English Dubbed)

This Italian import is based upon the exploits of a Roman gladiator in the year 74 B.C., who led the slaves to freedom but in a final battle between his rebels and the overwhelming Roman forces met his death on the field. Spectacular, wise, film turned out on the grand scale with thousands of extras, but is of limited appeal in U. S. A. English dialog has been dubbed for fairly good effect.

With the exception of Ludmilla Tcherina, the European ballet star, cast is entirely Italian, unknown to American audiences. While the personal story of Spartacus, the gladiator, is told, interest is focused primarily upon the action scenes, one sequence showing the gladiator single-handedly attacking several lions which threaten the site he has beloved in the arena. And other sequences of battle and violence are ably directed by Riccardo Freda, who maintains a fast pace, during much footage. Film has been indifferently edited, however, with the result much of the impact is lost.

"Story itself is negligible, only enough plot appearing to weave the subject to a conclusion. Spartacus, played by Massimo Girotti, a mercenary with the Roman legions in Thrace, protests his commander's cruelty and is returned a slave to Rome, where he becomes a gladiator. The daughter of one of the Roman leaders falls for him and tries to get him for her own. He rebuffs her preferring to lead the slaves' revolt, during which he is finally killed.

Girotti makes the most of his role, but rivaling him in interest is Gianna Maria Canale, femme on the make, a beautiful actress who registers, Miss Tcherina, as a slave girl, presents one dance, but it isn't the type to display her best

talents. Yves Vincent is the gladiator's rival for leadership. Carlo Ninchi the Roman leader and Vittorio Sanpaoi head of the legionnaires responsible for Girotti's slaying.

Gabor Pogany's photography frequently is interesting and Renzo Rossellini's music score impressive. *Whit.*

Briefs from the Lots

Hollywood, June 29.

Debra Paget replaces Rita Moreno in Panoramica's 20th-Fox release, "White Feather" because of conflicting sked with "Untamed" for 20th-Fox... Universal-International has set "To Hell and Back" for filming in CinemaScope... A. B. Guthrie Jr. checked into Hecht-Lancaster to pen polish job on "The Gabriel Horn"...

Natalie Wood joins cast of Warner's "The Silver Chalice"... John Justin, British screen thesp, snagged top featured role in 20th-Fox's "Untamed"... William Guthrie, location manager, heads Warner unit to Cumberland Mountain to scout locations for "Daniel Boone"... Glenn Ford, Rhonda Fleming and Jack Benny set by Columbia's "Screen Snapshots" producer, Ralph Staub, to emcee three different subjects.

Lee Roberts into U's "Man Without a Star"... Dianna Foster set for one of the two femme leads in Hecht-Lancaster's "The Gabriel Horn"... Pat Harris at Hal Roach studios to cast Ivan Tors' "Operation Sea Rescue"... Anne Kimbell signed for a top role in Allied Artists' "The Bob Mathias Story"... Richard Boone inked by U for top featured role in "Man Without a Star"... Glenn Ford set for role of Eleanor Parker's husband in Metro's "Interrupted Melody"... Vincent Price joins the starring lineup of Cecil B. DeMille's "The 10 Commandments"...

Joseph Pevney has been assigned megging shores on Universal's "Foxfire"... Pat Rich snagged role in "Tall Man Riding" at Warners... Henry Rowland into Columbia's "Wyoming Outlaw" cast... Joe Ploski set in Paramount's "We're No Angels"... James West-erfield and Robert Simon added to "Chief Crazy Horse"... Hall Bartlett signed Chester Morris and Rita Johnson for key roles in indie "Unchained"... Robert Bice inked for stint in Metro's "Many Rivers To Cross"... Audrey Dalton, who recently exited Paramount to freelance, snagged one of "The Prodigious" top roles at Metro... Lonny Chapman, Broadway actor, joins Warner's cast of "East of Eden"... George Sherman has acquired all rights to "We Prayed Together," original by Lee Loeb.

Pine & Thomas have signed Robert Parrish to handle directing duties on their "Lucy Gallant" in which Jane Wyman and Charlton Heston co-star... Charles Goldner currently in "The Girl in Pink Tights" on Broadway has been set for role in 20th-Fox's "The Racers"... Ralph Dumke into Pine-Thomas' "Love Is a Weapon" at Paramount... John Qualen and Henry Nakamura snagged roles in Hall Bartlett's "Unchained"... Ray Teal joins cast of "Wyoming Outlaw" at Columbia... Char Whitney and Leo Britt signed for thespstints in Warner's "The Silver Chalice"... Florence Dublin pacted for 20th-Fox's "Desire"... Rhys Williams signed for a comedy role in "Many Rivers To Cross" at Metro... Vince Barnett snared role in Allied Artists' "The Police Story"...

Peter Graves recently put under exclusive contract by Leonard Goldstein cast in "Black Tuesday"... Cornel Wilde will star in "The Big Combo," joint indie project of star's Theodora Productions and Sidney Harmon and Philip Yordan's Security Pictures... James Millane landed role of a general in Universal's "Chief Crazy Horse"...

John Dehner enters Metro's "The Prodigious"... Jerry Paris snagged part in "Unchained"... Hall Bartlett's indie pic, Johnny Lyons signed for stint in Allied Artists' "The Police Story"... Richard Castle and William Murphy into "Five Bridges to Cross" at Universal... Sandy Lewis drew role in Otto Preminger's "Carmen Jones"... Lee Roberts joins cast of Universal's "Men Without Stars"...

Peggy Knudsen into Hall Bartlett's "Unchained"... Chris O'Brien, former Hollywood rep for Actors Equity, now back to thesping with role in Filmmakers' "Private Hell 36"... Mitchell Kowal and Tom Tamarac cast in James K. Friedman's "Day of Triumph"... Pepe Herra snagged role in Pine-Thomas' "Love Is a Weapon"...

Inside Stuff—Pictures

Situation or character comedy is far more lasting than that based purely on funny lines or funny faces, director George Seaton told UCLA students at the first week of the new "The Director and the Film" course. Six-week summer series, operated in conjunction with the Screen Directors Guild of America, will discuss six different types of pictures with guest directors commenting on their own product. Seaton's lecture was tied to his "Miracle on 34th St." In answer to a student query, Seaton said, "Joke pictures are easily forgotten" and declared that Charles Chaplin's credo was "If what you're doing is funny, don't be funny doing it."

Narrow-strip films, disk jockey platters and comic book versions of "That Ignorant, Ignorant Cowboy" have now been issued by the Mass Communications Centre at Columbia U. Films are in constant circulation among social and educational groups, the comic book has hit a third edition. Platters are still playing although now spottily. About 25,000 copies of the record have been sold in some four years. The subject matter, of course, is syphilis. Incidentally since Federal funds were eliminated for the support of state "detection" centres, this disease is on the rise again, despite the much-publicized two-shot penicillin cure.

A short subject was premed in lavish style at the Earle Theatre, Allentown, and the Nile Theatre, Bethlehem, with heavy accent on the "local angle." Film was Universal's "Rolling in Style," which focuses on the traveling fashion show sent out by the Hess Brothers department store in Allentown. Arthur Cohen, who directed the briefs, and Irving Sochin, shorts sales manager for U, attended along with players in the pic and local brass. Hess outfit staged a special fashion show outside the Earle.

Minnesotans are hardy souls accustomed to the rigors of winter's 40 degrees below zero temperatures and to the unpleasantness of summer's mercury ascents to 100 in the shade, cyclones and severe thunder storms. Which may help to account for the fact that during a rear-tornado and 30-minute, cloudburst, accompanied by huge hail-stones and intermittent lightning and thunder, and which did a million dollars of damage to the area, the St. Cloud, Minn., outdoor theatre drew 17 cars.

Speaking at the Lutheran Free Church's annual conference at Thief River Falls, Minn., Dr. Paul C. Empe of New York, National Lutheran Council's executive director, said that it took less than a year for the Lutherans who invested \$500,000 in the Louis deRochemont production of "Martin Luther" to regain their investment. The picture has been seen by 10-million persons in 3,000 theatres and already grossed more than \$3,000,000, according to Dr. Empe.

Hollywood studio still photos, according to tradition, have seen everything and are not jarred by anything, but—when stillman Emmett Schoenbaum sighted his lens on Marilyn Monroe, clad in skin-tight slacks for an off-angle shot in "There's No Business Like Show Business," he threw his sacroiliac out of gear and had to be toted home.

VARIETY yarn, about Superior, Wis., theatre popcorn consumption premature, inspired Minneapolis Tribune editorial that nostalgically recalled that the "good show towns" of yore were those that patronized outstanding legit attractions well. The editorial carried the headline "Popcorn and the Arts."

Samuel Goldwyn is among the by-liners in the July 11th issue of American Weekly. Producer, in a piece billed "Is Hollywood Finished?," states that quality in new filmmaking is bringing back the audience lost to television.

Chris Whitney landed role in Warner's "The Silver Chalice."

Mack Bennett did comedy sequence with Bud Abbott and Lou Costello in Universal's "Abbott and Costello Meet the Keystone Kops"... Wilbur Mack marked 60th year in show biz with role in 20th-Fox's "There's No Business Like Show Business"... Dean Severance into "Helen of Troy" at Warners... Jeffrey Toome signed for stint in "Captain Lightfoot" lensing for Universal... Sid Rogell given new two-year pact by 20th-Fox as studio manager.

William Powell drew the role of "Doc" in "Mister Roberts" at Warners... Jay C. Flippen signed by UI for the ranch foreman role in "Man Without a Star"... Don Kiefer joined the "Five Bridges to Cross" cast at UI... Chuck Connors replaced Sean McClory in Wyott Ordung's "Walk the Dark Street"... Nolan Leary playing the archbishop role in "There's No Business Like Show Business" at 20th-Fox... Joseph Chevalier and Peter Damon signed for parts in Warner's "Helen of Troy"... Robert Warwich snagged a featured spot in UI's "Chief Crazy Horse"... Claire Trevor drew a top role in "Man Without a Star"... UI assigned Robert Ashur to produce "Wind from Suva"... Warners signed Nick Frank for a stint in "East of Eden."

800-Car Patchogue Ozoner

Patchogue, L. I. Coram Drive-In Theatre, an 800-car ozoner built at a cost of \$250,000, opened here recently under management of Prudential Theatres Inc. Outdoor theatre was erected on an 18-acre tract by a corporation headed by realtor Walter T. Shirley, former New York City Commissioner of Commerce.

Ozoner is second such situation to be launched by Shirley within the past year. Last summer he opened the Shirley Drive-In Theatre on the Montauk Highway in the Long Island community bearing his name.

Argentine Film Houses

Would Duck Low Admish Decree by Going Legit

Buenos Aires, June 22. The Lococo Circuit having paved the way by booking the Paris Folies Bergere at its Gran Opera, and the Marquis de Cuevas Ballet at its Metropolitan, other Buenos Aires film houses are curious as to coin to be made in legit ventures.

Film admission scales are so low by government decree that houses are losing money, but legit prices have no ceiling and can be fixed by the impresario according to the quality of the shows provided.

The Central Cinematografica Circuit, Lococo's traditional competitor, which operates the 3,000-seat de-luxe Gran Rex, opposite the Opera, plus another 10 first-run, centrally located houses, recently showed interest in Katherine Dunham dancers for next August. When told that an investment of \$30,000 would be necessary to equip the theatre with lighting system and stage machinery, the Circuit's partners drew back in dismay, and the plan fell through.

'Wind' Run in Atlantic Ups Mitchell Book Sale

Atlanta, June 29. Reissue of David O. Selznick's "Gone With the Wind" is packing 'em in at Loew's Grand here, with patrons lining up at boxoffice daily. Admission is 70c now as compared with \$1.10 when first released here 15 years ago.

One result of run has been to put Macmillan's new publication of Margaret Mitchell's bestseller back on the big seller list in Atlanta book and department stores. Miss Mitchell, an Atlantan, was run down and fatally injured by a taxicab several years ago.

Jim Norris Sez There'll Be Some Champ Bouts for Home TV, Too

Big championship boxing matches aren't closed to sponsors on home video. However, it's a major problem getting an advertiser to shell out \$250,000 to \$300,000 for a bout like the recent Rocky Marciano-Ezzard Charles fray when he knows it's going to be blacked out in an important selling market, according to Jim Norris, prexy of International Boxing Club. Even so, he has "five or six champ matches lined up for tv."

Right now a bout between light heavy champ Archie Moore and contender Harold Johnson has been firm, with Pabst's Wednesday night fights via CBS-TV already to get it on Aug. 11. Norris points out that this can be done only because the brewery doesn't mind being blacked out in New York, where the fight will emanate. "It's very doubtful that we can do this at all times," Norris said. "Certain shows belong in certain towns. Marciano and Charles wouldn't have drawn as heavily in Chi (as New York). I'm sure of it. A sponsor," he mentioned Gillette as an example, is very reluctant to black out the New York area."

As an example of Gillette's market desires, the recent Bobo Olson-Kid Gavilan champ bout was moved to Chicago, because the advertiser desired New York. Norris said he couldn't do this with Marciano and Charles since the champion didn't please fans in Chicago against Joe Walcott. "The fight lasted little better than a minute. It's a little disappointing."

Norris listed three major considerations in getting the biggest return on a championship fight: (1) The actual fight gate, which falls off when there is no blackout in the originating area; (2) theatrical film dates, which are generally impossible when a fight is carried on commercial video, and (3) returns from theatre tv. Still with all these coin sources, Norris saw a sponsored video show as equal compensation to the latter two, provided that it can be sold on IBC's essential-to-success blackout setup. Gillette, for example, paid \$300,000, plus facilities, for the second Walcott-Marciano fight. Norris' office reported that, though there is no accurate measure for the Charles-Marciano tilt, Theatre (Continued on page 30)

Poison to Poison?

Jim Norris, International Boxing Club czar, felt that the Edward R. Murrow "Person to Person" stanza, on which were featured boxers Ezzard Charles and Rocky Marciano, did much "to get the 'dem and dose' stigma out of boxing."

Reports were received by Norris that viewers of the June 11 telecast, who "are not particularly boxing fans, were impressed that fighters were human beings."

Caesar Sets New Production Staff

Although, cast wise, only Carl Reiner and Howard Morris (from his ex-"Show of Shows") have been packed thus far, Sid Caesar has practically finalized assembling of his production staff for his forthcoming Monday night hour-long NBC-TV show. (With the Center Theatre, N.Y., now being converted to offices, the Caesar show will be one of the major entries emanating from the newly-acquired Century Theatre at 59th St. and 7th Ave.)

Most of those identified with the new Caesar show have major tv credits, among them Leo Morgan as producer; Clark Jones (who hit the tv jackpot with his camera work on "Hit Parade") as director; Mel Tolkin, Tony Webster, Joe Stein and Aaron Ruben as writers. (Former three were with "Show of Shows"; Ruben was with Milton Berle). Herb Andrews has been packed as scenic designer; Boris Runanin has been signed to create special choreographic material. Peter Goode, assistant to Caesar for the past four years, remains in that capacity.

Caesar sponsors next season will be American Chicle, Speidel and RCA.

D.C. AS SITE OF '55 NARTB CONVENTION

Washington, June 29. Next year's convention of the National Assn. of Radio and TV Broadcasters will be held in the nation's capital. Formal decision favoring Washington was made at meeting here last week of NARTB board of directors. Convention will require use of two hotels—the Sheraton Park (formerly Wardman Park) and the Shoreham which are in close proximity. Date is to be set later.

Board agreed to hold its 1956 convention in Chicago and to take options for space in Chicago for 1957.

Jack Buchanan Set For Liebman TV Specs

London, June 29. Jack Buchanan sails for New York late in November in time for rehearsals for a series of tv appearances which he starts on the Max Liebman spectacles on Dec. 18. He has not quite decided yet whether he goes to Hollywood, after he has finished with his tv commitments.

Jacques Tati, France's one-man filmmaker, was grabbed by Liebman to contribute one of the spectacles in his upcoming series. Tati, now on a quickie visit to this country, has gained attention in film circles here via his "Mr. Hulot's Holiday," current at the Fine Arts N. Y. Hulot, a specialist in pantomime comedy action which has earned him the sobriquet of the Gallic Charles Chaplin, is as protean as the latter in that he's producer-director-writer-star of "Hulot's Holiday."

He's pencilled in for a November spectacular.

Colgate Renews 'Rich'

Colgate has renewed "Strike It Rich" on CBS-TV. Walt Framer Wednesday night goes into the new cycle as of next week (7). Agency is Wm. Esty.



SAMMY KAYE

and his
SWING & SWAY MUSIC
Currently HOTEL ASTOR ROOF
New York
ABC Radio
"SUNDAY SERENADE" and
"SERENADE ROOM"
Columbia Records Exclusively

NARTB Pushes TV Census Plan; Name McCullough

Washington, June 29.

Development of an industry-wide sales promotion organization for tv, a project first initiated by the National Assn. of Radio and TV Broadcasters over a year ago, took concrete shape here last week when the NARTB board of directors let contracts for pre-testing of a nationwide plan for determining circulation of tv stations.

The association's tv board appropriated \$34,000 for the project which provides for a continuing census of tv sets by counties. Contract was signed with Alfred Politz, Inc., New York research firm, which will conduct tests within the next two months.

Action was taken in the face of a scheduled meeting in New York today of the Television Advertising Bureau executive committee to consider a sales promotion campaign. TVAB got organized just a few months ago and now claims membership of 126 stations.

Board estimated that consummation of its plan will involve expenditures of "several hundred thousands of dollars" annually for regular circulation studies, results of which will be employed by advertisers and agencies in selection of tv media.

Although no reference was made to the possible competition of TVAB, the board emphasized the need for an "all-industry" sales promotion organization similar to the BAB and the BOA in the newspaper field. "Obviously," said Clair R. McCullough, newly-elected chairman of the tv board, "the primary responsibility of tv broadcasters to advertisers and their agencies relates to the circulation of the medium. We should know (Continued on page 34)

CBS-TV BUYS 'ALDRICH,' KRONMAN TO PRODUCE

Hollywood, June 29. Harry Kronman has been assigned by CBS-TV to produce "Aldrich Family," longtime radio favorite and a forerunner of the current situation comedies, which the television web purchased last week in a deal worked out by the web's Hollywood program veepee Harry Ackerman and Clifford Goldsmith, who created the farce. Show was a consistent high rating draw from the moment it was launched about 15 years ago—as a 10 minute spot on the Kate Smith show—until it went off the air.

"Aldrich" was always an NBC property, developing such radio and television stars as Ezra Stone, Eddie Bracken, Mary Shipp and Jackie Kelk. Oddly, Ackerman, though with CBS, supervised "Aldrich" on NBC after launching it as program veepee of Young & Rubicam.

Ackerman and Goldsmith are currently discussing casting but no decision will be made until after the former returns from a month's vacation in Hawaii.

The Pan Vs. the Pen

Attempts to stir up advertiser interest in tv program series based on the writings of given authors are meeting with scant encouragement. To start with, the sponsors and their ad shops seem convinced that even the best known authors are relatively little recognized by the general public compared with stars.

Literary agents are also finding it hard going when they represent the early writings of authors as "gold mines" of material. This sort of sweeping claim works best with native buyers but falls down when story editors who know their authors are consulted. Much early work is inferior. Much is hopelessly dated. Often in short stories the real value lies in the mood which is contained in, and lost when subtracted from, the author's original prose.

In the case of stage plays, there are other practical objections to be overcome. Sometimes the one or two best examples of a playwright's work are tied up, often because some film company controls the radio-tv rights.

Weitman's 'Personality' Concept For ABC Radio Music & News Format

Martin Back to Biow

Charles Martin is back in the Milton Biow agency fold, though for the first time without his "Philip Morris Playhouse" package identification.

Although "Playhouse" is on the shelf, Martin has been packed as producer of the agency's new Philip Morris summer entry, "The Perfect Alibi," slated for the Thursday night at 10 slot on CBS-TV.

With ABC Radio firmly committed to a nighttime music-and-news format, the web is banking on the "personality" element in its new structure to carry it through successfully. According to program & talent veepee Bob Weitman, the web, while supplying its network disc jockeys with some fancy trimmings, is in the main relying on the deejays themselves to swing both affiliates and audiences over to the web's new concept.

Network, Weitman says, is fully conscious of the problems of a music-and-news format—namely that there's little difference between the music the web can provide from what the local station can offer. Big difference, however, is in the personality of the deejay himself, and that's where the web is looking for the payoff.

That such a payoff in terms of sponsors hasn't yet been forthcoming Weitman takes as a matter of course, pointing out that it not only takes time for such a format to gain acceptance but for the personalities to develop. Hence he stresses that Jack Gregson, Sammy Kaye and Jimmy Nelson are tied to the web under longterm pacts and that their radio showcases are set for long runs, sustaining all the way if necessary.

In terms of that "personality" pitch, Weitman compares the situation to baseball, where there are plenty of players who can bat or field or throw as well as Joe Di Maggio, but yet lack that "indefinable class" that makes him stand out. Similarly in radio, he says, the network can offer the type of personality that the local station, with all its record libraries and top announcers and deejays, can't duplicate. This, he says, is what makes the difference to the public, which in the end run, influences the station and the advertiser.

Thus far, the web has Gregson in the weeknight 8 to 9 period, with Kaye following from 9 to 9:30. Post-9:30 period hasn't been set, and won't be, according to Weitman, until the web's absolutely certain what it wants in the time. One thing's sure, though—it will be music or news or both. On weeknights, Milton Cross is installed in Saturday afternoon, with the NCAA-coupled "Victory Dance" in Saturday night. Nelson, his ventro dummies and some live bands are esconced in Sunday evening (5 to past 10:30) for the auto trade. And veteran Martin Block, of course, holds forth weekday afternoons.

RCA's Tint Outlay Put at \$50,000,000

RCA, which has already spent \$30,000,000 in the development of color video, will spend an additional \$20,000,000 on tint in the coming year, according to Dr. Alfred N. Goldsmith, video pioneer and chief consultant to RCA. Dr. Goldsmith revealed the figure last week at a symposium on color film for tv held by the National Television Film Council.

Dr. Goldsmith also said that the 19-inch colorset would be "widely available" by fall, and that by the end of the year, some 50 to 100 stations would be equipped to transmit color shows from the networks. Many of these same stations will install originating equipment for local shows, he said, but added that for film segments, nearly all would use 16mm projecting equipment.

Duquesne Quits KDKA in a Huff

Pittsburgh, June 29.

Duquesne Brewing Co., for years one of KDKA's biggest accounts, has pulled all of its shows from the local Westinghouse station in protest over a cutrate package deal for spots made to that suds as well as to town's other brewers.

Understood that Duquesne reps objected on grounds that it was spending around \$2,000 weekly for 15-minute strip shows while rivals were given the opportunity of getting more than twice the amount of commercial exposures for only a quarter as much outlay. Competitors promptly grabbed the deal and that was the signal for Duquesne to yank its nearly dozen shows a week.

Considerable of the \$2,000 weekly was channeled into another local radio station, WCAE, which got most of the programs that KDKA lost.

ELIASBERG TO ABC AM RESEARCH POST

Jay Eliasberg has resigned as advertising research director at Foote, Cone & Belding to join ABC as director of radio research. At the same time, ABC upped Dean Shaffner from his research post to director of sales development for the web.

Switches came about when the web decided to split the office of director of sales development, promotion and advertising, which Gene Accas held. Accas continues as director of sales promotion and advertising, with Shaffner now in charge of sales development, with the additional duties of market research counsel. Eliasberg moves over July 1, after two and one-half years at FC&B. Previously, he was media research and statistical analysis director at Kenyon & Eckhardt.

D.C.'S NAG NIX

Senate Bill Would Ban Broadcasting of Races

Washington, June 29.

Radio and tv stations would be prohibited from carrying running descriptions of horse or dog races while races are in progress, under a bill recommended yesterday (Mon.) by Senate Interstate Commerce Committee. Exceptions for the Kentucky Derby, Preakness and other special races would be granted.

Purpose of measure is to prevent use of interstate communications for bookie operations. It also applies to telephone and telegraph.

New TV Slots For Rayel, McGarrett

Jack Rayel and George McGarrett have been assigned to new duties by NBC-TV. Rayel departed the "Home" show as its exec producer a few weeks ago after readying the 11 to noon stanza and getting it under way in March. Since then he's been in a "not too clear" producer capacity, but last week program v.p. Tom McAvity set things right by tapping Rayel as general programming executive operating in a coordinating and liaison capacity for the web's special programs, auditioning chores, etc. McGarrett, also from the exec producer ranks (listing "Show of Shows" among his jobs in the past), will work along Rayel's lines, but in charge of daytime programming. In that berth he succeeds Adrian Samish, who exited a couple of months ago to form his own packaging company, from which developed a couple of soapers he's already sold to the web.

GEO. HAIGHT GETS NOD ON CHRYSLER TV'ER

Hollywood, June 29.

George Haight, veteran stage and film producer, won the nod over two dozen applicants from Robert Healy, v.p. of McCann-Erickson agency, for the post of production supervisor on the upcoming Chrysler tv series over CBS. He recently did a short hitch for Young & Rubicam in the same capacity on "Four Star Theatre."

Onetime Broadway playwright and producer, he has many producer credits with Samuel Goldwyn, RKO and Metro.

NOT EVEN WESTINGHOUSE SURE

Brief Case

By BOB COLWELL
(Sullivan, Stauffer, Colwell & Bayles)

Calkins Holden & Carlock, McClinton & Smith
Is Calkins and Holden again
All the time that it took to pronounce that long name
Has been saved by one stroke of the pen.

Can't some other firms do the same to their name?
So people can write less and say less?
Should Batten and Barton slough Durstine and Oz?
Will Stauffer drop Colwell and Bayles?

The shorter the better! The folks who make soap
Have found that a name should be trim.
They're putting their money on brevity plus
With Lux, Surf and Tide, Cheer and Vim.

Can't agency folks take a leaf from their book?
Why can't we cut down even more?
If three names are better when they are left out
The best thing to cut out is four.

Why Calkins and Holden? Why not call it Calk?
Or maybe just Cal would be best.
Let the rest follow suit so the agency names
Are Thom, Comp, Sull, Batt, Bent or Est.

With the time and the money we save from this step
We'll be rich—we'll have lots of long green
And take it right down and invest it all at
Merrill Lynch, Pierce, Fenner and Beane.

Mpls.' 'The Sun & I'

Pooled Feed of Eclipse to CBS-TV, NBC-TV Result Of Four Months' Preparation

Minneapolis, June 29.

What's expected to prove the most complicated network telecast was scheduled to originate here from WCCO-TV (CBS) Wed. (30) when the local station was to go on the air at 4:15 a.m. (CST) with its own produced show designed to reveal to dialers over the nation "nature's grandest spectacle"—a total eclipse of the sun.

WCCO-TV technicians have been working since March on preparations for the pool feed to NBC and CBS which originates here because Minneapolis is the largest city in the rare event's entire path. Other parts of the U. S. were to see the eclipse, hailed by scientists and astrologists as "an event of a lifetime," "in person," but only as a partial one.

Elaborate WCCO-TV plans called for the video show to start locally at 4:15 a.m. with the appearances of outstanding scientists relating the total eclipse's significance. With the climax of the eclipse set for 5:07 a.m. and of 76 second duration, the station's cameramen, (Continued on page 31)

Imogene Coca's 4-Sponsor Coin

Imogene Coca's new Saturday nighter starting in the fall on NBC-TV has lured three more sponsors for 10-minute segments of the half-hour stanza. Griffin Shoe Polish and S.O.S. are pacted for 26 weeks apiece and Tums will take a 39-week spread with nine of these "spilling over into a summer pinchhitter for the 9 o'clock time. First to come in as an underwriter was Johnson & Johnson.

Meantime, Paper-Mate Pen may alternate with Armour at 10 that night. Comic George Gobel is slated to head up the show that falls between Jimmy Durante and Donald O'Connor in skip-week for Texaco and "Hit Parade" with Lucky Strike and Hudnut money.

CBS-TV's 450G Edge

Publishers Information Bureau figures on video billings for May give CBS an edge of better than \$450,000 over NBC. Latter lured \$11,043,923 to Columbia's \$11,497,850.

For the first five months of this year, CBS is ahead of its No. 1 rival by some \$2,000,000, grabbing \$54,477,931 to NBC's \$52,313,133.

Lolly & Sully, 'Lovers'

Garry Moore will do the balcony scene from "Romeo & Juliet" as it would be played by Louella Parsons and Ed Sullivan.

Thursday, July 8, CBS-TV, 10-10:30 a.m. (EDT).

Steve's Setback On 'Tonight' As TV'er Hits Snag

Somewhere along the line NBC-TV's ambitious late night network plans for Steve Allen have hit a snag, and the "Tonight" project, although previously committed to an August teeoff, now appears to be a very "iffy" entry. If it goes on at all, it won't be until October.

Situation came to light last week when Knickerbocker Beer, having already been resigned to the fact that it would be forced to yield its strictly local Allen show to national clients, was suddenly notified last week that it could have a 52-week WNBT renewal (with 13-week options) on the entire Allen program. Previously, in compromising the Knickerbocker Beer impasse, it was decided to showcase Allen 11:15 to 11:30 p.m. for the local beer client, with the "Tonight" show, an offshoot of the present local Allen display, running from 11:30 to 1:30 for east and midwest stations.

It's understood that multiple headaches attending station clearances was a major factor in holding up the "Tonight" project.

Sandy Cummings To

ABC-TV on Disney Show

Sandy Cummings, vet motion picture and tv producer, has joined ABC-TV as the web's liaison with Walt Disney on the latter's "Disneyland" segment on the Coast, will handle agency and client problems on the show as well as coordinate between the web and studio. He's currently in N. Y. huddling with web eastern program chief Bob Lewine, with whom he flew in last week.

Cummings has been a producer with Paramount and Columbia as well as heading his own indie production outfit.

PORTLAND TV NOD TO MRS. BULLITT

Washington, June 29.

Seattle businesswoman, Dorothy Bullitt's North Pacific TV Co. was favored over three competing applicants in the hot contest for channel 8 in Portland, Ore., in a recommendation last week by FCC examiner Elizabeth C. Smith. Hearings on the applications began nearly two years ago and were concluded in July of last year.

Examiner Smith preferred North Pacific over Westinghouse Radio Stations, Portland Television Co., in which NBC producer Caroline Burke holds a substantial interest, and Cascade TV Co., in which David McKay, Nevada radio station operator, is the principal stockholder.

Decision comes as a surprise—and a blow to the Westinghouse interests, which had spent considerable funds in pushing for the grant. In fact Westinghouse some time back had even made overtures to CBS for an affiliation, so confident was it of winning the coveted channel.

Mrs. Bullitt, a member of the television code review board of NARTB, holds a controlling interest in KING-TV in Seattle and is the sole owner of Telerad Services, radio and tv consulting firm. If the examiner's recommendation is made final, she will become the leading woman in the broadcasting industry.

Examiner Smith had selected North Pacific over Westinghouse largely on factors of diversification of media of mass communication and local ownership and partly on its program proposals. Miss Smith found "no decisional difference" between the two applicants on broadcast experience.

Cascade was found in default by Examiner Smith for failure and refusal to complete the presentation of its case. Miss Smith preferred North Pacific over Portland tv on factors of programming, experience in tv operation and "greater probability of the effectuation of the plans and proposals as promised."

Associated with Mrs. Bullitt in North Pacific are three prominent Portland business men who own one-third of the company.

LAST 'ROUNDUP'?

Ford's N.Y. Grid Buy Cuts Into CBS Web Fixture

When's a radio network not a network? Answer: When a seasonal series of bigtime complexion is bereft of a New York outlet. The question arose last week when it became known that the N.Y. Ford Dealers would sponsor the "Ivy League Football Game of the Week" starting next fall on WCBG, Gotham anchor of CBS, for nine Saturdays. Thus the web's "Football Roundup" (three and a half hours) under sports director John Derr will be out in the cold as far as the biggest of the cities is concerned. The gridfest has been a CBS fixture for about six years.

Speculation centered on whether J. Walter Thompson, the Ford Dealers agency, might persuade the automaker's dealers in other cities to latch on to coverage by way of putting together a grid loop. In which eventuality the "Roundup" spread would be even further reduced.

Understood, however, there's a stipulation in the Ford Dealers' pact whereby they'll step out if "Roundup" lands a network sponsor (gridcast is a sustainer but has been underwritten in the past by Camel, General Electric and others). Should this not eventuate, it's expected that "Roundup" will pick up on the N.Y. end for 60 to 90 minutes after the Ivy League's eastern games are concluded.

Biow's No. 4 Status With \$35,000,000 TV-AM Billings (60% of Overall Biz)

'Kiss Me, Kate'

Kate Smith's five-a-week daytime hour on NBC-TV has been scrapped, but in one of those ironic twists Miss Smith and longtime partner-producer Ted Collins have incubated two shows that live after them. The first of these, "Ethel & Albert," long since a click Saturday stanza on the web, was originally showcased in tv on Miss Smith's nighttime show a couple of seasons back. "E&A" (Peg Lynch and Alan Buncie) was displayed in a series of inserts on a program that, despite all its bigtime trappings and guest stars, wound up in the warehouse.

During the past season, the Smith-Collins team introduced the once-a-week "World of Mr. Sweeney," situation comedy playlet starring Charles Ruggles. This week, Ruggles and his vehicle break out as a four-a-week summertime entry on NBC-TV in the 7:30 slot.

Fact that, 15 years ago, the "Aldrich Family" began as a 10-minute insert on the Kate Smith show has long been a source of pride to the star and her producer.

Last Thursday's (24) back page ad in the New York Times extolling the Biow agency's "best in tv" status with its Bulova time franchises; its nighttime "Lucy" show and daytime "Search for Tomorrow" soaper for Procter & Gamble, represents the first time in his 32-year career as an agency man that Milton Biow would sanction any such personal glorification. Even so it took plenty of persuasion from radio-tv v.p. Terry Clyne.

It was treated so modestly as to conceal what isn't so generally known in the trade—that the Biow agency has now moved into the No. 4 position on tv-radio billings with a total of \$35,000,000. Since this represents about 60% of the agency's overall biz (in contrast to the days when broadcasting accounted for 25% of an agency's billings), the Biow ascendancy into a kingly status can be attributed chiefly to tv. (Only Young & Rubicam, BBD&O and Dancer, Fitzgerald & Sample have bigger radio-tv billings).

P & G, Philip Morris and Bulova are the agency's three mainstays, although such clients as American Home Products, Pepsi-Cola, Eversharp, Ansco, Lady Esther and Ruppert help swell the broadcast billings to its present high level. In addition to Bulova, whose station break franchise has long been the envy of the industry, the Biow tv program roster includes full sponsorship of two daytime soaps, "Love of Life" for P & G and "Secret Storm" for American Home; P & G participations in three other daytimers, "On Your Account," "Welcome Travelers" and "Three Steps to Heaven"; the Sunday night Loretta Young series for P & G; the summertime brace of Philip Morris shows, "Public Defender" (subbing for the vacationing "I Love Lucy") and "The Perfect Alibi"; the "Pepsi Playhouse" on ABC-TV; "Eversharp Playhouse" (fireside reruns) in 40 major markets; "Anso Playhouse" (also reruns) in 30 markets; the CBS-TV "Morning Show" for Lady Esther and the Steve Allen WNBT show for Knickerbocker Beer (Ruppert).

Kate Won't Sell, NBC Isn't Buying (An Inside Story)

Fact that Kate Smith is blacked out of next season's NBC-TV schedule, despite the fact that her contract still has a year to run, stems in great measure from the network's avowed unhappiness over the fact that Ted Collins, her manager and producer, won't permit the star to personally identify herself with the clients' products. For a long time, in fact, the web had tried unsuccessfully to bring Miss Smith in closer contact with sponsors via personal appearances at sales meeting, etc., but in each instance Collins would have no part of it.

Although NBC has cancelled out the full hour afternoon show, prexy Pat Weaver is still of the conviction that here are many ways and many formats in which Miss Smith could be utilized, "but we want a Kate-Smith who, like all the other stars in tv, will refrain from holding herself aloof from her clients and will be willing to sell." Network would still like to bring Collins around to its way of thinking, even though the present show has been scrapped.

Meanwhile some ABC-TV overtures have been made to Miss Smith, though nothing has been resolved. It's understood talks have also been held with CBS.

In sharp contrast to the past season's lack of sponsor acceptance, Miss Smith had SRO to the tune of approximately \$6,000,000 in annual billings only three seasons back, when her hour show was making a major daytime splash.

\$1,000,000 Slander Suit Vs. MBS, Frank Edwards

Washington, June 29.

A \$1,000,000 slander suit was filed in District Court here last week by Paul C. Fisher, Chicago pen manufacturer, against Mutual commentator Frank Edwards. Named also were the American Federation of Labor which sponsors Edwards, the network, and radio station WWDC, local Mutual outlet.

Suit charges that broadcasts on January 14, 1954, and September 26, 1952, damaged Fisher's reputation.

PM to Smoke Out 'Defender,' 'Alibi'

Biow agency, on behalf of its Philip Morris client, will do some summertime testing on which will depend the fate of the "Public Defender" series for the fall. "Defender," a Thursday night CBS-TV entry, goes into the Monday at 9 slot on Columbia as the summer replacement for "I Love Lucy." And into the Thursday period will go a new half-hour live series, "The Perfect Alibi," based on a former Biow-owned radio show, "The Perfect Crime."

Agency doesn't have to make up its mind about a "Defender" fall renewal until August. Meanwhile, if the program can hold on to the "Lucy" audience during the summer and share top-rated Nielsen's chances are Philip Morris will restore "Defender" to its Thursday niche in the fall. On the other hand if "Alibi" proves the better entry of the two, PM will keep the latter and scrap "Defender."

Mutual's Juicy Biz

Mutual network, having brought Florida Citrus into the house via J. Walter Thompson agency a few weeks back, has now pacted the Lemon Advisory Board for a 13-week buy into the network's Multi-Message Plan.

New biz fetches the web \$7,500 per week. Deal was negotiated via McCann-Erickson agency.

Hollenbeck's Suicide Precipitating Feud Between Rival TV Columnists?

The death by suicide last week (22) of CBS newscaster Don Hollenbeck pitted two New York TV columnists against each other in what might well burst into a king-sized feud with pundits of the other dailies expected to take sides where not limited by their sheets' policies. Jack O'Brian, of the Journal-American, who's been firing away at CBS and its newsmen for some time, headed his Wednesday stint, "Continuing Study of the Continuing CBS 'Slant'" and said:

"The fact of newscaster Don Hollenbeck's suicide yesterday does not remove from the record the peculiar history of leftist slanting of news indulged consistently by the Columbia Broadcasting System. Hollenbeck was what most astute students of CBS' strange and questionable news methods consider 'typical' of its newscasters. It is strange, the stubborn, nagging, portended streak which crops out in most CBS newsmen, whether analysis or purposed 'objective' news handlers. Hollenbeck was one of the most prominent members of the CBS lefties, and he heaved to the incipient pink line without deviation."

O'Brian devoted the rest of his column to the whys and wherefores, pecking away at Hollenbeck and Edward R. Murrow, both of whom have been under attack by O'Brian on a number of occasions. Same day, coincidentally, Jay Nelson Tuck, of the anti-Hearst N. Y. Post, did a special column on Hollenbeck in which he speculated on O'Brian's role in the suicide. "Who knows whether Jack O'Brian's criticisms counted for anything in those final hours of (Hollenbeck's) darkness," Tuck reasoned. He then related the "Story of a shadow that hung over the last weeks of Hollenbeck's life... the story of a persistent campaign to drive him off the air." Tuck wondered, "Was it on his own that just 10 days ago he (O'Brian) ran an entire column implying that Hollenbeck was giving the news pro-Communist treatment? Only implying, mind you; never quite saying. O'Brian, after all, does not enjoy Senatorial immunity from the libel laws. Was it on his own that O'Brian, in his own words, 'pitched' for letters from his readers attacking Hollenbeck? Friends of his say that it was not; they say he had nothing against Hollenbeck; he was only acting on the boss's orders."

Hollenbeck Services

Some 200 persons, most of them from radio-TV, attended the Don Hollenbeck services on Friday (25) at Campbell's Funeral Church on upper Madison Ave., N. Y. Among the 10 honorary pallbearers were CBS newsmen Ned Calmer, Douglas Edwards, Ed Murrow and Joe Versha. Heading the Columbia corporation's contingent were board chairman William Paley and president Frank Stanton. An NBC contingent included Davidson Taylor, William McAndrew, Merrill Mueller.

CBS Launches Color Clinics

With its fall color schedule now fully plotted, CBS-TV is opening up all its research findings on all phases to tintcasting to agencies and sponsors in a series of clinics this summer, with the first of the sessions set for today (Wed.) in New York. Some 200 agency execs have been invited to the first panel, slated for the web's Studio 21.

Meeting will be opened by web programming veeb Hubbell Robinson, who'll discuss the fall tint schedule. Dick Levine, web's exec producer on all color shows, will cover programming developments; John Koushousis, web's chief color engineer, will discuss engineering aspects; Sal Bonsignore will handle lighting problems for color; Carleton Winckler will discuss production problems and Mildred Trebor will describe color costuming. Levine will then act as moderator in a question-and-answer session.

Edwards Vice Hollenbeck On Norwich Sun. News

Douglas Edwards has succeeded the late Don Hollenbeck on CBS-TV "Sunday News Special" for Norwich Pharmacal.

Hollenbeck's nightly news stanza on WCBS-TV, the web's N. Y. flagship, is being carried by Robert Trout for the time being.

Barry Gray Returning To Eatery Origination; WABD Fadeout Cues Tiff

Barry Gray is seeking a night-spot from which to air his two-hour audio gabfests via WMCA, N. Y. Move to appear before a paying audience is seen as a direct result of Gray's nightly video show being cancelled by WABD, DuMont key in N. Y., on July 2.

Expectations are that Gray, who foreshore niteries as the locale for his radio show last year about this time, will move into one by fall. Coin brought from the regular club appearances will, in part at least, compensate for losses connected with the 15-minute WABD strip. In the past, Gray's WMCA broadcasts emanated from Chandler's Restaurant and the Hotel Shelton.

Gray has been anxious to hold on to the tele stanza. So has sponsor Sealy Mattress. Budd Getschal, head of the agency for that company, used Gray's daily column in the N. Y. Post last week to voice an objection to the WABD cancellation.

Gray said in print earlier that he was being ousted for his views on McCarthy. Getschal, in an open letter to Gray, sore at WABD, claims that the cancellation was announced to provide room for a "name" newscaster in Gray's current 11 p.m. tele slot, and also to provide a strong lead-in for the succeeding local variety show with Ernie Kovacs. The ad agency topper said that Gray's ratings, according to the rating system DuMont itself subscribes to, prove the commentator is three times stronger than any other DuMont show on after 7:30 p.m., on a five-day average.

NBC TV OPERA SETS AGENDA FOR '54-'55

NBC Television Opera Theatre will present two new works next season—its fifth—in Stanley Hollingsworth's "La Grande Breteche," patterned on a story by Balzac, and an untitled work by Lukas Foss based on a German folk legend, with libretto by Alastair Reid.

Under producer Samuel Chotzinoff, the web's opera skein will kick off next fall. There will be a performance of "Tosca" from a new English translation by John Gutman, and four other operas in addition to the new works. These are "Escape From the Seraglio," "Billy Budd," "Fidelio" and the big tv click, Gian-Carlo Menotti's "Amahl and the Night Visitors." Also presented will be the original edition of "Ariadne" in the first such U. S. performance of the Strauss opera.

Benjamin Britten's latest, "Turn of the Screw," will be seen in Europe this summer by Chotzinoff, after which he'll consider it for the agenda.

Pack to Westinghouse

Dick Pack, ex-WNBC-WNBT, N. Y. program director, moves in as national program manager for the Westinghouse stations, effective July 27, with Chris Witting, Westinghouse Broadcasting prexy, negotiating the deal. Pack will be berthed in N. Y., but will also spend time travelling around the various Westinghouse stations.

Pack is currently vacationing in Europe.

Syracuse—Bill Quinn of WNDR has taken over Jim Gordon's disk jockey duties. Gordon is now with WGMG, New York City. Ten Weinheimer, a LeMoyne College graduate, is announcing-directing at WHEN-TV.

Follow the Leder?

WOR, General Teleradio outlet, joins the growing list of 24-hour stations in New York July 11 with "Meet Mr. Midnight." First sponsor, ETC Sales Co., has inked for segments seven nights a week in the new stanza to star Lee Donahue.

Announcement precipitated a burn on the part of Bob Leder, topper at radio indie WINS, N. Y., who said that his station has been promoting the name "Mr. Midnight" for an all-night casing since last March. A few weeks ago, he stated, WNBC, local key for NBC, brought back "Music Through the Night," thus stepping on detailed plans for classical music until dawn.

Leder said that WINS "is going into a radical departure in night-time programming" before long. It's reported that he is negotiating with deejay Alan Freed ("Moon-dog"). Leder, however, would not commit himself.

N.Y. TV Stations On a Summertime Cultural Pitch

The New York flagships of CBS (tv) and NBC (tv and radio), plus the latter's radio network, will go heavy on educational and cultural stanzas during July and August in a switch from the light-hearted stuff usually associated with "Operation Perspiration." WCBS-TV's "Summer Session" will be slotted on the Saturday afternoon "Camera Three" with American Experience as the running theme. The NBC stations, WNBC and WNBT, card a series of "Lemonade Lectures" involving profts from five universities presented on regular programs.

Columbia outlet's theme over an 11-week period will be strictly Americana. It includes such subject matter as poet Walt Whitman, the dance, architecture, Markham's "Man With the Hoe," museums, ballad of John Brown, the democratic society, Mark Twain and riverboats, ballad of Huck Finn, Labor Day program on "people," and folk lore with Stephen Foster's songs as springboard for "the national character."

NBC's o&o stations will present educators from Fordham, NYU, Columbia, CCNY and Rutgers on Wednesday, billed as "lecture hall day." They'll be integrated into the shows of Herb Sheldon, Faye & Skitch, Jack Ladelle, Allyn Edwards, Richard Willis, Tex & Jinx, and Steve Allen, among others. Covered in 10- to 15-minute segments will be archeology, psychology, fine arts, physics, drama, philosophy, American literature and anthropology, with listeners participating in a quiz at the finale for diplomas and prizes. Series gets under way next Wednesday (7) with Steve Krantz producing for tv, Steve White for radio, and Bill Berns the overall boss.

NBC Radio will carry four half-hour taped dramatizations of Columbia U.'s bicentennial theme, "Man's Right to Knowledge and the Free Use Thereof," Sundays, during July. Stars are Frederic March as Socrates, with Florence Eldridge (Mrs. March) as his wife Xantippe; Walter Hampden as Galileo; Macdonald Carey as Elijah Lovejoy the minister, and Alfred Drake as Gandhi.

Socrates script (July 4) is by Arthur Arant. In supporting cast will be Roger de Koven and Donald Buka; Galileo play (July 11), by Arnold Sundgaard, with Philip Bourneuf, Edwin Jerome and Luis van Rotten; Lovejoy (July 18), by Wade Arnold, with Helen Claire, Karl Weber and Gene Leonard; Gandhi (July 25), by Morton Wishengrad, with Alexander Scourby, James Monks and Alfred Shirley. Slotting is 1-1:30 p.m. and the plays will be available in a longplay album.

Ford's WMCA Grid

The upcoming slate of Notre Dame football games has been taken on for the fifth consecutive time by WMCA, N. Y. radio indie. Sponsor will be the N. Y. Ford Dealers Assn.

Eleven games are on the schedule, and will be handled by sportscaster Joe Boland.

Loyalty Cards for Millionaires

Young men subject to conscription must carry identity cards and show them if challenged by military police or other officials. The City governments of various Jersey towns including Atlantic City now require non-resident workers to carry cards and be fingerprinted in the style of warplant workers.

It may come as something of a jolt to millionaire owners of radio and television stations to learn that under a proposed law introduced by Sen. Wiley, the senior Senator from Wisconsin, all principals must take loyalty oaths, be fingerprinted and presumably carry a carte d'identite.

Wiley's proposal which would modify the requirements for those applying for station licenses, or seeking extension of license, has been on gumshoes. Unless there is a big public outcry by July 19, rule will probably slip through without public hearings.

ABC-TV's Gotta Get Back \$4,067,737 To Square Itself on NCAA Football

Jack Overall to CBS

Jack Overall is moving over to CBS Radio as eastern sales manager. He recently left Mutual, where he was engaged in a similar berth since 1950 and in other executive capacities there dating from about 1936.

Overall, who was with NBC sales from 1931-36, succeeds Dudley W. Faust at CBS. Latter was named sales manager when Eldon Hazard resigned that post to join J. Walter Thompson's Detroit office to handle the Ford Motors account.

Matchbox Radio Station Powered by Sun's Light In Det. Demonstration

Detroit, June 29. A matchbox-sized radio station, powered only by the light of the sun, was demonstrated here last week to directors of the Michigan Bell Telephone Co.

Developed by Bell Laboratories, the "solar battery" which was first announced April 26, went far beyond the original announcement. Its significance may best be understood by comparing it with the internationally publicized RCA "atomic battery."

RCA's battery, announced in January, produces enough electrical current—about a millionth of a watt—to make a telephone earpiece hum. Bell's solar battery produces 50 watts per square yard of sun-exposed surface, or enough electricity to furnish all power for the average home by covering half the roof with the "batteries."

The "batteries" are a plexiglass box inside of which are small strips of silicon crystals in which are embedded atoms of boron and arsenic. The sun's rays start electrons moving along the strips and becoming electricity at the tips of the strips, which last forever.

In the demonstration, with an antenna about as big as an eraser, a voice was broadcast several hundred feet. It was said that with a larger antenna, the broadcast range is "several miles" with no more power. This is now being studied and tested by the Army.

The cost of the solar batteries right now is "enormous."

AMOCO'S 200G TO CBS FOR SUN. RADIO SLICE

American Oil Co. has bought into an hour of CBS Radio's three-hour "On a Sunday Afternoon" to give the web a \$200,000 bundle strating July 4. Amoco's 4:30 to 5:30 segment (program is a 2:30 opener) will travel under the subtitle of "Rhythm on the Road" and among talent are Eddie Gallagher as host, singers Louise Carlyle and Stuart Foster and the Russ Case orch.

Purchase gives the oil outfit two and one-quarter hours a week on CBS, the other time being Ed Murrow's crossboarder (and Amoco is one of Murrow's tv sponsors).

Peyser to G-B

Arnold Peyser, who produced Fred Allen's "Judge for Yourself" on NBC-TV last season, has joined Gross-Baer productions to handle the reins on the upcoming Morey Amsterdam strip on WABC-TV, N. Y.

Series, a cross-the-board daytime, preems on the ABC flagship Aug. 16, when Amsterdam returns from a European jaunt.

ABC-TV wants back \$4,067,737 for the prized National Collegiate Athletic Assn. football lineup next fall through regional sponsorship. Plans to "sell" a national underwriter have been dropped.

The ABC figure represents about a \$25,000 increase per game over the nut paid by General Motors last year via NBC-TV for the whole works. And GM and Ford, among the blue-chippers approached this year, have nixed the present fall deal.

The background on the dealings between ABC and NCAA is quite revealing. The network had to offer a great deal more than the listed \$2,325,000 for game rights to tear the package out of competing networks' hands.

The web had to make additional guarantees of at least seven radio and tv programs or series, which place great "emphasis on promoting college football and the college way of life"—this in addition to guaranteeing exposure of the 13-14 games themselves.

On the usual side, there will be 12 Saturday games, plus two full games available on Thanksgiving Day. Whether both Turkey day contests will be televised remains the several sponsors' option. Advertisers can select the fall lineup of gridiron contests from several hundred to be run off by NCAA schools. Actually, the rules set down by NCAA for at least one game from each of its geographic regions will help facilitate choice of games to satisfy regional sponsors.

Program Plusses
To get NCAA alliance, ABC offered program plusses to be carried by either its radio and tv (Continued on page 31)

'NCAA Task Force' Unit for ABC-TV

With a pitch for NCAA football regional sponsors reaching a peak within the next couple of weeks, ABC-TV this week set up a special six-man promotional unit which will concentrate exclusively on football and other sports in line with the web's agreement with the NCAA grid committee. Unit, not yet manned, will be headed by ABC Radio sales promotion topper Gene Accas.

NCAA task force, as it's been dubbed at the web, will operate as a team, with operations scheduled to start in mid-August. During the fall, it will concentrate on football, but will swing over to other sports in the winter and spring. Idea is to supply complete promotional coverage of all college sports in its area to each affiliate at periodic intervals.

One additional key phase of its work will be audience research, testing audiences on both their reaction to television coverage and to their feelings about football attendance itself. With Accas heading the overall operation, there'll be a promotion manager, a research coordinator (with ABC Research expected to be employed), a couple of writers and a clerical staff.

Eiges to Coast

Syd Eiges, NBC press v.p., left for the Coast yesterday (Tues.) to set in motion the press-promotion campaign for the upcoming "Medic" vidpix series, which Worthington L. (Tony) Miner is producing in Hollywood. Eiges will be gone several days.

WANTED: A 'STRATODEX' FOR TV

'Ify' Contingent for '54-'55

Status of some of radio-TV's top personalities has yet to be resolved for next season. For example:

Phil Harris and Alice Faye: They're under contract to NBC, but parent RCA company, their radio sponsor, is dropping them. Harris has done some TV work for the web in guest shots, but hasn't been blueprinted into next season's schedule.

Amos 'n' Andy: As yet A & A lack a radio sponsor for their CBS series, with Rexall cancelling out. Whether or not they will return in the fall will probably depend on a client commitment. They may go cross-the-board in 15-minute segments. (Their TV series is syndicated.)

Bing Crosby: From all indications he'll be off both radio and TV next season, preferring to settle for his major Bing Crosby Productions TV film operation.

Kate Smith: NBC-TV has pencilled her out of its afternoon schedule for next season, although contract still has a year to go. **Fred Allen:** His "Judge for Yourself" is a dead issue. Goodson & Todman have been talking about a new panel show, "Take Your Choice," but no provisions have been made for it in the new fall schedules.

Paul Winchell: Cancelled out of his Procter & Gamble Sunday at 7 slot on NBC-TV, Winchell is still in the "availability" columns.

Fred Waring: General Electric has doused the Waring light in the Sunday night at 9 CBS-TV period. However, he's been booked in for four "specials."

Red Buttons: Status of his CBS-TV contract has yet to be resolved, but he's without a sponsor (General Foods having cancelled him out) and without a time period.

Phil Silvers: On CBS-TV's "For Sale" list.

Celeste Holm: On CBS-TV's "For Sale" list.

Jack Carter: On CBS-TV's "For Sale" list.

Too Many 'Ham' Senators Competing With 'John's Other Wife': Hennings

Washington, June 29. Recent McCarthy-Army hearings would have been concluded in 10 days had it not been for TV. Sen. Thomas C. Hennings (D-Mo.) testified yesterday (Mon.) before the Senate Rules Committee which is considering a code of fair procedure for Congressional hearings.

Temptation of Senators to address a national audience, said Hennings, dragged the hearings out week after week. "It was a race of the hams, and the efforts of some to outdo the others were sad commentaries upon human vanity and the frailty of the flesh. The temptation to 'get into the act' was almost insurmountable and only the strongest stayed on the course."

Pointing out that televised hearings are not dramatic presentations or eloquent contests staged to discover "the most clever or the most gifted in histrionics," Hennings said Senators "should not" (Continued on page 36)

TWA, Networks Still Stalemate

Conclusion to the hassle between the networks and Television Writers of America has been stalled again. A fourth meeting over freelance commercial script demands has been called for next Wednesday (7), unless TWA strikes before then.

Meetings between TWA and CBS, NBC and ABC were held in New York last Monday (28) and in the weeks before without either side budging in price for hour and half-hour scripts. TWA reported that at the meeting June 18, the webs refused to appear before the United States Conciliation Service. Strike was voted by national referendum of the union's 400 or more members three weeks ago, but final outcome hangs on the New York meetings with the webs.

Minute Maid's TV Coin

Minute Maid, which a few weeks ago bought a summer co-sponsorship of ABC-TV's "Super Circus" on an alternating week basis, has expanded to an every-week bank-rolling. Minute Maid is in for Mars Candy, which hiatuses on the Sunday afternoon Chl origination. Kellogg continues all the way through on the first half-hour.

'Night Watch'

Chicago, June 29. A gent in Lake Forest, Ill., has a solution to the problem of staying up too late for midnight films—and he's making a business of it.

He advertises in local suburban newspapers that he'll watch the pic and report its outcome to customers the following morning for a "convenient" fee.

Lee Dissents As Time-Life's KLZ Buy Gets FCC OK

Washington, June 29. Life-Time's \$3,533,000 buy of KLZ and KLZ-TV in Denver got through the FCC last week but not without a strong dissent from Comr. Robert E. Lee.

In okaying the transfer, the Commission said it recognized that the lengthy hearings between KLZ and Denver Television Co. may in some measure have been "wasted" by sale of the station but that it had no recourse under the law. It added it could find "no reason for us to believe that the operation of the stations by the assignee would result in any lessening of the service presently rendered to the public."

Deal for KLZ was made about four months after KLZ-TV went on (Continued on page 36)

Lots of Bob Smith On NBC Summer Roster

Bob Smith, the "Howdy Doody" man of NBC-TV, is expected to follow his summertime radio variety show, which started Monday (28) in the 10 to 10:30 a.m. crossboard slot, with a project for a TV exposure along similar lines. These plans are so well along in the blue-printing as to anticipate a "get going" tag as early as next Monday (5) as part of NBC's reshuffled daytime agenda in the post-Fourth of July checkerboardery. Smith's radio stanza includes singer Clark Dennis, the Honey-dreamers and Bobbie Nicholson orch. Starting July 12 the show will be extended to 10:45.

RATING HASSLE FLARES ANEW

Audience measurement, the industry's longest and, at times, hottest controversy, is about to reach the boiling point again. It's the old story—Trendex, Hooper, Telepulse, Videodex, Nielsen, ARB keeping the time buyers under a spell while broadcasters, claiming that ratings are a snare and a delusion that bypass all the facts, still keep hoping that somebody, some day, can put them all together and bring forth a definitive "Stratodex"—or something.

The biggest round of all in the battle of the ratings is on tap for the fall. NBC with its spectaculars and flock of new entries; CBS countering with its own star-studded showcases, ABC projecting itself prominently in the competitive picture with its new Disney series, etc., all pre-guarantee the most exhaustive thumbing of the rival rating data in an effort to establish who's winning what.

Columnists and critics can come up with glowing reviews, the national mags can devote pages to picture spreads of new shows—but if the right figures don't appear in the rating books, although invariably the multiple rating charts will contradict one another, it's a pretty safe bet that it'll be stamped a flop.

Emphasis on ratings as the absolute source for proof of the success of a program or advertising campaign is one of the prime headaches that has for years bothered broadcasters. Many radio men who thought television would meet and overcome the problem know that it just ain't so. They share a growing conviction that this plague that has afflicted the radio industry has expanded and moved into TV with much greater impact.

Niggardly Sample

The controversy is one of deep-seated roots, of factors as irreconcilable today as they were more than two decades ago. Size of sample and method of interviewing are still the chief villains. Both have been labeled inadequate, and reason supports the charges.

This development has come about in the face of outspoken opposition to the techniques of the various rating systems on the part of many broadcasters. Criticism, based on the contradictions among the rating systems themselves, is also leveled at their methods of determining a program's value to the sponsor.

Impersonal surveys, asking "what program were you listening to?," are expected to tell a sponsor how effective his commercial message was. A few hundred answers are projected into the viewing habits of millions. In a given market, the major rating services might sam-

(Continued on page 34)

MUTUAL OF OMAHA'S NBC-TV SPORTS SHOW

Mutual of Omaha, which several weeks ago earmarked the Friday 10:30 p.m. summer slot on NBC-TV, is showing in "Great Moments in Sports" starting July 30. Lester Lewis package will be hosted by Walter Kiernan, who'll have to surrender the sustaining "Who's the Boss?" which is on the same night on ABC-TV. Format will consist of film clips and live interviews with sports figures being set. The Gillette Fights, a 10 o'clock fixture, will be in hiatus after the July 23 show, and next season "Great Moments" will follow Gillette in the flexible time setup. For a number of years the shaver's segue has been "Greatest Fights of the Century," which has been dropped by Chesebrough (Vaseline Hair Tonic) and is going vidpix syndication.

Producer is Jerry Franken (out of the Lewis office), with Martin Hoade directing and Barney Nagler scripting. Lindsey Nelson, asst. spots director of NBC, is supervising the series. Bozell & Jacobs is the agency.

Doerfer Confirmed by Senate For FCC; Succeeding Hyde as Chairman?

Ike Goofs

Washington, June 29.

Broadcasters who visited the White House last Friday in connection with the annual board meeting of the NARTB are telling this one around town.

The President said he understood the industry was confronted with various problems, such as UHF, and that he had a number of calls about them. Then he remarked: "I would refer you to the CAB" (Civil Aeronautics Board).

Miner Becoming A Major Operation In NBC-TV Future

NBC isn't through with its "Spectaculars" by a long shot. Having resolved the Saturday, Sunday and Monday night triple spec operation involving Max Liebman and Leland Hayward, the network is now ready to proceed with its one-a-month 90-minute dramatic showcase being masterminded by Worthington L. (Tony) Miner. This, too, is scheduled for Saturday nights, in the 7:30 to 9 period (whereas the Liebman specs go into the 9 to 10:30 segments). Further, they'll be alternated so that neither the Miner every-fourth-week dramas nor the Liebman musicals will get a same night exposure.

NBC is already making feelers to clients on the Miner presentation. There's also a matter of time clearance to be resolved, involving present sponsors in the early Saturday night time zones including Sunbeam ("Ethel & Albert") and Pet Milk ("Original Amateur Hour"). The 8 to 8:30 time already becomes recapturable once a month under sponsorship terms on the new Mickey Rooney vidpix series.

In addition, Miner's new "Medic" series preems in the Monday 9 to 9:30 (opposite "Lucy") period in the fall.

Selznick 'On Location' At GE Plant to Brief Up for Fall TV Spec

Schenectady, June 29. David O. Selznick flew into Schenectady Thursday (24) for a two-hour tour of the General Electric Co. plant, as part of his study in preparation for the all-network TV show to be presented Oct. 24 in celebration of the nation's electric companies—75th anniversary. He said the program will be a "challenge... it is my television producing debut."

Producer arrived at the company's Test Center, County Airport. Having flown east from California the same day, he was accompanied to Schenectady by Chester H. Lang, GE vice-president in charge of public relations. It was Selznick's first stop here. He will visit other electrical industries while in the east.

Denise Darcel to DuM

Denise Darcel starts via DuMont July 9 as fencee of "Gamble on Love," an audience participation quizzer. This is the actress' first regular video series.

In the meantime, DuMont's "Love Story" was axed last night (Tues.), and will be replaced next week by a panel show called "One Minute Please." "Love Story," a half-hour drama, was sustaining for 12 weeks.

Washington, June 29. Commissioner John C. Doerfer was confirmed today (Tues.) by the Senate for a full seven-year term on the FCC. Action was taken by voice vote with no opposition registered.

The big question now is whether Doerfer will be designated by President Eisenhower as Chairman of the Commission to succeed Acting Chairman Rosel Hyde.

Doerfer was the first Commissioner to be appointed by the Republican administration, when in April, '53, he was called in to fill out the unexpired term, ending tomorrow (Wed.) of former Commissioner Robert Jones.

Doerfer survived a ripple of Democrat opposition at hearings last week before the Senate Interstate Commerce Committee. Although he was painted as "a mean, contemptuous" monster by former attorney general J. Howard McGrath, counsel for Toledo broadcaster-publisher Edward Lamb, Doerfer impressed the Committee as a fair-minded commissioner.

When the new Comr. then disclosed that he was willing to give Lamb a bill of particulars of the FCC charges of Communist associations he was outvoted by his colleagues Sen. John O. Pastore (D-R.I.) said he would vote for his confirmation. That seemed to clinch it as far as the Democrats were concerned.

Lamb's charge that Doerfer had told him, "it's too bad you're still not a Republican" (Lamb once ran for the Senate on the Republican ticket). His former counsel, Benito Gaguine, accompanied Lamb to Doerfer's office when the alleged remark was made. Gaguine testified under oath that he had no recollection of such a remark and that he probably would have remembered it if it had been made. Gaguine is a member of the law firm of Fly, Shuebruk, Blume & Gaguine, which represented Lamb (Continued on page 34)

Pall Mall Stymied On Doug Edwards

Pall Mall's good intentions (and money) suffered a setback in connection with Douglas Edwards' crossboard news stanza on CBS-TV. The American Tobacco ciggie has the Tuesday and Thursday segments, with Oldsmobile the M-W-F days. With Olds having cancelled out, Pall Mall wanted to take up the slack occasioned by the automaker's axe. But Edwards is back-to-back with Perry Como, who's on for Chesterfield those three days during the regular season.

Result, it's no go for Pall Mall, so CBS is attempting to peddle the Olds quarter-hours elsewhere.

DuM DICKERING FOR CECIL BROWN, BEATTY

In hopes of getting a network newscast, DuMont is dickering with Morgan Beatty and Cecil Brown on separate fronts. Time of the proposed news show is not set, but it is possible that when one of the duo is paced, he'll step into o.o. WABD's Barry Gray slot at 11 p.m.

WABD, web key in New York, has four local newscasts on now evenings, but the 11 time period, in which Gray has been axed effective July 2, appears the only one where network time might be available. Web has intentions of filling the period with a nationally-known newsmen and selling the 15 minutes on a co-op setup.

Joey Adams' AM Show

New Joey Adams show, "Spend a Million," packaged by Lester Lewis, gets a summer ride on NBC Radio, going into the Wednesday night 8:30 to 9 slot. Starting date is July 7.

SUMMER STOCK
With John Newland, Elizabeth Montgomery, Jan Miner, Vaughn Taylor, Anne Seymour, Cliff Robertson; Robert Montgomery, host
Producer: Joseph W. Bailey
Director: Grey Lockward
Writer: Agnes Eckhardt
60 Mins., Mon., 9:30 p.m.
AMERICAN TOBACCO, JOHN-SON'S WAX
NBC-TV, from N. Y.

(BBD&O, Louis & Brorby)
For the third straight year, Robert Montgomery is hosting a summer series of 12 dramas performed by video stock company, as the hot weather replacement for "Robert Montgomery Presents." On the initial stanza (28), the thespian troupe was excellent and the physical values for the 60-minute play were stand-out with a wide variety of settings and a fluid play of cameras helping the yarn to unfold. The script by Agnes Eckhardt, however, was the decisive weak link in the production chain and the preem's impact was considerably dissipated.

Titled "The Decision," the play concerned the old chestnut about a doctor who is affianced to a girl with an incurable disease and cannot decide whether to tell her the truth about her fate. The plot unfolded with the pace of a soap opera and culminated in a log of unconvincing religious sentiment after a fairly interesting first act and a slowed-down second act. Sick performances by John Newland, as the doctor, and Jan Miner, as his diseased beloved, carried the show with some expert backing from Elizabeth Montgomery, Vaughn Taylor, Anne Seymour and Cliff Robertson.

Robert Montgomery hosted with a couple of brief appearances to introduce and close the show. Plugs for the cig company, which is alternating weekly as bankroller with Johnson's Wax, were slotted during the intermissions on film.
Herm.

DROODLES

With Roger Price, Marc Connelly, Carl Reiner, Denise Lor; guest, Denise Darcel
Producer: Alan Dipehart
Director: Craig Allen
30 Mins., Mon., 8 p.m.
NBC-TV, from N. Y.

Past the gussying and quickie weather reporting domain with his favorite recipe for intellectual chuckles, Roger Price is now set into his own summertime show where the longer grade may be rougher to get to. The droll comedian-creator of "drooding" has parlayed his "Droodles" into a black-and-white payoff (a book, newspaper syndication, merchandising) plus those in-person appearances. In this Frank Cooper package "Droodles" comes out—naturally—a comedy quiz in which, aside from the opening monolog with self-accomp via the drawings, Price is down to a subordinated size as pencil-in-hand moderator of a panel that's called on to supply the captions befitting the time-honored illustrations.

Since Price is a funny fellow to begin with, and particularly so when he is gabbing away engagingly while making up the ideas on the easel, there should be more of him as a personality. Let the guessing game take the play in the last half after the drooding and its inventor are enabled to give substance to the show that's beyond what amounts to merely an oversized introduction. This is the Price that must be paid for the fame which the protagonist has gathered unto himself among that large coterie of aficionados who are hep to his eccentric drawing power.

Even under the format as premed last Monday (21) it's interesting as an offbeat quizzer, and made the more so by permanent panel of Marc Connelly, the thinker; singer Denise Lor, the looker, and Carl Reiner (of the late "Show of Shows") as the cut-up. Trying to figure the proper titles for drawings submitted as viewer contributions and translated to the board by Price can lend itself to considerable amusement and byplay, as per the "what's-my-line" approach to the laugh meters. Some of the drawings can be disconcertingly obscure, as "Prinastance" the sketch by guest Denise Darcel. Actually it's not intended as an easy game since the fun is more in the buildup than in the result. From this view, "Droodles" holds attention and may develop into the winner that every Price fan hopes it will be.

(Show is not live on WNET, N. Y., latter getting a kinnie next day, Tuesday, in the Milton Berle time, thus displacing "Midwestern Hayride" to give Price a Gotham exposure. Above review based on the kine.)
Trau.

THE STRANGER

With Dan Morgan, Dorothy Jolliffe, Walter Klavun, William Irwin, others
Producer-Director: Frank Telford
Writer: Nelson Gidding, Carey Wilber
30 Mins., Fri., 9 p.m.
SERUTAN
DuMont, from New York
(Edward Klettler Associates)

"The Stranger," preeming Friday (25), proved a modern-dress combination of "The Lone Ranger" and "Cisco Kid," the hero (remaining nameless even in the credits) having the omniscience and secrecy of the first and the love power of the latter. It's an obvious and reasonably successful move to establish a strong personality within the limits of stark melodrama. "Stranger" himself proved to be a handsome, barrel-toned man in a trenchcoat, who moved with mock-modesty from spot to spot, eliciting love from ladies, trust from eccentric old men and admiration from FBI officers. Acting by all involved—Dan Morgan as the old collector of musical beer steins, Dorothy Jolliffe as his love-sick and not-always-trusting granddaughter, Walter Klavun as the blundering sheriff and William Irwin as the insidious barber—played their stereotypes broadly, just as Nelson Gidding's script demanded.

Show cannot be mistaken under any circumstances for good drama, but there are few instances that can be immediately recalled when the dash and vigor of Doug Fairbanks, Sr., as Don Juan, have been recaptured on video. "The Stranger," whomever he may be, doesn't leap balconies and fences (DuMont's studios aren't large enough for that) but he does come across as a possible new hero for the love-lorn.
Art.

JUVENILE JURY

With Jack Barry, others; Frank Fontaine, Bobby Fontaine, guests
Producer: Barry, Enright & Friendly
Director: Jerome Shaw
30 Mins., Tues., 8:30 p.m.
GERTLOT, SERUTAN
CBS-TV, from N. Y.
(Edu. Klettler)

"Juvenile Jury" is really the house that Jack built. Without him, the (Jack) Barry, Enright & Friendly peewee package might be just another show; with him, it's near to crackerjack. Whether the kids' comebacks on the posed questions are planned or not, it's quite a chore bringing the precocious comment back on the track at such times that it gets out of line. Some of the moppet verbiage gets a bit precious and "too cute for words," and it becomes a matter of how tolerant an adult viewer can be. Thus Barry's ringmastering is in many ways the key to the show's overall entertainment values. At the Tuesday (22) premer, the guesstar was putty-faced comic Frank Fontaine, along with his son Bobby, these providing a few minutes of deliberate nonsense.

Since "Jury" is the summer replacement for Red Skelton (for same sponsor), there may be some trade curiosity as to the theory being peddled in the form of the kid words, would this kiddie klatch be expected to inherit some of Skelton's audience in the prime 8:30 time? And sell Geritol and Serutan at a similar clip? Interesting questions to ponder, but perhaps futile in view of the apathy that some industry quarters hold toward summer substitutes.
Trau.

AS OTHERS SEE US

With John Wingate, moderator; Ettore ella Giovanna, William Herbert, Pierre Crenesse, Krishna Balaramm
Producer: Herb Moss
30 Mins., Sun., 3 p.m.
WNBT, N. Y.
"As Others See Us," which could easily have been tabbed "Meet The Foreign Press," was given a one-shot experimental showcasing on WNBT, N. Y., Sunday (27). Just how many people will watch the show on a hot Sunday afternoon at 3 is problematical. But there's no gainsaying that it's a rewarding stanza, certainly meriting continuance.

It's always intriguing and valuable for us to see ourselves as others see us. Thus four foreign correspondents review the news stories of the week as they had reported them to their countries—namely India, England, France and Italy.

This week's emphasis was on the two issues that our own press considered of equal importance—Churchill's visit and the Indo-China situation. England was represented by Bill Herbert, of the London Daily Mirror, who exemplified the Englishman ready to acknowledge and laugh at his own errors while able to justify and argue with restrained facts for his country. He could calmly call Churchill a museum piece—if a respected one. Italy's spokesman, Ettore ella Giovanna, of the Journal d'Italia, was in turn ironic and bitter with his country's suspicions of the French and the supposed independence she has granted her colonies and her promises of a truce. Krishna Balaramm, of the Hindu Madras, India, was the superior Hindu adamant in his assertion that Asia must decide by herself what is good for Asia, with the decision having nothing to do with the EDC or any other decisions facing France. Pierre Crenesse, of La Parisien, was secure in his knowledge that the new French government would find a solution, and was hopeful that Churchill's visit here would not be a double-cross of France.

It all blended into a fast-moving, meaningful half-hour ably held together by John Wingate as moderator. It provided an honest and intensely interesting picture of how other newsmen view the highlights of the news that we read daily in our own press. Rose.

THE ROAD TO SPANDAU

With Joseph C. Harsch
Writer: Reuven Frank
Director: Ralph Peterson
30 Mins., Sun. (27), 5:30 p.m.
NBC-TV, from N. Y.

A powerful film "treatment of Nazi war criminals was unfolded by NBC on Sunday (27) in what is undoubtedly the most dramatic TV documentary of its kind to date. Hero of the deal under which the living big bananas under Hitler are brought into focus is Gary Stindt, the web's chief cameraman—correspondent in Germany. Stindt introduced his 28-inch "long lens" at vantage points overlooking the walls of Spandau Prison—under the control of the four Powers—to catch the w.k. inmates in action, particularly on their walks and chores in the prison's garden sector. Around these near-to-closeup shots of the living is woven the story of the rise and fall of Nazism in terms of the chief protagonists now dead—Hitler, Goering, Goebbels, et al., with masterfully edited clips worked in for the chronological values.

Each of the seven imprisoned
(Continued on page 40)

Tele Follow-Up Comment

Ed Sullivan teed off his seventh year of "Toast of the Town" on CBS-TV last Sunday (27) in some what disappointing style. This, in large measure, was due to the fact that the filmed salute to Sullivan and "Toast" by European performers, lensed last week in Paris' Moulin Rouge nitery, turned out to be no more than a duplication of already-seen performances on "Toast."

Sullivan and co-producer Mario Lewis flew over for the ceremony, and the filmed presentation of that ceremony comprised two acts, Richard Hearne and Patachou. Hearne emceed and reprised his classic panto bit, "The Lancers." That's the third time in as many months that Hearne has done the same turn on "Toast," and good as it is, the Britain ought to try some other "else." Patachou suffered via some poor lensing, but otherwise was okay in "Je Suis Heureuse." All that's besides the point, however. Both are due in the U. S. shortly and both will appear on "Toast" soon, so Sullivan might have done better to film some other Continental acts who won't be in for some time, and he might have caught a little more of the Moulin Rouge for the benefit of the non-tourist American audience.

Other Parisian segment was his presentation of thanks from American organizations to Genevieve de Galard-Terraube, the "Angel of Dien Bien Phu." Nurse, who speaks some English, maged a warm speech of thanks to Sullivan and to the Americans who've sent her congratulations. And Sullivan, in his customary warm style, made his presentation from the heart.

American portion of the show consisted of Joni James, "Pat Henning and Bert Lahr, plus a plethora of audience guests. Miss James sang her latest, "In a Garden of Roses," and reprised a string of her hits. Thrush has learned to dress much better, and she projected well throughout. Henning had one of his good nights, scoring freely with his one-liners and socking across his Bette Davis impersonation, with a funny imitation of participants in a school town parade as a closer. Lahr brought back the "Taxes" sketch, with Cliff Hall as the straightman, and by and large put it across nicely, though it's by this time becoming obvious and repetitive.

Audience guests were the Giants' Willie Mays, who came onstage for a few words; Shirley Booth, who got plugs for "About Mrs. Leslie"; Thomas Mitchell, whose upcoming "Mayor of the Town" telepix series had the distinction of Sullivan's saying he'd seen the first few episodes when none have been shot; director Robert Aldrich and Karl Malden also plugged for "Waterfront" (with Elia Kazan also mentioned, though not there).

As per usual, Sullivan and Julia Meade made those Lincoln-Mercury blurbs video's easiest-to-watch.
Chan.

Theatre Guild took a theme that's usually bypassed in terms of mature television drama and made a powerful and adult drama out of it on its ABC-TV "U. S. Steel Hour" last Tuesday (22). Theme was that of the effect of the kidnapping of his child on a strong-willed

father, and a topflight cast headed by Ralph Bellamy played it to the hilt.

Original teleplay by Cyril Hume and Richard Malbaum, titled "Fearful Decision," carried through the story of a kidnapping from the time the child was picked up until he strolled back in the house after days of terror for the parents. Viewpoint was from that of the parents, and aside from presenting the frightening aspects of the experience, all of which built in plot and suspense, the authors brought out some sharply etched character studies and a touch moral and yet realistic approach to the subject of kidnapping itself.

Crux of the play lay in the decision of Bellamy, a rugged individualist type of millionaire, not to pay ransom money after the initial contact with the kidnappers had been made. He made it on a couple of interesting grounds—morally, because if nobody paid ransom there'd be no more kidnapping, and realistically, because he was informed by the police chief and a reporter that the chances were two to one that his son would be returned alive whether he paid or not.

For Bellamy, the play gave him a chance to get out of his "Man Against Crime" tele stereotype and show the stuff of which actors are made. He delivered a superb performance, properly anxious, properly indignant and properly resolute. And in the period between his decision and the boy's return, a perfect picture of a lovably, broken man who wonders whether he's done the right thing.

In support, Sam Levene gave his usual thoroughly professional and believable job as a sympathetic and knowledgeable reporter, while Meg Mundy brought chills to the viewer as the hysterical and tortured mother. Frank Overton was excellent as Bellamy's "hard-headed" brother who wanted to pay the ransom; Frank Wilson gave a touching performance as the devoted family butler; George Mitchell was impressive as the police chief. Joey Fallon was good in his brief appearance as the boy.

Director Alex Segal paced the program with heightening suspense without losing the sense of the agonizing struggle of the father. Theatre Guild's production trappings were of customary excellence; James McNaughton's sets were fine. Chalk up another impressive drama to the Theatre Guild's list.
Chan.

John Daly gave his ABC-TV news and special events department a well-deserved pat on the back Thursday (24) via his "Open Hearing" for its coverage of the McCarthy-Army hearings. Tribute took the form of filmed demonstrations of the ABC pool pickup operation at the hearings, and of a personal on-camera get-together with commentators Bryson Rash and Gunnar Back and WMAL's (Washington) Ed Scherer, who directed the 36-day show.

Much to Daly's credit, there was nothing stuffy or insipid about the show. On the filmed segments, shot during luncheon recesses during the hearings, Scherer took viewers through the WMAL remote truck from which he worked, showing the monitor setup, the communications lines, etc. Rash, who did most of the over picture during the hearings from the studio, using the monitor as his guide, explained how his operation worked, and for an explanation of Back's role—the on-the-floor commentator and virtual floor manager—Daly showed kinescopes of Back actually chasing down principals in the hearing.

Second half, consisting of Daly's interviewing the trio, was of less interest to the general viewing public but Daly in part made up for this with kinescoped reprises of some of the hearing highlights. Topper of course was the McCarthy-Welch exchange over the attorney's young lawyer, Fred Fisher, with all three having agreed that this particular exchange constituted the dramatic highlight of the series. Some interesting personal reactions and comments: Scherer, a 25-year-old, who was a cameraman on the Kefauver hearings, found this more exciting and dramatic; Back said he tried four times to get Mrs. McCarthy on the microphone, but she told him her husband "does all the talking."

Show was a good next-to-closing for Daly, who hiatuses "Open Hearing" after next week, with plans for a fall return in another time slot.
Chan.

TV'S TOP TUNES

With Ray Anthony orch. Skyliners, Anthony Choir; guests: Four Aces; announcer, Joel Aldred
Producer-director: Lee Cooley
15 Mins., Mon.-Wed.-Fri., 7:45 p.m.
LIGGETT & MYERS
CBS-TV, FROM N. Y.
(Cunningham & Walsh)

For the rising mercury sweepstakes Liggett & Myers (Chesterfield) has again chosen "TV's Top Tunes" and the Ray Anthony orch during Perry Como's annual gap. First of the three-a-week formations showed lush production values and visual fillips, mated to the relaxed gait of Anthony and an aggregation that includes the Skyliners and the maestro's choir. (Singers Tommy Mercer and Marcella Millie were billed but were not observable in any solo spottings, so presumably they'll be showcased in the followups.)

Four Aces, first of show's gueststars, delivered "Three Coins in the Fountain" niftily. On the Anthony side, among the vocal numbers was "Hernando's Hideaway," enhanced by vivid castnet close-ups, and the instrumental entry was a Glenn Miller tribute with the bandleader—ex-lead trumpet for the late orchster—handling the horn. Shapes for easy-listening and looking.
Rose.

Color TV Review

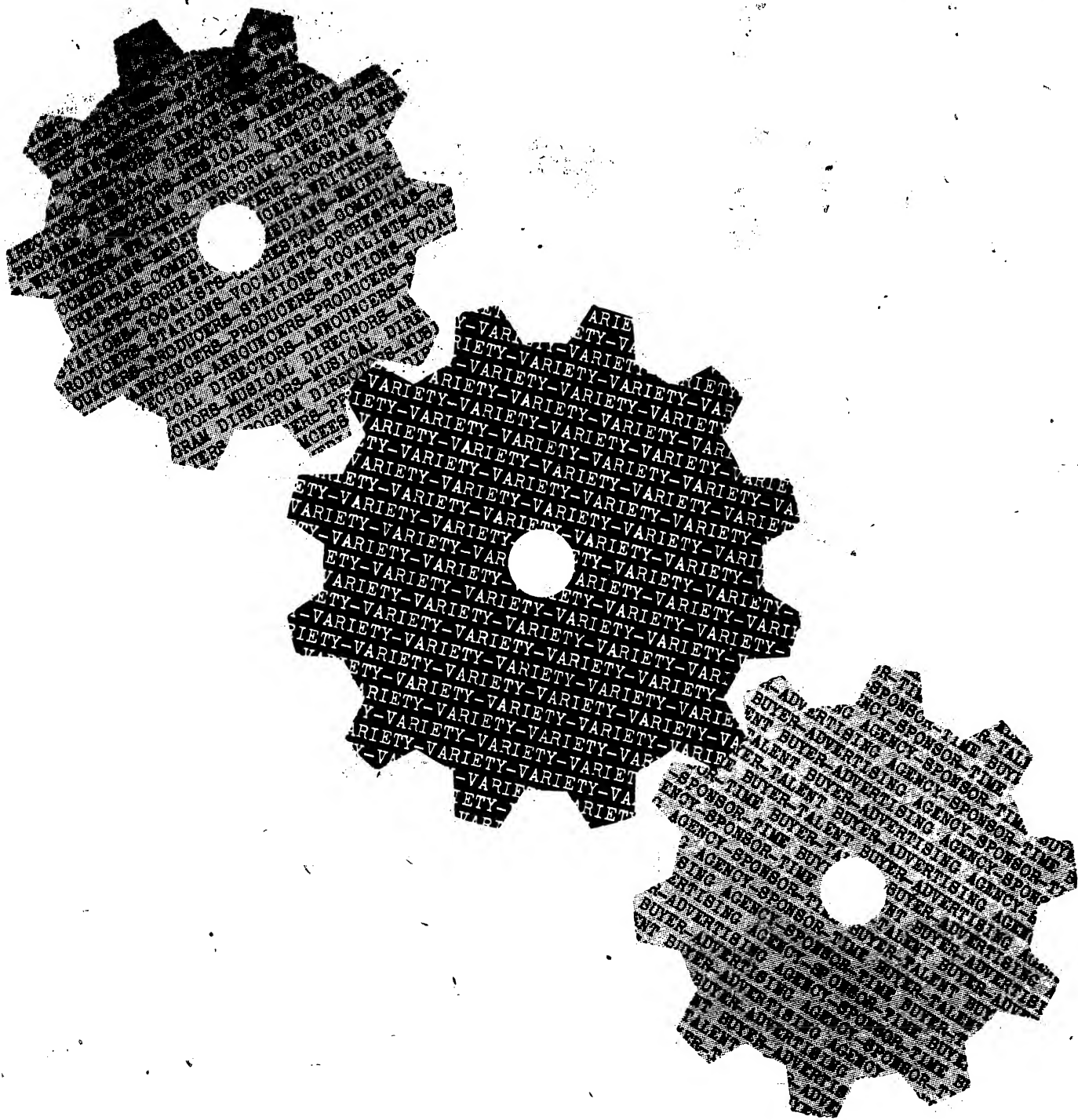
(NBC MOBILE UNIT)

NBC's \$500,000 mobile color TV unit, now touring the hinterlands in a cross-country junket to establish that pickups from any spot in the country can be effective when know-how and equipment are brought to the job, more than proved its point last week. Last Wednesday's (23) pickup on the "Home" show of the color mobile unit's stopover on a farm on the outskirts of Chi. was not only rewarding in itself but, if anything, a harbinger of exciting days and events to come when the tint spectrum plays the Rand McNally circuit and goes far afield to encompass a visualization of Americana. That day, for example, already is promised in the blueprinting of the projected "Wide Wide World" series of direct pickups (whether it's Sun Valley, Central Park or the Canadian Rockies) depicting the leisure and the luxuries of America.

Considering that this is the first

attempt of the NBC mobile unit to find the other end of the rainbow, the Chi rural tinted pickup was a complete success. Actually it served a twofold purpose—of achieving an al fresco remote pickup by color, and affording a "sneak preview" of "Out On the Farm," the Ben Parks-produced TV series which preems next month and which originates from the Landmeyer farm about a dozen miles out of Chi. Thus last week's "compatibility show" offered an opportunity to get acquainted with the Landmeyers and the pastoral quality of the originating point. NBC-RCA can well be proud of its outdoor color transmission via remote pickup. It has some flaws, but it has magic.

"Home," incidentally, has developed into one of the most adult, interesting shows on the daytime spectrum, with "editor" Arlene Francis establishing that her choice for the role was one of the more sensible gestures of the TV year.
Rose.



...IN PERFECT MESH

In radio and television, the gears are best coordinated when the buyer is brought together with the seller by an effective, convincing medium. Variety's forthcoming 9th Annual Radio and Television 'REVIEW AND PREVIEW' of the new 1954-'55 season, published soon, is such a medium.

Summer is program-planning time by sponsors, advertising agencies and their time and talent-buyers. That is when a direct memorandum to

them, telling of a particular talent, program or station time availability is most effective.

Variety's Radio and Television 'REVIEW AND PREVIEW' edition is blueprinted as radio and video's buying guide for the new season. Its important editorial content, plus Variety's wide circulation in all branches of the radio and TV industry, insure the extra importance of the 'REVIEW AND PREVIEW' issue.

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From the Production Centres

IN NEW YORK CITY . . .

Rodney Erickson, mgr. of account planning of Young & Rubicam radio-tv dept., upped to a veepee . . . Dudley Faust, new network sales mgr. of CBS, on three-week Chi vacation, while web producer-director Bruno Zirato Jr. is back after three frames in Virginia Beach . . . Kingsley F. Horton joining McCann-Erickson as radio-tv account exec after heading King-Horton Productions . . . Red Barber and 16-year-old daughter, Sarah, were surprise visitors in Arthur Godfrey studio and last week . . . Helen Sloussat, CBS director of talks, cited by N.Y. Chapter of Red Cross for meritorious service in '54 campaign . . . Phil Dean & Schultz tapped to handle national publicity for WABI and WABI-TV, Bangor, Me.

Milan J. Greer not only became the youngest member of Radio Pioneers last month, but probably started at the earliest age in the industry. In 1934, at age 12, he aired a weekly community program over WNBC, Canton, O., and has been in the field without interruption . . . Roy U. Gordon, who formerly operated the Gordon & Rudwick advertising agency, and more recently was the Melrose acct. exec at the Peck Agency, is at Polyclinic Hospital for a hernia repair job . . . Paul Denis, the sage of the tv fan press, at Waldemere, Livingston, N.Y., giving guests a series of lectures of radio-tv . . . For over two years the commercials on John McCaffery's National City newscasts on NBC have been spoken by Buckley Koslow, but they were taped and only last week Koslow met McCaffery personally. Announcer had never once been in the studio . . . Oldtimers will recall Ralph J. Gleason as a onetime CBS trade contact. He's now VARIETY correspondent for the San Francisco bay area.

CBS doorman Mike Donovan, fired after an altercation with an elevator man at 485 Madison Ave. HQ, has been reinstated and goes back to work Tuesday (6) . . . NBC o&o vacationers: Len Weinles to Williamsburg, Va.; publicist Bill Anderson to his Hague, Va., farm for a week; Harry Fleetwood and Claude Callison for fortnight of Army Reserve field training (some vacation!), with Roger Bowman to sub for Fleetwood on "Music Through the Night" and Gene Hamilton on "Anthology" . . . Les Blumenthal, radio-tv biz mgr. of Wm. H. Weintraub ad agency, married to his secretary, Jean Thomson, on Sunday (27) . . . Jack Ladelle to officiate at first "Jr. Jinx" contest Saturday (3) at Shorehaven Beach Club, L.I. . . . John Hurlburt, WNBC-TV ad and promotion mgr., addressing L.I. Home Builders Assn. today (Wed.) . . . Pat Kelly, retiring NBC supervisor of announcers, given a Bulova by N.Y. o&o employees . . . Joan Sweeney, grad Friday of WNBC production staff, leaves July 17, to join her husband in Japan . . . Jack Kuney named a producer of CBS public affairs dept.

NBC Radio vee William H. Fineshriber Jr. named chairman of the American Jewish Tercentenary Committee on Radio and Television . . . George Hamilton Combs taking over Elmer Davis' radio segment on ABC for the summer, with the convalescing Davis expected to return in the fall . . . ABC publicity's magazine contact Nancy Ham-burger off for Europe on a two-month leave of absence . . . ABC national program director Ray Diaz off for two weeks of Florida sun.

Two excerpts from "The Wetbacks": CBS' Feature Project on Mexican border jumpers, entered in Congressional Record by N.Y. Sen. Herbert Lehman . . . Edgar Bergen here on fortnight, biz and pleasure trip . . . Norman Brokenshire guested on the CBS "Make Up Your Mind" (28) . . . Announcers Jack Curtis and Glen Riggs doing Texaco plugs on "Star Reporter" weekend shows starting Saturday (3) on ABC . . . CBS' Art Linkletter to headline '54 WCCO Aquacentennial show July 17 in Minneapolis.

Mutual pub department's Maebeth Grosse off for California respite . . . Roy Danish, recently named assistant to Tom O'Neil, Mutual prexy, returns from Europe on July 1 when he takes up new duties . . . Charles M. Campbell, former news chief at WLBI, has joined WAAT, Newark, to do his own nightly news strip . . . Arnold Starr is new merchandising coordinator for WAAT.

IN SAN FRANCISCO . . .

Dick Lane Trio off the Bonnie Keever KRON-TV show for two weeks. Leader is vacationing at National Guard summer camp . . . KGO-TV director Jim Baker subbing for Villard Davis on "Success Story" for a month. Baker is the director of the new "Music With Mario" show . . . Lu Hurley back on his various shows after suffering a broken nose in a fall . . . Bill Edwards now flying to Hollywood weekends to do the Hamm's beer commercials Friday nights . . . Mannings Inc., coffeemakers and cafeteria operators, have renewed Wanda Ramey's KGO-TV "Meet Me At Mannings" for another 13 weeks through Knollin Agency . . . Rod McKuen, formerly nighttime personality on KROW and currently in the Army in Japan, will have

his book, "And Autumn Came" published Aug. 13 by Pageant Press . . . Ralph Sacks has been named to sales department of KSFQ. He was formerly commercial manager of KSNB-TV . . . H. V. Kaitenborn in town for American Medical Assn. convention and special NBC broadcast . . . Ralph Stevens has added a Mon-Fri. series on KYSM to his KROW "fishing fool" show.

United Television's "Curtain Call" series has been bought for 14 weeks by KRON-TV starting June 19. Necchi Sewing Machine sponsors . . . KLLX's John K. Chapel was one of the few U.S. newsmen in Guatemala when the revolution broke out. He got back to Mexico City by car and has been sending taped comments for nightly broadcast . . . Joseph Juliano has been added to the sales staff of KJSO, San Jose. He was formerly with San Jose State College Alumni Assn.

IN MINNEAPOLIS . . .

Merle Edwards, WMIN-TV and radio personality, who has been hosting theatre parties for his "Merle and the Squirrel" young fry tv show, and the missus celebrating arrival of another child . . . Don Riley, St. Paul Pioneer Press sports writer, new KSTP-TV weather man, succeeding "Haw" who resigned to join a Chicago station . . . Dick Winer, KSTP-TV newsreel cameraman, winner of first prize in 11th annual Press Photographers of America's annual competition for the best film in the news category. His victorious entry was moving film story of a mother's grief over accidental killing of her two small children. Winer, a former school teacher who joined KSTP four years ago, also won an honorable mention in the newsreel feature category with "Bulb Snatcher," picture story of a man changing lights in the Minnesota state capitol's dome . . . KSTP-TV carrying a half-hour of midget auto races at local Parade Stadium . . . New U. of Minnesota football coach, Murray Warmouth, inked for exclusive WCCO-TV as well as WCCO radio appearances during 1954 gridiron season. Deal also includes on Sunday night Warmouth tv shows films of previous day's Gopher games, none of which will be televised live as result of NCAA edict.

IN BOSTON . . .

In personnel shifts at WVDA, deejay John Mounter has been upped to program director with platter spinner Bob Martin taking over as promotion manager. Each will continue to handle his regularly scheduled disk shows . . . Marty Bookspan, Hub's lone longhair deejay, has returned to WCOB, after an 18-month absence, and is again conducting a four-hour classical music stint each Sunday night . . . Tv sets installed in the Hub coverage area now number 1,166,000, according to a survey by WNAC-TV and WBZ-TV. This is an increase of 7,158 since last month's survey . . . William A. Creed Jr. formerly with the Bertha Bannan station reps, has joined Walker Co. as New England manager . . . Edward J. White, WEEL maintenance engineer, became the father of his 11th child recently . . . Summer replacements on the WEEL announcing staff are Charles Tarkinson, formerly of WVDA; James H. Fitzgerald Jr. ex-WVOM, and Willard Hanson, ex-WCAZ, Burlington, Vt.

IN CLEVELAND . . .

Charlotte Taubman takes over radio-tv section of the Cleveland Press while Stan Anderson has Chautauqua hiatus . . . Ted Smoot named to AFTRA National Board . . . Tom Armstrong will emcee WGAR's 75-minute afternoon disk and news while Hal Morgan has Mackinac vacation . . . Freelancers Dolly Wheaton and Mary Lou Lazor appointed to AFTRA Board here . . . WXEL's Maggie Wulff and Bette Andrews, freelance, in Marie D'Orr style show . . . Mary Holt, WSR, named recording secretary, Ohio chapter, American Women in Radio-TV, WXEL's Barbara Snyder named publicity head, with Eleanor Hansen, WHK, Dorothy Fuldheim named to Board . . . Muscarnival opened (25) with radio-tv names signed for summer season including Wayne Mack, WDOK; Bill Boehm, Mutual; Johnny Price, WEWS, as producer . . . Maurice Van Metre returned to Cleveland News radio-tv editor's post and Ethel Boros resumed record reviews.

IN PITTSBURGH . . .

Owen Simon, head of promotion and publicity at KQV, to California for two weeks . . . Mary Goodrich has joined Gloria Rodgers, of WJAS, pushing sales for professional registry, former will be getting out in another month or two . . . Bill Dowling, WEDO program director, tapped by Uncle Sam . . . Earl Sneathen, engineer at KDKA, got his 10-year pin . . . Katherine Copeland's "Ask the Girls" taking part of a summer hiatus on Channel 2, dropping the Tuesday afternoon show and retaining only the Thursday stanza until fall . . . Andrew Kasmarik, WWSW-FM transmitter supervisor, and his wife celebrated their 14th wedding anni . . . And Johnny Davis, WWSW announcer, and Mrs. Davis their 16th . . . Stark Drisbell, formerly of the Playhouse staff, had one of his scripts done on "Rocky King" last month.

IN PHILADELPHIA . . .

Dennis Kane, WPTZ producer, was injured in an auto crash when brakes failed on New Jersey turnpike . . . TV personalities, Rex Trailer (WPTZ) and Chief Halftown (WFIL-TV) guested at A's-Phillies benefit game (28) at Connie Mack Stadium . . . Paul Ritts, director of "Big Top," at WCAU-TV, has left station . . . Veteran announcer Jeff Scott has been added to KYW staff . . . Mary Biddle has resigned as director of women's programs at WIP . . . Bill Banks is moving WHAT from midtown location to new suburban site. Building, which will house three studios, will be ready in October . . . Jean Shepherd, Cincinnati broadcaster, in town visiting former colleagues at KYW . . . John Facenda, WCAU-TV newscaster-announcer, will be featured in "Lights of Freedom," the 11,200,000,000 candlepower display at Independence Hall, July 4, which station will telecast. Ceremonies are being staged by Evening Bulletin.

TV Specs & B's

Continued from page 1

to put up the good fight and, like the film industry before it, at least make a determined bid to replace mediocrity with something better—and something live. For the networks recognize that the tv medium's roots are as deeply planted, if not more so, in the legitimate theatre, and incubated talent as in pix.

Thus is emerging a new and more exciting era in television, with the development of the "spectacular" and the increased accent on the hour-long live dramatic shows, which will hit a new peak numerically in the upcoming season. Whether they can cut through the current popularity of the 30-minute film shows still remains to be seen. Tv audience tastes are notoriously fickle; why some of the shows hit the rating jackpot remains one of the amazing Ripleys of show biz.

But at least the tv networks are heartened by support from two major fronts. First: sponsors thus far have pledged allegiance to the so-called "spectaculars" and the webs' ambitions to the tune of approximately \$20,000,000 in annual billings (\$14,000,000 of that amount underwriting the NB-TV series of Max Liebman-Leland Hayward big-big shows with another \$6,000,000 going into the CBS-TV kitty for its "baby specs" of dramatic and music-comedy productions).

Second: Everything thus far points to the fact that the specs represent the "runaway circulation" and the big payoff on the rating charts. It happened both times up in the past, with the Ford 50th anni show and the General Foods-sponsored Rodgers & Hammerstein Cavalcade. They delivered two of the biggest ratings in tv annals, generating a word-of-mouth and an anticipatory excitement that paid off at dial time. Thus, the networks conjecture, if a "spec" can deliver a 60 rating, the client with the half-hour film show will no longer be content with his 25 and 30, even though the latter rating represents a good solid commercial buy.

Price patterns and flexibility in wooing sponsors to the "specs" further establish that the king-sized shows needn't of necessity be restricted to a well-heeled General Foods, Ford or RCA. There's room and a participating cost structure for the not-so-rich client, who already has a stake in the "specs."

With enough of them in, the networks are confident that, as the medium expands and grows more courageous, they can whittle away at the standard half-hour formula of rank-and-file pix product and open up fresh vistas in the "spectacular" spectrum.



Eileen BARTON

LATEST CORAL RELEASE
S W A Y
B/W
WHEN MAMA CALLS
Dir. William Morris Agency

Custom Shirt Makers
to Stage, TV & Screen Stars
SPECIALIZING IN
DRESS AND SPORT SHIRTS
Fred Sanders, Inc.
77 W. 47th St., NYC, Phone 7-5803

PIANIST WANTED

With Thorough Knowledge of Popular and some Classical Music to work on Radio Programs. State Qualifications and Experience.
Write Box VV-42854 Variety, 154 W. 46th Street, New York 36, N. Y.

Time for sales
WDEL-TV

Wilmington, Delaware

Hundreds of local and national advertisers use WDEL-TV consistently... proof positive of its profit potential. Write for information.

Channel • 12

WDEL
AM TV FM
Steinman
Station

Sales Representative

MEEKER

New York • Chicago • Los Angeles • San Francisco

Champ Bouts For Home TV, Too

Continued from page 24

Network Television and upcoming theatrical pic showings can't do much better than that for IBC.

275G For Marclano

Incidentally, IBC figures on the Marciano-Charles affair (no home tele) last week tallied, from gate alone, \$543,092. Radio brought \$35,000 from Gillette. From these sources Marclano, as defending champ, gets \$200,586 and Charles gets \$100,293. Norris estimated that Marclano would get \$275,000 before he's through counting. This led the boxing boss to say that he also has "an obligation to fighters." Heavy coin is "an incentive to come into boxing and we're losing fighters every year."

Norris had something to say about the competing ABC-TV and DuMont boxing cards on Monday

nights: "I think both being on the same night, the same hour, is daffy. I don't think the sponsor (sold co-op by both webs) gets a break."

He mentioned that he's talked to many people who don't even know who the sponsors are, "because people are switching dials furiously. Whenever a round's over on one network they switch to the other" without waiting for advertiser's spiel.

Norris emphatically cited that both Gillette, on NBC Fridays, and Pabst (with IBC for around five years) are happy with the division of quality bouts-between them. "I get occasional gripes, but I appreciate both sponsors and both networks very much. Both have had about an equal number of championship matches. I try to equalize them," he said.

Eclipse

Continued from page 25

needing to take precautions against the possibility of early-morning fog or cloudiness, were to be aloft at dawn in a pressurized-cabin plane capable of flying high above any overcast or rain clouds to permit a clear view of the brief solar blackout.

The 44-passenger transport plane had been modified for its eclipse-observing assignment by removal of all seats along one side of its giant fuselage. Using special equipment, the WCCO-TV cameramen were to take hundreds of feet of motion picture film from the high-flying plane. These unusual views of the eclipse were to be rushed through processing equipment and were to

Eclipse in Color

NBC adds another color tv first show (Wed.) via a remote live pickup of the total eclipse of the sun. Live pickup was skedged for this morning's "Today" show on a feed from Columbus, where the touring NBC color remote crew has set up its cameras.

Web is also picking up regular black-and-white from the pool feed from Minneapolis.

be viewed by regional and network audiences within a hour from the solar phenomenon's moment.

Also, WCCO-TV cameras were mounted atop a local skyscraper in the city's heart for "live" eclipse pickups which were to be flashed across the nation to home tv sets throughout North America. Still other of the station's tv cameras were in operation at a suburban airport where a large group of professional and amateur astronomers from all over the world had set up observation posts.

The network originations from here were to cover the 4:30-6 a.m., 6:45-7 a.m. and 7:45-8 a.m. (CST) periods. In addition, preparations had been made for brief network originations between 6 and 6:45 a.m. and 7 and 7:45 a.m. Viewers within range of WCCO-TV's 100,000 watt signal were to see eclipse tv reports at intervals between the 4:15 a.m. signon time and 8 a.m., in addition to all the network eclipse coverage originating here.

ABC-NCAA

Continued from page 26

facilities or both. It reads like this today: ABC Radio on July 25 launches "Summer Job," a show of unrevealed length for prime evening hours which will highlight the activities of college players and team activities throughout the summer. This program in particular is being aired not only as a favor to NCAA, but as a strong advance promotion for the sponsor's fall underwriting. Next is "Football Weekend" which comprises six parts, some on radio and others on tv. The shows are "Rally," a Friday night pre-game festival on radio coming from one of the schools to play the following day on video; "Souvenir Program," a 15-minute tv'er offering a layout of the telecast football program. At game half-time there will be "Campus Close-Up," a boon to NCAA promotional activities as well as one of the extras given the sponsor; after the game, on video, there's a 15-minute scoreboard run-down on all NCAA games throughout the country, and the last of the regular weekend features is a two-hour Saturday night network radio show, running through college hoopla, music and afternoon scores, called "Victory Dance."

The biggest payoff, and probably the one which made the NCAA-TV committee break from frowns into smiles, is a show which on the planning boards bears a striking likeness to a spectacular. Called "Gridiron 1954," it is a guaranteed simulcast by the web which promises to include several major entertainment names, another herd of big-name pros and students to outline objectives of the football season, and at least one college band, and cheering squad. Length or date of the production has not been mentioned, since the web is awaiting a final powwow with any sponsor collared, but assurances are being made that this will be a "major production," with many nationally prominent names already being banded about.

Frisco Palsy Telethon Fetches 185G Pledges

San Francisco, June 29. Northern California tv viewers pledged a total of \$185,000 in the fourth annual Celebrity Parade for Cerebral Palsy which occupied KGO-TV's channel 7 for 17 hours last weekend. Show began at 11 p.m. Saturday night and ended Sunday afternoon at 4. Lee Giroux and Jack Smith were the emcees.

A constant stream of talent parades before the cameras set up in the Nourse Auditorium alongside the Opera House. Peggy Lee, Count Basie, Ted Lewis, Cab Calloway, Rusty Draper, Jack Fina, Josh White, Buddy and Max Baer were among the contingent from talent currently appearing locally. Ginny Simms, Harry Babbitt and the cast of "Space Patrol" flew up from L. A. for the show.

Memphis—More than 25% of the \$200,000 goal to be raised by local civic, PTA, religious, luncheon clubs and others here for an educational tv station on Channel 10 has been reached. The \$200,000 goal will be used as operating expenses for 18 months.

Color TV Schedule

NBC
Today and Home (mobile unit pickup in Columbus)—June 30-July 1, 7 a.m. and 11 a.m.
The Marriage—July 8, 10 p.m.
WNBT, N. Y.
Here's Looking At You—June 28-July 2, 1:30 p.m.
WCBS-TV, N. Y.
Time for Color (film)—July 5, 5 p.m.

Betty White Unsold, Shifts to New Time

Betty White daytime tv show, which NBC brought in some months back with high hopes of grabbing a sponsor pronto, is still unsold. Web figures her upcoming switch from 12:30 to 4:30 will help toward a sale. Actually the move is part of NBC's realignment of daytimes starting next Monday (5), when rival CBS also undergoes sharp reshuffling.

With exit of Miss White from the post-noon slot, the time goes to stations for the summer.

Ludden-Shari-Kennedy Parlay Gives WPIX Daytime a 3-Way Facelift

Three performers are definitely set to replace Ted Steele when he ankles WPIX, N.Y. Daily News tele station, on July 2 for WOR-TV. Latest linked by Fred Thrower, WPIX topper, was Allen Ludden on Monday (28) to step in as "Dancetime" emcee. Others fixed to contracts during the past few days were Shari Lewis and Bob Kennedy.

The afternoon lineup, starting July 5, will read: Kennedy in charge from 3-5 p.m., during the variety stanza; Ludden takes over "Dancetime" (directed at teenagers) at 5 p.m., and Miss Lewis becomes the emcee of "Kartoon Klub," stanza for juves. Each show is telecast daily, and Steele has for the past several years handled the 15 hours weekly himself.

No move was made by Thrower to limit Steele's replacement to one man, since as the exec said, "we had long felt we had too many eggs in one basket." Thrower said he discussed giving the juve seg-

ment to Miss Lewis some time back, but Steele refused. The Steele departure facilitated the desired change in policy, Thrower said.

In the meantime, Thrower has signed on Jack McCarthy in "Inquiring Reporter" at 2:30 p.m., in place of Eloise McElhone. Show will start along with others on July 5 as a remote, based on the Daily News' longtime feature, "Inquiring Photographer." Miss McElhone, Thrower said, will be back in October.

Kennedy, who goes into the variety stanza, is a singer who's appeared as Curly in the Broadway musical "Oklahoma." He's also done an extensive amount of radio and video work. Miss Lewis, a ventriloquist, had a WPIX Saturday showcase for kids until it was preempted by baseball earlier this year. Ludden, the last to sign and for "Dancetime" for teenagers, emceed NBC's "Mind Your Manners" for five years.

Going Up!

WORLD'S TALLEST MAN-MADE STRUCTURE! KWTW

OKLAHOMA'S NO. 1 TV STATION!

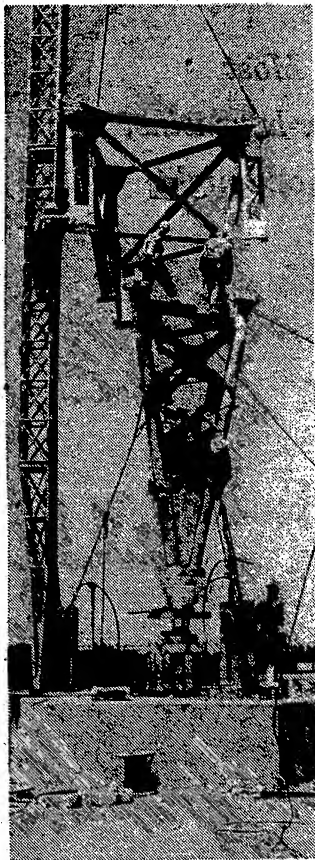
NO. 1 IN HEIGHT—1572-foot tower, tallest in the world!

NO. 1 IN POWER—316,000 watts!

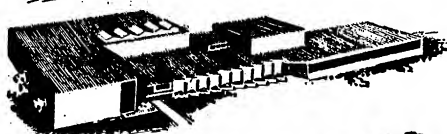
NO. 1 IN COVERAGE—will bring viewing to Oklahoma areas never before served by television!

The first 35 feet of KWTW's massive tower (at left) swings into place. This section weighs 64,000 pounds. In the other picture workmen set the solid steel cap on a cluster of 21 porcelain insulators. The insulators are four inches in diameter.

NOW is the time to start your (sales) building with KWTW. Ask us for the complete story!



EDGAR T. BELL, Executive Vice Pres.
FRED L. VANCE, Sales Manager



AFFILIATED MANAGEMENT KOMA CBS • REPRESENTED BY AVERY-KNODL, INC.

Get in the

*Largest
average audience,
day and night*

*Most
quarter-hour wins,
day and night*

*6 of the top 10
nighttime shows*



picture!

For the best
exposure
in the nation's
number one
market, get on
the number one
station:

WCBS-TV

New York

CHANNEL 2

CBS Owned...

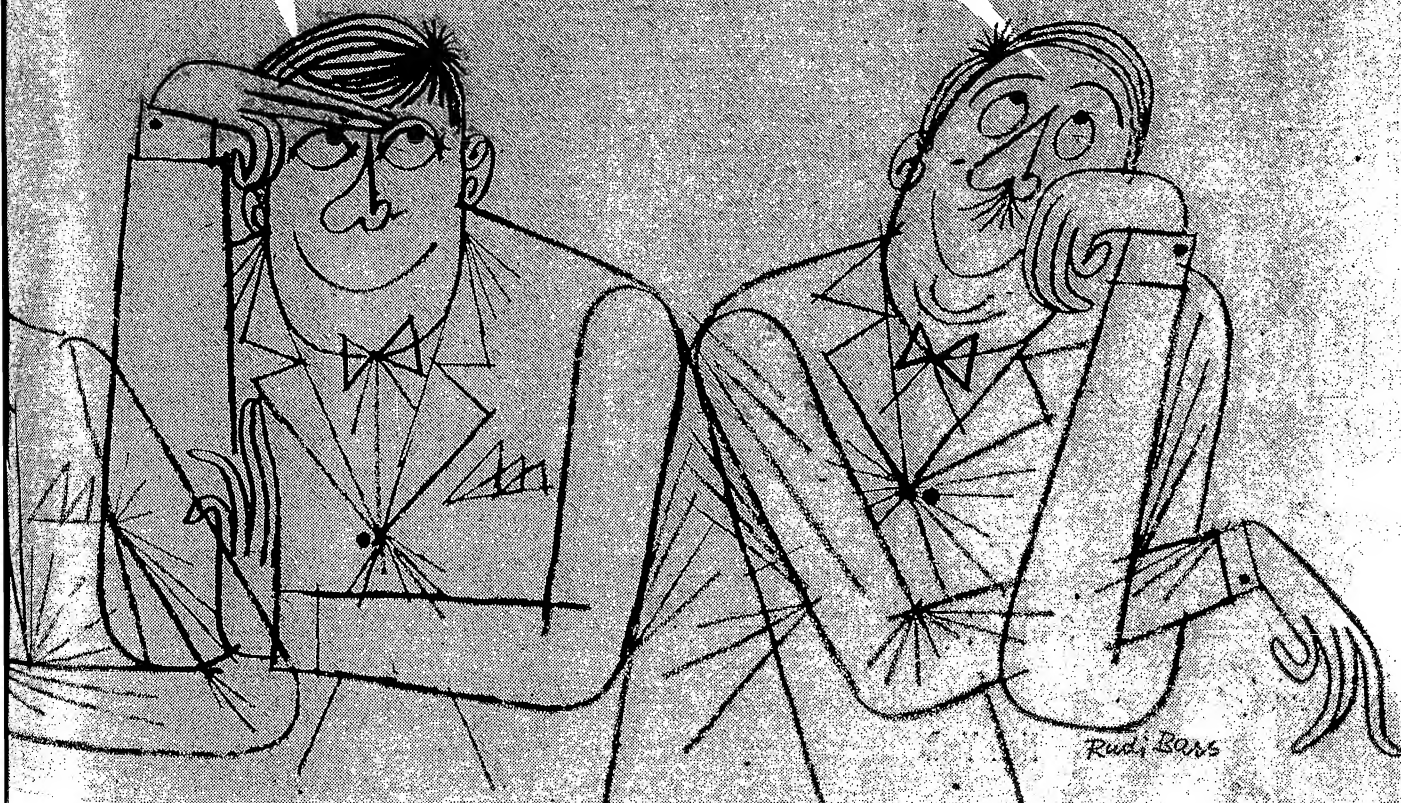
Represented by

CBS Television Spot Sales

*7 of the top 10
weekday
daytime shows*

*Most of the top 10
daily local shows*

Source: ARB, May '54



Television Chatter

New York

Tonight (Wed.) U. S. Army and Air Force to honor DuMont's "Stars on Parade" and emcee Bill Lawrence for their "splendid spirit of public service." Mary Conley to Harry E. Cohen Co. to do writing and production for radio-tv commercial department. WABD's Claire Mann off to Mexico for two months on July 5. She's to launch house frau stanza on XEW-TV there before returning for fall chores. WATV's "Junior Town Meeting" celebrated 400th telecast last Sunday (27).

Adele Newton into NBC-TV "Three Steps to Heaven" yesterday (Tues.). Harry Sosnik signed as conductor for ABC-TV's Thursday "Melody Hour" series starting July 8. Renee Taylor to do her first "TV Playhouse" on NBC Sunday (4).

Harold B. Day, account exec at WABC-TV, elected an alumni member of Colgate U.'s board of trustees. Bob Downing set for the cast of CBS-TV's "Woman With a Past" tomorrow (Thurs.). With a renewal from Monsanto Chemical in the bag for another cycle, Jane Pickens will remain on the air via WABC-TV for the summer months. Don Laiffer has resigned from the tele copy department of McCann-Erickson to join the creative staff of Warwick & Legler's Coast office. David A. Lown, formerly with MPO Productions and a onetime WABC-TV producer, joined Alton Alexander Productions as sales chief, with his first bit of business being the optioning of a new paneller, "Lie Detector," to the Lewin, Williams & Saylor agency.

Evangelist Billy Graham to be interviewed on NBC's "Home" show July 7. Barbara Joyce arrived in Madrid for six-week vacation from her acting chores. Jay Barney planned to Coast to appear in films. Rosemary Prinz into final live commercial for Hazel Bishop this season on "Dr. I. Q." Ruth Leslie off to Canada for Singer Sewing Machine fashion show. Jimmy Goodwin to play lead on "Big Story" Friday (2), then to Ogunquit, Me., strawhatter to appear with Rudy Vallee in "Jenny Kissed Me," dittoing at Casino Theatre, Newport, R. I. Jackie Coogan, Dorothy Hart and

Peter Donald are permanent panel for Mike Stokey's "Pantomime Quiz" as summer sub for "Mama" on CBS.

Herbert ("The Web") Hirschman leaves tomorrow (1) for six weeks of auto tour of Europe with wife Ada. CBS director George Gould doing "The Heritage," one-hour tribute to the Shriners, from Atlantic City; several Westinghouse "Summer Theatre" shows and "Suspense" during August. Bill Collier, now in Europe, will stage NBC-TV "Hit Parade" next season. CBS appointment: John Kleckner, mgr., of scheduling dept., up from supervisor. Web's Tony Boschetti, mgr. of procurement, addressed execs of Cavendish Trading Corp. on use of props and furniture in tv.

Dickson Ward has been named producer-director of the Martha Raye show to be sponsored by Hazel Bishop in the fall. Team of Simmons & Lear have been signed as writers. Lawrence Tierney has starring role on CBS-TV, "The Man Behind The Badge" July 11.

NARTB

Continued from page 24

what we have to sell before we set about selling it. And when we are ready to sell it, we should do so on a truly all-industry basis."

McCullough said the board will issue shortly its recommendations for the structure of the organization along lines adopted in establishing the BAB to represent all elements of radio.

Prior to concluding its three-day sessions here, the full board of NARTB recommended a revised budget of approximately \$700,000 for the association's general fund during the current fiscal year, which began April 1. This compares with an estimate of \$709,881 made in January.

With the acceptance of the resignation of Robert K. Richards, the board accepted a recommendation to eliminate the position of administrative vicepresident and to establish a new position of executive assistant to the president. NARTB

prexy Harold E. Fellows said he hopes to fill this post before Oct. 4, when Richards leaves.

McCullough, president of WGAL-TV, Lancaster, Pa., is the new chairman of the tv board of the NARTB, succeeding Robert D. Swezey, vicepres of WDSU-TV, New Orleans, who continues as a board member.

Campbell Arnoux, prexy of WTAR-TV, Norfolk, Va., is the new vice chairman, succeeding McCullough. Henry B. Clay, general manager of KWKK, Shreveport, La., is the new chairman of the NARTB radio board. New vice chairman is E. K. Hartenbower of KCMO, Kansas City, Mo.

Doerfer

Continued from page 27

until McGrath became vice president and general counsel of Lamb Enterprises.

Only at one point in his recital of his part in the Lamb case did Doerfer lay himself open for criticism. That was when he said he became interested in Lamb's "emotional makeup" after reading a book Lamb had written in 1934 entitled, "The Planned Economy of Soviet Russia." He was concerned, he added, where Lamb would be "when the whirlwinds blow."

Sen. Pastore picked it up. "Now just what qualifications do you think you have to judge a man's emotional makeup?" he asked.

Doerfer explained that his interest had to do with the character of a licensee entrusted with such critical operations as radio and tv stations.

Legion's Protest 'Caught Eye'

Doerfer told the Committee he had never seen or heard of Lamb until a complaint filed in April of last year by the American Legion in connection with the renewal application of Lamb's Erie, Pa., station, WICU-TV, "caught my eye." As a result, he said, he studied files on Lamb which he inherited from former Comr. Robert F. Jones and interested the Commission in getting new evidence from the FBI. This prompted the agency, he said, to send three investigators to Toledo.

Questioned as to the nature of the FBI evidence, Doerfer said it was "derogatory" and "sufficient, if true" to disqualify Lamb from holding radio or tv licenses. But he emphasized that he was not prejudging the case and that the charges still have to be proved.

Doerfer said his fellow commissioners were "just as much concerned" about the case as he was and that they acted as a body on all decisions.

Previously, Lamb told the Committee that Doerfer alone was responsible for the FCC charges against him and that he had been told by Chairman Hyde that Doerfer was "the key to the problem." Gaguine also testified he did not recollect Hyde saying this.

Under questioning by Sen. Edwin C. Johnson (D-Colo.), Lamb said he welcomed a hearing but not an "illegal" hearing in which the burden of proof is placed on him rather than on the government. "We do not object to a proper hearing and never have," he said. "If the Commission gave us one, that would be a different story."

Crosley to Tee Off 100G

'Operation Sunburst'

Cincinnati, June 29. "Famous Face," unique contest, will be launched July 1 by Crosley Broadcasting Corp. as part of its \$100,000 summer promotion campaign, "Operation Sunburst."

Viewers of shows on stations in Cincy, Dayton and Columbus will see parts of pictures of a nationally known person, increased from day to day, for four weeks. Two-line clues will be supplied at the end of each week.

First 10 winners will receive valuable prizes and come to Cincy for a playoff show with a chance for more loot, including a Packard.

Minneapolis—New 32-week bowling tv show backed by bowling parlor proprietors will start next Sept. High handicap man and woman from bowling competitions over the state will appear on the Sunday programs each week, rolling one game each against the winners of the previous week's tv kneeling. Show will originate live from different alleys.

Wanted: 'Stratodex' For TV

Continued from page 27

ple as little as two to four-tenths of 1% of the radio or television population.

The human element is often overlooked. Listeners are asked to recall programs or commercials that were heard or seen the day before. Their answers are accepted, often with a mathematical digit added to make up for such important factors as forgetfulness, inattention, and the desire to impress the interviewer. Methods of interviewing used by all of the rating services are vulnerable to the weaknesses of human memory and the vagaries of human nature.

Moreover, the surface findings of the major surveys in the same market frequently differ so widely as to contradict each other. For example, in one tv city where the four major surveys are in operation, "This Is Your Life" nets the following ratings: 32.7, 25, 21.8, 20.7. "See It Now" receives the following: 17.4, 17, 12.4, 10. Martin & Lewis in their last outing drew a high of 43.5 down to a 27 when the different services are consulted. These discrepancies in network program ratings are symbolic of the havoc local ratings work on local competitive selling.

Efforts have been made each year to cut down the hold the rating systems have taken on time buyers in the agencies. Ads comparing two rating systems' analyses of a market have shown the differing results in the rating standings.

WFIL-TV's Initiative

This spring has seen another, though subtler, thrust at the ivory tower occupied by the rating services. In what amounts to an "Okay, we'll take you at your word" attitude, WFIL-TV in Philadelphia came out with an ad declaring "If You Go By Philadelphia Ratings—You Will Buy WFIL-TV." The ad points out that by using the highest ratings offered by ARB, Hooper, Videodex, and Telepulse, WFIL-TV is first or second 74% of the time in audience measurement. Art work on the ad, in the form of a graph, illustrates the station's claim, backed by the ratings. Summing it up, WFIL-TV took all of the surveys at their best word and found its own "Stratodex."

The ad won spontaneous sympathetic interest from station reps and salesmen who have gone into a sales meeting with the time buyers and pointed proudly to high ratings on one system, only to have the t.b. counter with lower ratings on another.

As in radio, this rating problem has resulted in moves to develop surer methods of audience research. The National Assn. of Broadcasters, in 1946, set up a research committee which reported "Aside from a complete census there is no one sample which is sacred either as to size or character, which will answer all questions for all people."

Currently, the Advertising Research Foundation is in the process of assembling data on many phases of the problems. The subcommittee engaged in work is probing the question along the lines outlined in "A Plan for the Evaluation of Audience Measurement Methods" published by the AB in 1951.

Local stations and broadcasting organizations have also taken steps to solve the riddle of the ratings. An independent survey made at Penn State College under the eye of the Pennsylvania Assn. of Broadcasters, has been published by Edwin Lefkowitz. His findings, set out in the book, "A Discussion and Evaluation of Rating Techniques," questioned the validity of the various methods used by the rating services. Canvassing the Duplex Coincidental Diary of C. E. Hooper, Pulse's Personal Interview Roster-Aided Recall, and the Continuing Panel-Listener Diary of ARB, Lefkowitz drew attention to the dangers of mistakes when the human factor is involved.

The elimination of this human factor leads many broadcasters to back a survey that is electronically controlled. They reason that if the electronic diaries can be put into general use they could be assured of completely unbiased ratings. This argument is talked down by rating services, who shudder at the cost involved, and say it would cut down the size of their samples.

Shortchanged

While the expense would be heavy, broadcasters fire back it would guarantee a true survey of

audience viewing habits. This method could record every twist of the dial as it takes place, and pinpoint the pattern of audience habits. But, even electronic methods can't tell all about an audience.

As the measure of broadcast media, the anti-rating forces say the rating systems shortchange them in other ways. Advertisers will buy billboards on the strength of clocked traffic at certain intersections. This doesn't give an accurate picture of actual readers. Most motorists pay attention to traffic or pedestrians at these intersections and can't take time to read the billboards. Other advertisers take space in big circulation magazines or newspapers. Their buy doesn't account for a more accurate picture which would be page-by-page readership.

While the arguments are tossed from one corner to the other, the networks and local radio-television men are placed in the position of having to subscribe to the rating services to find out where they stand. It's a vicious circle where time buyers must give hard figures to their clients to justify their cash outlay with the stations.

A study of all of the rating services leaves many broadcasters to conclude that so far the "hard figures" are really quite soft underneath, and that they are tired of being hit over the head with a "yardstick" with adjustable inches.

LANDSBERG 350G

COLOR TV SPREE

Hollywood, June 29.

First L. A. indie to be actually working in color, KTLA has ordered \$350,000 worth of tint equipment, and is already experimenting on color tv. Channel chief Klaus Landsberg, in charge of the project which has been going on a hush-hush basis, says he hopes to begin tint tests within two or three months.

Work is being carried out at the Warners Sunset lot recently acquired by Paramount, which owns the channel, as new quarters for KTLA. Working with Landsberg on the color conversion preparations are John Silva, senior engineer, and Roy White, studio engineering supervisor.

Yankee Net's Sports Pact

Boston, June 29.

Walter Brown, prez of Boston Garden Corp. and Linus Travers, Yankee Network v.p., announced here last week that Yankee has purchased all radio and tv rights to the Boston Celtics (basketball) and Boston Bruins (hockey) games plus exclusive rights to all events held in the Boston Garden. All home and away games of the two pro teams will be picked up via radio with Yankee beaming them throughout New England as well as for national distribution.

Bruins games have in the past been carried by WHDH, with WCOP airing the Celtics games.

Washington — Hazel Markel, newscaster for WWDC and Mutual, is sole femme to win an English Speaking Union citation for "outstanding contributions in past year for betterment of British-American relations." In addition, Mrs. Markel was only one of the five news correspondents honored who won dual recognition for both press and radio activities. Mrs. Markel doubles as radio news commentator and newspaper columnist.

BIG-TIME AFTERNOON

"The Bob Kennedy Show"



3:00-5:00 pm

WPIX-11 New York

57th Street, 118 West CI 7-1900
GREAT NORTHERN HOTEL
Room with Private Bath
from 95.00
2 Rooms and Kitchenette
from 160.00
Monthly on Lease
Full Hotel Service for One or Two
Persons Included
Also Moderate Monthly Arrangements

EVERY DAY ON EVERY CHANNEL TV
BROOKS COSTUMES
3 West 41st St., N.Y.C. Tel. PL 7-3000

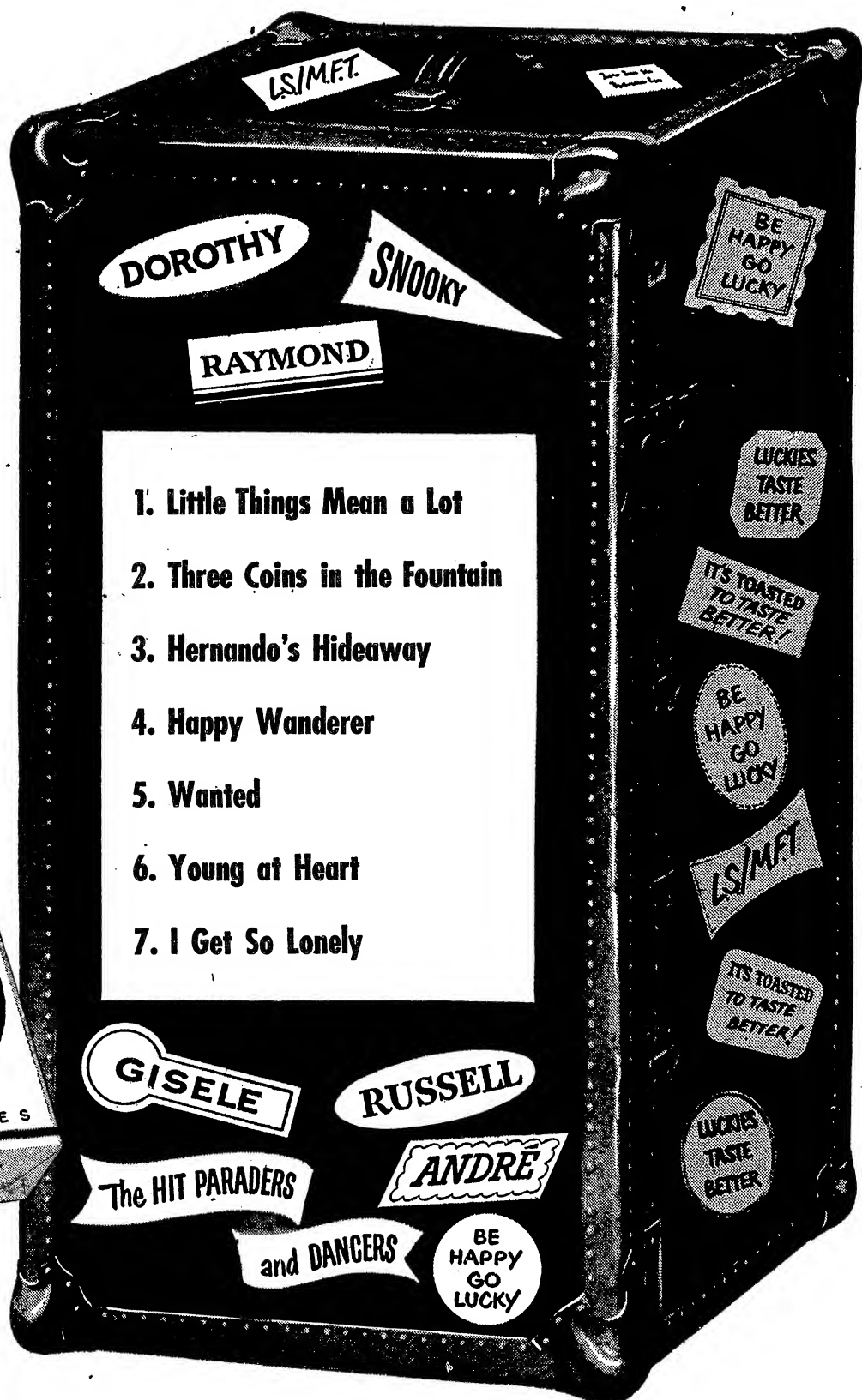
Your Lucky Strike Hit Parade says:

"So long for a while"

And presents a special summer service

During its 12-week hiatus Your Hit Parade will list in this space the seven top tunes from Your Hit Parade Survey

Here are your Lucky 7 tunes that you would have heard last Saturday night, as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.



1. Little Things Mean a Lot
2. Three Coins in the Fountain
3. Hernando's Hideaway
4. Happy Wanderer
5. Wanted
6. Young at Heart
7. I Get So Lonely

P.S. Be sure to watch Your Hit Parade's summer replacement
"PRIVATE SECRETARY" STARRING ANN SOTHERN

Saturdays at 10:30 P.M. (N.Y.T.)
 NBC Television Network

CONVERSATION
With Clifton Fadiman, emcee;
Marc Connelly, Alan Green,
Bennett Cerf
Producer: Louis G. Cowan
Director: Arnold Sagalya
30 Mins., Sun., 7:30 p.m.
NBC, from New York

The late-departed "Conversation" show on WNET, N.Y., has now been transcribed as an audio-only presentation for Sunday nights on NBC, and this week's (27) premiere was a sheer delight from opening to close. Clifton Fadiman as emcee; playwright Marc Connelly, author Alan Green and publisher Bennett Cerf parlayed their conversational talents into an arresting half-hour that disappeared all too quickly.

Call it rather, a literate "Can You Top This" in which the quartet of participants, each in his own right gifted in turning a phrase, seemed to be revelling in a contest of name-dropping in recalling the men (and women) within their lifetime who gave them their greatest pleasures as conversationalists, thus conjuring up a distinguished gathering of recollections—Alexander Woolcott, Frank O'Connor, Sinclair Lewis, Dorothy Thompson, Harold Ross, S. N. Behrman, Ben Hecht, Oscar Levant, "a gabber called legion who drives a taxi," etc., etc. Each paid off with a rewarding anecdote or some penetrating insight into an ego coated with talent. The four some seemed to be having the time of their lives as bon mots, witticisms, gentle barbs and glib commentary were scattered all over the place.

In its one-dimensional, aural edition, "Conversation" is a much better show than it was on tv—and much more fun. It's regrettable, however, that Messrs. Connelly, Green & Cerf are not being installed as permanent gabfellowes along with emcee Fadiman. Rose.

Oxford's Frisco Switch

San Francisco, June 29.
"Jumpin'" George Oxford, whose rhythm & blues disk jockey show on KWBR, Oakland, has built during the past seven years into the hottest local record program, switches to a San Francisco station, KSAN, Thursday (1).

Oxford, whose billings at KWBR have been estimated as high as \$70,000 yearly, is taking approximately \$25,000 of this with him.

BOB SMITH SHOW
With Clark Dennis, Honeydreamers, Bobbie Nicholson orch
Producer-director: Sy Rudy
30 Mins., Mon.-thru-Fri., 10 a.m.
NBC, from New York

Bob Smith has been set into a cross-the-board live show on NBC that should win him a new following distinct from the "Howdy Doody" tv kiddie klatch, over which he's been presiding. In an upsurge, the web's also fashioning another variety for Smith on the hot weather video side. Current aural presentation is a half-hour until July 12, when it adds 15 minutes to anchor at 10:45.

Judged off the initial workout, it's par for the course with such pleasing and standard components as tenor Clark Dennis, the Honeydreamers quintet, Bobbie Nicholson orch and chats with studio attendees. But Smith has one effective gimmick that should be a mainstay. This is a "mystery memory year" in which he pianologs (with orch backing) a given period in U.S. history, giving it both a public affairs and show biz twist that supplies tuneful nostalgia: Opener held back on the year (1923) as Smith rode over the calendar with quickies on Ben Bernie, Paul Whiteman, Little Jack Little, the pianola, Charles Steinmetz, "The Covered Wagon," "Warren G. Harding, Dr. Emile Coue ("every day in every way," etc.) and the inevitable "Yes We Have No Bananas."

In line with latter-day technique on a number of shows, Dennis sang and Smith backed the hymnal "Bless This House" for the finishing note. Dennis' other effort was "Over the Rainbow" in the accepted tradition. Honeydreamers worked over a couple of numbers with zip. Trau.

RWG-WBBM Pact

Chicago, June 29.
After a five-day walkout, first in the history of the Chi CBS stations, Radio Writers Guild and WBBM and WBBM-TV signed a new pact last week covering 14 news writers. One-year contract boosts starting weekly pay minimums to \$80 from \$75 with a \$110 scale after two and a half years. Guild had sought a \$95 starting minimum and a \$150 rate after five years.

Scribes walked out June 12 but returned five days later when negotiations were resumed.

THROUGH THE YEARS WITH RCA
With Perry Como
Producer: Al Tennyson
Writer-director: Ward Byron
30 Mins., Fri., 9 p.m.
Sustaining
NBC, from N. Y.

This show, designed as tribute to the Radio Corp. of America on its 35th birthday, came up with some interesting, even if slightly familiar, historical recordings and highlights from the archives of the NBC network and RCA Victor disk division. Covering the last half-century from the viewpoint of an expanding communications industry, Perry Como, as narrator, told of the various contributions made by RCA in the disk, radio and television fields. The dramatic highlight was a document mapped by David Sarnoff in 1916, envisioning a broadcast receiver in every home.

The show also presented fragments of a Caruso recording from 1902, the voices of the late Graham McNamee and Will Rogers' bits from "Amos 'n' Andy" and "Fibber McGee & Molly," George Hicks' commentary direct from the Normandy beach back in 1944, Pres. Franklin D. Roosevelt's "day of infamy" address and Arturo Toscanini's first broadcast with the specially created NBC Symphony back in 1937.

Como handled the narration assignment with his usual relaxed style and delivered his first wax hit, "Till the End of Time," to open the show. His vocal of "Bless This House" made an appropriate finale. Herm.

TEEN AGE DRINKING

With John Wingate, Dr. Matthew Chappell, others
Producers: Len Weinless, Bill Berns
Writer: Worthington Gregory
25 Mins., Thurs. (24), 9:35 p.m.
WNBC, New York

This one-shotter on the "facts about teen age drinking" was based on a survey among high school students in Nassau County, N. Y., by Hofstra College, along with field material from Newsday, the peppy and progressive newspaper circulating in that area. It gave some of the hard facts in the 25 minutes, but the time limitation undoubtedly forced elimination of considerable other data that would be of interest to parents, for whom the subject matter is intended. For instance, there was no stress on the family income level, a classification usually regarded as vital in such surveys. Much was made of what the students did "after drinking" that they would not otherwise do, without, however, citing the specific chapter and verse, this being apparently due to old-fashioned sensitivity as to what radio listeners should hear on "borderline" subjects.

There was only a minimum of info brought out on wine, beer and hard drinking divisionally, i.e., as between one sex and the other. The main conclusion in the quizzing of 1,000 students was that where the alky stuff is available in the home, only 12% do not drink, but where not available, 50% do not indulge.

In a general way the documentary may have succeeded in some of its intentions, but it was altogether too brief and too vague in its main points to constitute an important contribution to parents' arsenal of facts on the topic under study. Narrator was WNBC newsman John Wingate and featured was Dr. Matthew Chappell of Hofstra, plus Alan Hathaway, managing editor Newsday. Trau.

Too Many 'Hams'

Continued from page 27

try to compete with 'John's Other Wife' or 'Suspense' or 'Dragnet'... In the final analysis, the only reason for televising proceedings at all is to promote a better informed citizenry and give the public a true picture of Congress at work. If the televised hearings take on the aspect of amateur theatricals, this purpose will be defeated.

Hennings said he is as much opposed to the "cheap, melodramatic atmosphere" that has frequently appeared in televised hearings as to a complete blackout of such coverage. He urged that the committee give "close scrutiny" to certain "inherent difficulties" incident to tv coverage, such as cameras, lights, etc. Rather than have Congress accommodate itself to the media, he said, "I feel that television should itself make the adjustment."

Inside Stuff—Radio-TV

"Gunsmoke," the CBS Radio stanza which moves to Mondays at 9 p.m. starting July 5 (when Chesterfield latches on to the six-shooter starring William Conrad), has been awarded the "Brand of Excellence" by the Westerners, nonprofit educational group which preserves printed material "devoted to the cultural background and evolution of the Old West." It's the first citation ever given by the literary society and is bestowed for the show's "adult, realistic treatment of Dodge City (Kans.) history, circa 1880." Among members of the Westerners are writers James H. Moran, Homer Croy, Harry Sinclair, Drago, Paul Sann, Marl Sandoz, James Tinkham Babb, director of libraries for Yale, and F. L. Vigilante, assistant librarian of the N.Y. Historical Society.

With John Daly's "Open Hearing" bowing off ABC-TV for a summer hiatus after tomorrow's (Thurs.) show and no definite replacement set yet, the web has slotted a one-shot discussion on "A Government of Laws" for the following week (8) with Attorney General Herbert Brownell Jr. and Solicitor General Simon Sobeloff slated as guests. Martin Agronsky will moderate the segment.

It's likely that the program will center about the McCarthy-Army battle, since Brownell has been stressing the "government of laws not men" theme without directly naming McCarthy since the Wisconsin Senator took the stand that Government employees should furnish him with all information regarding disloyalty. Other topics up for discussion will be the Communist movement in the U. S. and the function of the Justice Dept. to "protect the innocent as well as to prosecute the guilty."

New York State Board of Regents last week granted a charter authorizing formation of the Metropolitan Educational Television Assn., comprising a group of N.Y. educational and business leaders who seek to operate an educational channel in Gotham.

Group hopes to raise coin for construction and operation of the station via gifts and grants. Members of the group signing the application for incorporation included City College prexy Dr. Buell Gallagher; NYU executive vice chancellor Dr. David D. Henry; N.Y. superintendent of schools William Jansen; and Dr. Ordway Tead, member of the Board of Higher Education and former chairman of the board.

NBC's o&o stations in New York (WNBC-WNET) are sponsoring a Little League baseball team in Harlem. Uniforms for the 15 players were presented on Saturday (26) at a ceremony headed by general manager Ham Shea and manager Ernest de la Ossa. Kids of the team will be guests on various programs. Playing season opens tomorrow (Thurs.).

The 45th annual convention of the National Assn. for the Advancement of Colored People, to be held this year in Dallas, will for the fourth straight year be brought in, summarized nighttime editions, to New York by WLBI. Walter White, NAACP exec secretary and a regular commentator for the outlet, will do gab and edit the radio reports.

New York State Commission Against Discrimination celebrating its ninth anniversary (since passage of the state FEPC law) with a television salute and a series of seven radio shows. TV'er, a film titled "Equal Chance," will be shown tomorrow (Thurs.) on WPIX, N.Y. and will be preceded by a message from Gov. Thomas E. Dewey. Seven radio shows, under overall title of "Opportunity Unlimited," will air Wednesday nights on WEVD, N.Y. from July 7 through Aug. 18.

Lee's KLZ Dissent

Continued from page 27

the air because certain stockholders in Aladdin Radio and TV, Inc., licensees, "found it necessary to dispose of their interests." Substantial holdings in Aladdin were held by theatremen Theodore H. Gamble, Harry E. Huffman and Frank H. Ricketson Jr.

In dissenting, Lee disagreed with the majority that its "hands were tied" by the law. "I find it difficult to believe," he said, "that Congress intended we should go through a long, complicated hearing to pick the best applicant and then be forced to sit back and watch that applicant transfer his permit and dissipate the very grounds for our decision."

Lee said he has previously expressed concern at large transfers "which seem to me to circumvent the Commission's elaborate procedures to protect the public interest... There seems to be a trend to place use of the peoples' property in those who have not been scrutinized as clearly as the original grantee. This refers to those cases, of course, where the original grant was in conflict... I feel strongly that this Commission has a solemn obligation to examine this problem with extreme care and if necessary petition the Congress for legislative relief. I wish I had the wisdom to suggest the exact remedy but I do not have it. I do know that the problem cries for solution."

Lee emphasized that he was alleging "no fraud" as far as Life-Time is concerned and said he felt confident it will do an outstanding job in running the station. However, he added, "I cannot help but express some sympathy for the losing applicant, Denver Television, which lost a close decision mainly on the question of local ownership and control, only to find a few months later that a New York interest has acquired control at a profit to some of the sellers of 2,400%."

The Commission simultaneously turned down a petition by Denver Television for revocation of KLZ's license on the ground its applica-

tion would have been denied if there had been knowledge of its intention to sell.

Seattle—KOMO-TV and KOMO radio here are conducting a three-month traffic safety crusade with the cooperation of the Seattle-King County Safety Council and the Seattle Advertising and Sales Club, with monthly awards set for sections of the city and county that show largest decrease in traffic accidents during the campaign.

BIG-TIME



Allan Ludden
"Dancetime"
5:00-5:30 pm

AFTERNOON



Shari Lewis
"Kartoon Klub"
5:30-5:55 pm

WPIX • 11 New York



Billy NALLE at the
Piano • Organ • Celeste

I REMEMBER MAMA
SUSPENSE
WINKY DINK AND YOU

• Radio Registry •



COLGATE COMEDY HOUR

Sundays

Mgt. William Morris Agency

To cut a long story short

NAME-CALLING

*All ad firms with one name
Like Thompson or Ayer
Are amazed when their rivals
Take names by the pair.*

*Says Thompson, "One loses
One's central controls
With both Young and Rubicam,
Benton and Bowles."*

*"What rot!" Y & R says,
"We're just 'double-barrelled'
Beware, though, of three, like
D. S. and Fitzgerald."*

*Yet D. S. and F. says,
"Three partners are fine."
"And," adds Foote, Cone and B.
"Beyond that, draw the line."*

*It's four names that bring you
The trouble and woe,
S. S. C. & Bayles,
B. B. D. & O.*

*Four names, though, are great
But watch out for a fifth
Calkins, Holden & Carlock
McClinton & Smith!*

— Bob Colwell, SSC&B

It has been four years since this little poem appeared in VARIETY. It was written by a friend of ours, Bob Colwell, principal in another polynomial advertising agency, to call attention to the fact that Carlock, McClinton & Smith had just linked their names with Calkins & Holden.

At the time, there were excellent reasons for taking that resounding name. Now, to the relief of our switchboard operators, we've decided to simplify our masthead. In line with our policy of not saying anything in five words when it can be said in two, we're reverting to the name this firm has borne, except for this brief hiatus, for 53 proud years.

We wish to extend our thanks to typists, cutters of mimeograph stencils, stampers of addressograph plates, Western Union and long distance operators, compositors and messenger boys for their patient acceptance of this not inconsiderable burden for the past four years.

And we especially want to thank our clients who have made those years prosperous ones.

We intend to continue the bright tradition upon which this agency was founded by Earnest Elmo Calkins and Ralph Holden and to enrich it by a constant infusion of new young talent.

So, call us Calkins & Holden (many of you do anyway) or call us C & H (as we do ourselves)

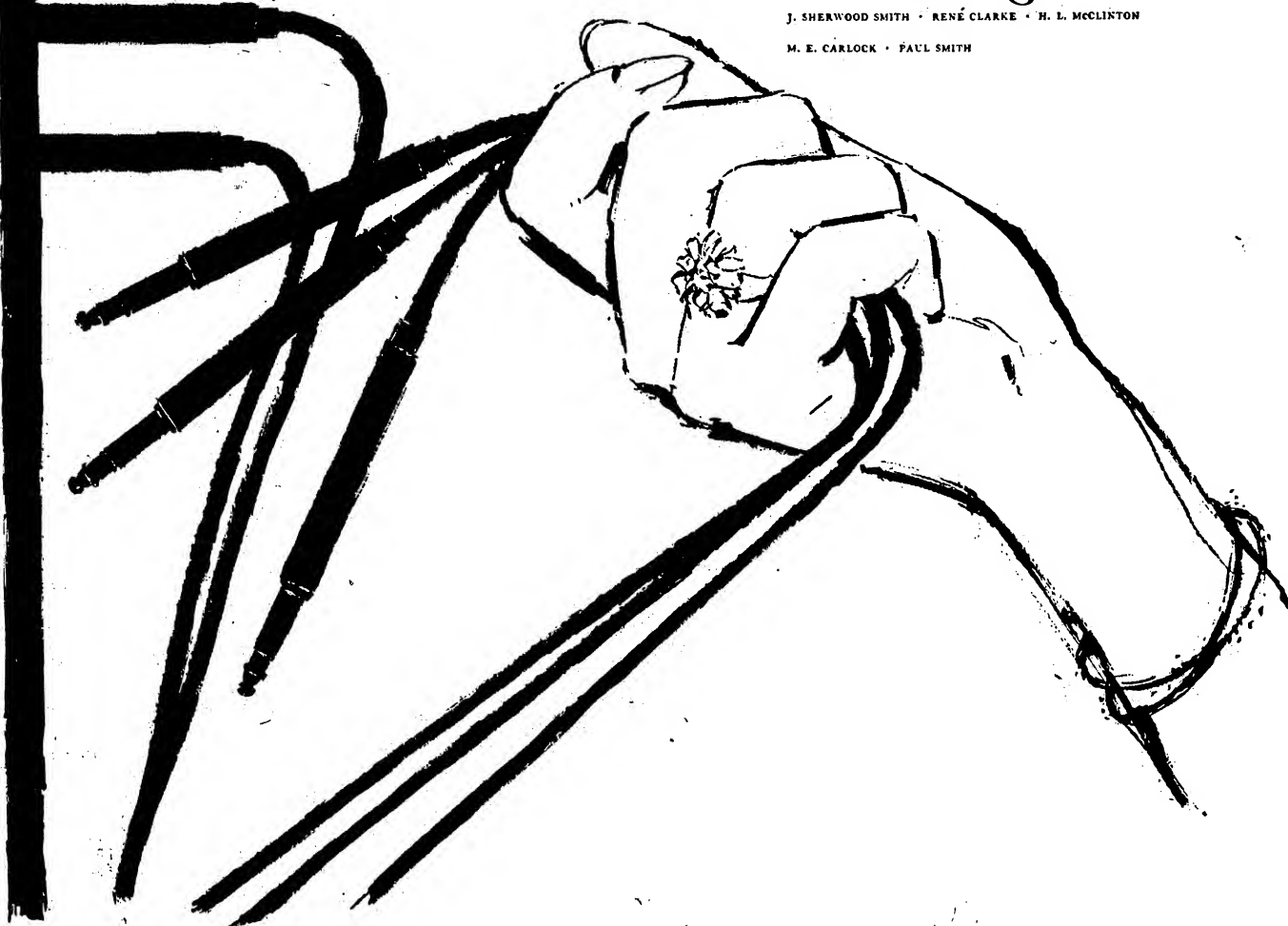
Or, if you are interested in better advertising agency service, just call us.

CALKINS & HOLDEN INC.

Advertising

J. SHERWOOD SMITH • RENÉ CLARKE • H. L. MCCLINTON

M. E. CARLOCK • PAUL SMITH



Osgood Sez Pix Studios Can Save Up to 30% Taking Cue From TV

The motion picture industry can save from 20% to 35% on the cost of feature film production by adopting technical innovations pioneered by television. That's the opinion of Stanton M. Osgood, production manager of the NBC Film Division and a veteran of both the television and film fields.

Biggest savings, Osgood believes, would accrue from the use by the major studios of a synchronous camera setup, involving the use of a live television camera and a "slave" film camera coupled together. Necessity of waiting for rushes of individual scenes would be completely eliminated by such a savings, while editing procedures would be vastly simplified.

Director, who under present operating setups, can't see what the camera is photographing, would be able to monitor everything that's being shot exactly as it's shot, and could do a retake on the spot. Editor could edit manually in a control room instead of a cutting room. In developing costs alone, tremendous savings could be achieved.

Another area of savings would be in the use of trackless dollies, a la live television studios, which use a cement floor with a smooth covering and consequently can support freemoving dollies that can move in every direction. Use of such dollies would be made possible simply by changing the studio floors on the major lots, and would result in much faster shooting time. Half-hour telepix now being produced with trackless dollies are turned out in one or two days because the need for laying tracks is eliminated and because of the greater maneuverability of cameras.

Other areas of improvement lie in lighting, according to Osgood. One tele innovation would be the use of pinpoint grids, which would cover the entire soundstage with batteries of lights. These could be raised and lowered electronically in small sections to varying heights, completely eliminating the need for especially erected catwalks for each set. They'd be permanently installed from the ceiling and operated through a control panel.

Another innovation which Paramount used in "Greatest Show on Earth" is Century Lighting's remote control system, by which lights can be raised and lowered, rotated, focussed and dimmed, all by remote control from a control room.

Sync cameras technique was developed by NBC in the hope of getting top quality kinescopes. While the technique has been perfected, the net can't use it because of union conflicts.

'Greatest Fights' Into Syndication

"Greatest Fights of the Century," recently dropped in 65 markets by Chesebrough Manufacturing, is going to be syndicated nationally under the title of "World's Greatest Fighters—In Action." The 15-minute vidpix series is presently being carried in 50 markets under the latter title.

Chesebrough was carrying it on a spot basis after telecasts of the Gillette Friday night bouts. Bill Cayton, head of Greatest Fights Inc. and the Cayton ad agency which handled Chesebrough, picked up the option on the vidpix this week from Sportsfilms Inc., the outfit which controls film runs on all International Boxing Club bouts.

Cayton intends producing half-hour vidpix series, based on major fights. To include clips of the fight, it will also have an emcee and narration by the fighters themselves. About half of each stanza is to consist of "analytical" cross-fire by emcee and fighters. Ed Thorgersen is now being dickered with for the emcee chores, Cayton said.

Boretz Scripts 'T-Men'

First 13 scripts of "Treasury Men in Action" are being done on the Coast by Alvin Boretz.

Vidpix series switches from NBC to ABC.

Tinfilm Demonstration Set for N.Y. on July 12

Film Producers Assn., repping many of N.Y.'s tv commercial film-makers, will hold a closed-circuit demonstration of tinted commercials produced in cooperation with NBC's color department on July 12 at the web's Colonial Theatre.

Demonstration will show commercials made under identical circumstances in 35mm Technicolor and Eastman color and 16mm Kodachrome, with 16mm reduction prints of the 35mm film also to be shown. Over 50 varieties of products and packages will be shown in the various processes. Showing will be followed by a panel discussion among the technicians who worked on the commercials.

Ferrin to Snader: 'It Just Ain't So'

Hollywood, June 23.

Louis D. Snader's recent declaration vidpix producers are wasting coin in lensing their product in color is flatly contradicted by Frank Ferrin, who has shot 500,000 feet of color film in the past five years. Ferrin asserts Snader's views are typical of the confusion rampant in the vidfilm industry today as regards color.

Snader asserted 76 Telescriptions he lensed three years ago today are virtually obsolete, and cautioned producers against investing in tint. To this Ferrin retorted Snader apparently did not apply proper techniques and methods in shooting, and in storing the color. He screened "Smilin' Ed's Gang" vidpix he filmed five years ago, to show the color quality is as good today as when he shot them in India.

"This confusion in the industry regarding color is due to the lack of knowledge of the right way to go about it, and a fear of trying anything new," said Ferrin. The producer, who lensed 53 telefilms in color, says the additional cost for the telelensing was \$35,000 for all of them. He declared each half-hour vidpix cost \$500 more for the color, plus \$150 each on storage. While exteriors on his show are shot in India, with natural backgrounds for tint, Ferrin opined no show should cost more than \$1,000 extra for color.

Predicting color tv will be here on a mass commercial basis in a year, Ferrin opined eventually 80% of programming will be tint.

TIME FOR COLOR

(The Raiders)
30 Mins., Mon., 5 p.m.
WCBS-TV, N.Y.

CBS-TV has taken the initiative in all the talk about the suitability of tinted vidpix for compatible transmission and has embarked on a test series of eight half-hour films under the overall title of "Time for Color," airing the series locally. Whether or not the series itself proves successful is beside the point—the fact is that for the first time producers, distributors and as many station operators as can get to N.Y. can eye all types of color film made in every process under regular on-the-air conditions.

First pic shown was one of the "Gene Autry" westerns, made by the cowpoke's "Flying A" Productions for CBS Television Film Sales. Film was shot in the 16mm Kodachrome process some time ago, and was selected among other non-CBS properties for the experimental showings. Another Autry pic, an animated film, a marionette item and a Hal Roach Jr. featurette are pencilled in for subsequent showings.

'ANGEL AUDITIONS' FOR SYNDICATION

"Angel Auditions," the legit-preview tv'er produced by Broadway Angels and aired in N.Y. via WATV, is going to film and will be syndicated nationwide by the fall. The Paula Stone-emceed show, which showcases personnel and scenes from upcoming productions, will be filmed and distributed by Eastern Film Productions, a Gotham outfit headed by Al Kapit.

Series started live on WABC-TV and switched to WATV. It goes off the air in a couple of weeks preparatory to filming, but will return after a number of shows are in the can. Exact date for commencement of shooting hasn't been set.

Tinfilm Blurbs Better If Simple, Keane Tells NTFC

Sponsors of those upcoming color spectaculars in the fall would do well to make their color filmed commercials as simple as possible, even to the extent of leaving out the soundtrack and having the narration done live. That's the opinion of Peter Keane, Screen Gems color expert, who told a color symposium of the National Television Film Council last week that in terms of cost, time and quality, the simpler the tinfilm blurb, the better.

Keane said that two key difficulties at present in production and processing of color film commercials lie in the soundtrack and in opticals. He recommended that sponsors use voice-over-film for their commercials, and avoid such opticals as overlays, mats, and titles. He also recommended keeping dissolves and fades to a minimum. Keane told the producers at the meeting that one of their chief difficulties would be that of time with the customary four-week blurb schedule expected to be twice or three times as long. He said agencies would have to be educated as to color problems.

Dr. Alfred N. Goldsmith, video pioneer and RCA consultant, said that NTFC would publish in pamphlet form all pertinent information the Council has been able to gather about color film. He described the problems as difficult but not insurmountable. If all phases of the industry get together, pamphlet will be published in cooperation with the Society of Motion Picture & Television Engineers, which is also preparing its own booklet on color production techniques. Dr. Goldsmith also recommended that NTFC, of which he's board chairman, finance the publication and distribution of an abridged version of the findings of Panel 11A of the now defunct National Television System Committee. Panel's report dealt with all phases of film for color.

Color Vidfilm Review

quent showings.

Autry pic left much to be desired in the way of color. There was too much red and orange; the colors faded and intensified; outlines tended to be blurry or indistinct; there was a noticeable lack of green; colors changed (browns to purples, for example); and occasionally there was streaking. For all that, however, the print was good enough to air—the distractions weren't as great as they might seem. Compatible black-and-white picture was sharp and unmarred except for some graininess that showed up on the 21-inch b-and-w set but not on the smaller tinted screen.

Just what's responsible for the many minor flaws is hard to figure. Certainly the 16mm factor is an important one; the Kodachrome process might have been responsible for others; actual transmission factors might still be a third. One thing is certain—there's lots of research that must be put into color film before the experts can come up with the answers. But there's no way to learn but the hard way, and CBS deserves a vote of thanks from the vidpix industry for putting the films on the air. Chap.

New Telepix Shows

INSPECTOR FABIAN OF SCOTLAND YARD
With Robert Fabian, Bruce Seton, others
Producer: Trinity Productions
Directors: Montgomery Tully, Alex Bryce
Writers: Various
31 half-hours
Distrib: Telefilm Enterprises

Telefilm Enterprises' prexy Charles Wick and some British associates have latched on to the exploits of former Scotland Yard superintendent Robert Fabian and have made his cases the basic series. This British-made vidpix series, equally important, he's made arrangements for American tours by Fabian, tie in with the two books on which many of the episodes are based, "Fabian of Scotland Yard" and "London After Dark," with the attendant publicity-promotion facets.

On basis of the show caught, "Written in Dust," series shapes up as a well-made, carefully planned excursion into the field of scientific detection that will bear up both during early evening and late night viewing times. Stress here is on modern methods of crime detection, from the lab to the intricate city-wide police facilities. As a consequence, violence and derring-do are played down somewhat, but, unfortunately, so is the suspense. Segment caught, while excellent in terms of production and writing, maintained interest but failed to excite.

Bruce Seton makes a distinguished-looking Fabian and handles his assignment with quiet competence. Others in the cast are excellent. But the film moves along quietly—while its intrinsic values are good, there's not much to distinguish it from the many other detective series on the market. Much to Trinity's credit and wisdom; English dialects are held to a minimum, and while the English inflection is unmistakable, the series shouldn't suffer much from the midwestern antipathy toward British-made vidpix.

Episode caught shows how Fabian tracked down a psycho case, a maid who was in the habit of poisoning her employers, without any apparent reason. From the slimmest of clues, Fabian, using scientific methods and the facilities of the huge force, managed to find her before she got another victim. Production on the pic was excellent, film quality very good. Producer John Larkin and director Montgomery Tully got some fine location shots of London, and interiors were okay. Arthur La Bern's teleplay from a case history was smoothly done. Perhaps it's just that the British, while really concerned about crime, appear so casual about it all.

Fabian, incidentally, appears at the end of each film to verify its accuracy and to wind up the story. Chan.

THE STAR AND THE STORY
With Henry Fonda, host; David Niven, Joan Camden, others
Producer: Four Star Productions
Director: Warren Lewis
Writers: Roy Kelline
29 half-hours
Distrib: Official Films

Hanging out Henry Fonda's name as the lure to a new dramatic series may achieve the end result of attracting his share of lookers and fatten the rating, but it's a doubtful dodge. In his day on the screen he was big stuff but of recent years his artistry has been restricted to the theatre. It must then follow that away from the keys he's just another erstwhile lost in the cinema shuffle. It's not a new device, that of having a "name" act as narrator, scene setter and purveyor of the sponsor's product. With some it worked.

It was first tried with Irene Dunne and dropped. Gloria Swanson, Adolphe Menjou, Arlene Dahl, Gene Raymond and sundry others have had a go at it with varying results. In no one instance has the play been submerged by their brilliance. Fonda follows the accepted pattern with ease and grace, but it's questionable that with all the shouting and singing about Rheingold, Phil Liebman will be happy with such discreet and restrained selling. (Gold Label is his western line). The weeks ahead will tell if the "sell" is selling.

Fonda, incidentally, is host only in Rheingold's 10 markets. For the syndicated version, being handled by Official Films, the star of each program handles the hosting chores.

The series' kickoff show, "The Thin Line," is, at times, stark drama with David Niven and Joan Camden the prime motivators. Their play-acting rings with conviction even though Frederic Brown's teleplay takes an odd turn. It's hard to believe that a wife will slash her husband's wrists and then draw the razor across her own throat to pin the guilt on him when he blacks out. He's committed to an institution as a psychopathic killer, but later released to face his wife who confesses all. The piece gets its title from Niven's poser, "what is this thin line that divides my gentleness from the killer instinct?" It all later dawns on him he's still a gentle soul, that she tried to get rid of him because his career as a bandleader stood in the way of their happiness.

Niven gives his usual polished performance and Miss Camden is excellent in her one big scene. Supporting cast is above par with Joe Forte, Chuck Connors and Herb Vigran contributory assets. Roy Kelline's direction is brisk and moving. Helm.

TELENEWS MOVES INTO PUBLISHING BIZ

Telenews Productions, which six months ago divested itself of its newsreel operation via sale to Hearst Metroline, is now moving in other directions, having completed the purchase last week of the Industrial Publishing Co. of Cleveland. Purchase of the industrial and trade publication house was made for two reasons, the growth of such publications, and the correlation of Telenews' industrial film production to industrial publishing.

Industrial Publishing Co. publishes several magazines, among them Industry & Welding, Industry Welding Quarterly, Flow, Flow Quarterly, Applied Hydraulics, Commercial Refrigeration & Air Conditioning, Precision Metal Molding and Occupational Hazards. Several new magazines are being planned. Owners of Telenews, incidentally, include several industrialists, among them board chairman Herbert Scheffel, Marshall Field, Robert K. Straus, Alfred G. Burger, Paul F. Warburg, John M. Schiff, James H. Sachs and Conde Nast Publishing Corp.

New Orleans—Appointment of Fred Berthelson as gen. mgr. of WTIX here was announced Friday (25). Berthelson, former sales manager of station, succeeds George W. "Bud" Armstrong, who accepted post as manager of WHB, Kansas City, Mo.

RAI Expanding Dub-Distrib Setup

Already having firmed a deal to distribute American vidpix in Italy, Radio Audizione Italiana is now mulling plans to extend dubbing and distributing facilities for use in several other European languages. If the dubbing project is finalized it would open up whole new vistas for telepix firms seeking overseas markets.

RAI plans include a variety of language versions of American productions. In addition to Italian, basically there would be French, German and Spanish editions made. Coin for dubbing subsequent distribution by RAI would be supplied by a share of the sales returns in Europe, Latin America and French Canada. RAI, closely allied with the Italian Government, would expect free use of the properties in Italy if the world-wide setup takes shape.

For Italian use, RAI inked for 39 Encyclopaedia Britannica Film shorts last week. Deal was finalized by Ralph Serpe, head of tele operations for Italian Film Export, American rep for RAI. IFE is dickering at present for several half-hour series including "Cisco Kid," "Boston Blackie" and "Colonel March of Scotland Yard." Additionally, IFE is working on 26 American feature films for Italian video. The features have already had theatrical showings there.

CLEAR DECKS FOR VITAPIX WEB

Nothing Cuffo About 'Annie Oakley'

One of the biggest and certainly the longest national spot vidpix deals yet consummated, was signed yesterday (Tues.) in Chicago, when B & B Enterprises, manufacturers of TV Time Popcorn, signed to sponsor CBS Television Film Sales' "Annie Oakley" series for two years in 80-100 markets on an alternate week basis. Deal will run from October through September of 1956, and will cost B & B some \$2,000,000.

B & B will take over its markets under a complex mechanism, going into alternate weeks with Canada Dry, whose one-year pact runs out in December. With Canada Dry sponsoring in 70 markets (and syndication in 30 additional), its alternate week is occupied by local sponsors. As these local pacts run out, B & B will replace them on a station-by-station basis, starting with about 20 in October and eventually going to 80 or more. Besides, there's a good chance Canada Dry will renew for next year, and if it doesn't, there's reported to be a candy sponsor waiting to pick it up.

What the deal boils down to then, is a complete sellout on the series on a national spot basis, with two national bankrollers sharing the costs in at least 70 markets with one in 10-30 more. Deals more than cover production costs and leave CBS free to syndicate in other markets.

L.A. Eyes KHJ-TV's Saturation

Beaming of 30 Gen. Teleradio Pix

Hollywood, June 29.

KHJ-TV, in a step which could radically change L. A. tv programming habits next season, has acquired 30 feature films never seen on tv, and is planning a saturation campaign, beaming each film five nights a week, beginning in September. In the prize package are the 30 pix foreclosed by the Bank of America, and acquired for video distribution by General Teleradio.

Prexy Willet H. Brown of Don Lee Broadcasting closed the deal with General Teleradio. Pix, which include names such as Charles Boyer, Ingrid Bergman, Shelley Winters, Frank Sinatra, Fred MacMurray, Orson Welles, Ava Gardner, Olivia de Havilland, Lew Ayres, Robert Walker, Joan Fontaine, Jane Wyman, Ginger Rogers, James Stewart and Ronald Coleman, will be offered bankrollers on a shared sponsorship basis, with KHJ-TV looking for a total of \$15,000 per week from such a plan.

Pix will be shown in their entirety, with five minutes of commercials in the two-hours running time. Advertisers would pay \$2,500 a week for a spot in the show, be mentioned at the beginning and the end also.

In order to avoid annoying interruption of the film with continual running blurbs, KHJ-TV plans plugs for the bankroller at the outset, two double spots midway, and the final blurb.

For KHJ-TV, headed by John Reynolds, it marks the strongest attempt yet for channel nine to offer top opposition to the six other L. A. stations. Channel has had a good rating on its baseball telecasts, but is in hopes it will double that with the saturation pix showings beginning in the fall.

At one time, a few years ago, (Continued on page 40)

G-K's \$5,000,000

Vidpix Allocation

Hollywood, June 29.

Four telepix series, totalling nearly \$5,000,000 in production costs, will be leased by Gross-Krasne on the firm's lot in the coming year. Three of the series will be produced by pair, with a fourth, "Mayor of the Town," a coproduction deal with Rawlins-Grant.

Lensing of the first 39 "Long Wolf" pix have reached the half-way mark, with 26 more scheduled for completion by the end of the year. Series of 39 "O. Henry Playhouse" telepix starts in the fall, while Gross-Krasne's "Big Town" resumes July 10. United Television Programs, owned by Gross-Krasne, is syndicating "Long Wolf" and will probably do the same on "O. Henry" and "Mayor." "Big Town" is slated for a network run for Lever Bros. Outside production on the lot includes that of Ziv, Authors Playhouse and Superman Productions.

Blurb or Newsreel?

Sound Masters, N. Y. commercial production outfit which handles the Alcoa blurbs for Fuller & Smith & Ross, matched the subject matter of one of their films for Ed Murrow's "See It Now" with the speed in which they turned it out.

Subject was the 10-hour job construction workers did in completely facing a new Park Ave. building with aluminum panelling. Feat, which got plenty of press and wire service play, was accomplished last Monday (21). On the following night, Murrow had the completed Sound Masters commercial showing the job being done on the air.

Phillips' 23-City

'3 Lives' Spread In Ziv TV Upbeat

After having decided to file 39 more "I Led Three Lives" episodes for the fall, Ziv Television Programs has already signed sponsors in 65 markets to 52-week contracts for the new cycle, although it doesn't start until late September. Current 39 are sold in 137 markets, with Ziv anticipating as many for the next cycle come the fall, when present contracts expire.

Chief bankroller for the new batch is Phillips Petroleum, which has brought the series in 23 markets, including Chicago, Minneapolis, Milwaukee, Houston, St. Louis and Kansas City. Golden State Dairy has picked up eight California markets, while Adolph Coor's Brewery has bought eight in the west and southwest and Wiedemann Brewery has signed for Cincinnati, Dayton and Columbus. Among stations buying the series are KRON-TV in San Francisco; KTTV, L.A.; and WNAC-TV, Boston.

New series is already in production, with Richard Carlson again (Continued on page 40)

UNITED WORLD FILMS

PLAY LATINO TIME

United World Films last week sold a package of five film series to the CMQ network in Cuba and Puerto Rico. Shows involved are "Going Places," a sports segment; "Headlines on Parade"; "Stranger Than Fiction"; "The Earth and Its Peoples" and a series of one-reelers.

United World is also upping its commercial production, having completed two spots for Procter & Gamble and a series for Knickerbocker Beer. It's currently in production on the Coast on a series of Coca-Cola blurbs.

SET 1ST SERIES FOR 30 STATIONS

Establishment of a filmed network owned by the participating stations and bypassing the established networks came a giant step closer to reality this week. Vitapix, the telefilm distribution outfit owned by 42 major stations, disclosed it is offering national advertisers a new film series with Class A time already cleared on more than 30 major CBS and NBC affiliates.

In effect, the deal offered by Vitapix would be tantamount to a network proposition without the latter's disadvantages to sponsors and stations. Sponsors would get the top stations in each market at the national spot rate, which is as much as 20% lower than the network rate. Sponsor would also get greater flexibility, since there's no basic or "must-buy" list. Stations would get their full card rate (less agency and rep commission) plus independent programming on a 52-week basis without any network strings attached.

Property in question is a new Hal Roach Jr. series starring Pat O'Brien. It's titled "Parole Chief," and is based on a book by former N. Y. State Parole Chief David Dressler and on case histories in N. Y. state files. Series is already in production on the Roach lot, with a late September air date now planned.

Vitapix, according to national sales v.p. Ned Koenig, who cleared all the stations and packaged the deal, is offering agencies to handle all time clearance itself, the first time a vidpix distribution outfit has done so. Reason that the stations have gone along with the plan and have cleared prime time, says Koenig, is because it's in their own self-interest. Many of the stations already cleared are stockholders in Vitapix, while others realize a strong station-owned telepix set-up is to their advantage.

Vitapix is pitching the package on the basis of a 60-station lineup, although it will sell any kind of lineup the right national advertiser will buy. On a 60-station basis, the entire package will cost a time and program price of \$2,000,000. If the advertiser wants less than 60, that's okay; if he wants more, Vitapix itself will clear as many stations as he wants.

Koenig believes that if this sale clicks, Vitapix will be "forced" into production and sale on a second and third series under the same arrangement. Advertisers will want one because of the rate and flexibility advantages; stations will want one because of collection of its card rate and a greater independence. Koenig hopes that by next fall Vitapix will have three such shows on the air. He by no means expects that such a filmed network will put the networks out of business, but points out that it would help restore the balance to what's now a highly unbalanced relationship between networks and stations.

Freemantle's New Vidpix

Clients for Latin Market

Philco and Trans-World Airlines have bought Freemantle Overseas Radio and Television's Latino edition of "The March of Time" via XEW, Mexico City, and in Caracas, Venezuela. Freemantle has sold the "Ballet de France" vidpix show for a 26-week run on Televisi6n Caracas, with Jaguar autos underwriting.

The vidpix stanzas, supplied by Freemantle from the U. S. carry Spanish narration.

Freemantle, selling radio and video packages in many countries outside the continental U. S., has also sold the audio edition of "Tanzan of the Apes" for distribution in Australia and New Zealand, and "Hollywood Open House" to Radio Jamaica, B.W.I.

'Lucy' Dubbing as Experiment In CBS Films' Bid for Latin Market

Tailor-Made Reruns

Latest thing in integrated commercials is in the works at Flamingo Films, which is pitching its "Beulah" reruns primarily at food sponsors. Flamingo will reshoot and reedit a number of sequences in each pic for a large regional advertiser who wants visual plugs in the pix.

Since a large amount of action in the films takes place in the kitchen and shows Beulah preparing food, Flamingo considers it a cinch to insert the sight plugs. All that would be needed, for example, would be a pair of hands reaching into the pantry for the brand of coffee marketed by a particular regional food advertiser, etc. Sight plugs wouldn't necessarily be limited to foods either, but could apply to any household product manufacturer who bankrolls the show.

"I Love Lucy" will be dubbed into Spanish within the next couple of weeks as the keystone of an experiment by CBS Television Film Sales to determine the potential of the Latin American market for American filmed shows. The CBS vidpix subsidiary has set an arrangement with CMA-TV in Havana under which the station will help in part of the dubbing, will air the program, and will help in the subsequent researching of Latino reactions.

"Lucy" is not a CBS Film Sales property, and the telepix outfit had to make special arrangements with CBS, Philip Morris and Desilu Productions to swing the deal. In addition, it's dubbing one of its own shows, "Annie Oakley." Date of the telecasts isn't set yet, but dubbing will be undertaken this week in New York on "Lucy" within the next two weeks in Havana on "Oakley" with a possibility that another "Lucy" episode will be dubbed later in Mexico City.

While other telepix distributors have tried dubbing (with Ziv heavily involved in its own Mexico City operation), CBS Film Sales veeep Leslie Harris said the results haven't been specific enough in all cases to be satisfactory. He points to a difference in dialect between Mexicans and Cubans as one stumbling-block he wants to solve. Another important question is the amount of dubbing an actor like "Oakley" needs. Cuban reaction to the experiments will help resolve these problems, Harris believes.

Dubbing on the first "Lucy" will be handled in N. Y. by Salih De Alberich, who's done work for Metro, Warners and other majors and who currently is handling the dubbing on "Martin Luther." CMA will set up dubbing arrangements on "Oakley." Desi Arnaz won't do his own voice in Spanish, but an actor with his vocal characteristics will be used. Incidentally, Harris is taking Arnaz' Cuban following into account as one of the factors to be considered in the researching.

If Philip Morris is satisfied with the way the "Lucy" experiment works out, CBS will give it an option for the Havana market. But the key purpose of the dubbing experiment is to determine the extent of the market and the economics of dubbing for CBS Film Sales' dozen half-hour syndicated properties.

Paul White Into Schubert Setup

Paul White this week joined Bernard L. Schubert's packaging organization as exec v.p. White, who was president of Procter Syndications International until Bernie Procter sold out last winter, has been devoting full time to his own operation, Paul White Productions. He recently returned from European sales and production huddles which he'll utilize in his new Schubert post.

Schubert operation currently has three vidpix shows in the works, "Topper" and "Mr. and Mrs. North," both network, and "The Falcon," being syndicated by NBC Film Division. White will operate in creation of new shows as well as in sales and marketing phases of the Schubert operation. His predecessor at Schubert was Leslie Harris, who recently moved over to CBS Television Film Sales as v.p.-general manager.

Transfilm's 'Mr. O'Flynn'

Transfilm Corp. has completed a 25-minute industrial film, "Mr. O'Flynn's Fifty Million Wheels," for the Automobile Manufacturers Assn. Pic, which runs 25 minutes, portrays the effects of trucks on the average family.

Association Films is handling free tv distribution.

Emily Post in Vidpix

Emily Post is making her vidpix bow via an institutional film for the American Rayon Institute, the first of a series which Television Snapshots is producing for the Institute. Pic, titled "Report from New York," runs about eight minutes and was located in N.Y.

Pic will preem on Maggi McNellis' daytime on WABC-TV, N. Y., with American Rayon then releasing it for distribution over the rest of the country.

Television Reviews

Continued from page 24

leaders is taken up in turn, with vignettes on their careers and functions under the Swastika. For instance, former Grand Admiral Karl Doenitz, scheduled for release next year, a fact being watched by the neo-Nazi forces which are reportedly on the rise in West Germany; "mad" Rudolph Hess, party whip and Hitler's onetime No. 2 man, second only to Goering; Walther Funk, successor to Hjalmar Schacht as the financial genius of Germany's economy; Erich Raeder, enemy of Doenitz, his naval successor; Baldur von Schirach, headman of the Nazi Youth Movement; Konstantin von Neurath, so-called "Protector of Bohemia and Moravia" before "Hangman" Heydrich's takeover and at one time Hitler's advisor on foreign affairs; and Albert Speer, the hated production minister whose contribution to infamy is more than a mere political phrase. Ralph Peterson directed and NBC produced. Trau.

STAR TIME

With Lenny Dale, Angel Miganell, Joey Sheptock, Rosalie Mann, Sharon Porter, Charles Lillian, Vinnie Monte, Connie Francis, others
 Producer: George Scheck
 Director: Lee Davis
 Writers: Rod Parker, Sheldon Keller
 30 Mins., Sat., 7 p.m.
GERALD O. KAYE
 WABC-TV, N. Y.
 (Arnold Cohan)
 George Scheck's "Star Time" is currently on WABC-TV with the same set of juve performers he had

on WNBT recently. Now, however, instead of a straight variety package, song and dance, are motivated by a thinly constructed story line. Last Saturday (26) Joey Sheptock, seven-year old comic, started the stanza off as a show biz has-been. Rest of session was built around the musical machinations the other "Star Timers" used to get him off the "failure" hook.

At the drop of a cue, one or many of the cast's youngsters launched into song and/or dance routines, which in most cases were sharp entertainment. Older kids, like Lenny Dale, the lovely teenage chorines who help him in his dance routines, singer Connie Francis and others, looked and acted like vet performers. Sometimes small fry like Sheptock and ventriloquist Rosalie Mann—both of whom are talented—didn't mix well with older kids (six and seven years older in some instances). Sheptock and Miss Mann both appeared precocious, while that same air has worn off the others.

Art.

SUMMER IN THE PARK

With Virginia Graham, others
 Producer: Roger Gerry
 Director: Frank Buneta
 60 Mins., Wed., 9 p.m.
 DuMont, from New York

Palisades Park in New Jersey, just across the Hudson river from Manhattan, is the scene for DuMont's hour-long hot speller, "Summer in the Park." The amusement center has a growing penchant for broadcast-television plugs in its behalf, for last week it premeed Bill Silbert's two-hour danceathon via WJMG, N. Y. And like Silbert's show, DuMont's first offering (23), judging from portions caught, did not live up to the spectacle normally provided by attending the park in person.

The tele show, mostly live, followed fencee Virginia Graham around from pool to shooting gallery to fairway. Scenery, even in black and white, captured the essential vibrancy of the place, but the format was so aimless as to disappoint. Miss Graham, moreover, had a disconcerting tendency to be too bright, too effusive. How she managed to generate any excitement over two men, billed as expert marksmen, missing targets

in a shooting gallery, is a puzzle. Her conversation with them and other guests was labored.

The web mixed pro talent with amateurs. In the latter category there was seen a barber-shop quartet, straining to look comfortable in a boat set on a Palisades waterway. There was also a group of six Amazons, cavorting unassuredly in the park pool. They were all excellent swimmers it seems, but the water ballet designed for them was meatless. They looked like six disjointed dots flapping at black water. Elsewhere, DuMont lined up pro bandsmen like Larry Fortine and his orch and Henry Peters dikedland band. Music was good, but there wasn't enough of it, and if there were it didn't need a park to make it better.

In all, DuMont had a bright germ of an idea, just as in the past when they carried similar casings from Palisades, but producer Roger Gerry and staff have failed to build even isolated segments of the hour-long show into something solid.

Art.

L'APACHE

(Andre Tofel)
 Producer: Jack Miller
 Director: Tom DeVito
 10 Mins., Mon.-Fri., 7 p.m.
 ABC-TV from New York

Andre Tofel, billed as L'Apache, handicaps himself unnecessarily in assuming a characterization of a guitar-strumming and seagoing denizen of the French underworld. It is, to put it mildly, a strain on the creditability. However, the lad delivers a song pleasantly, has a fine command of linguistics and gives a fairly good account of himself.

Tofel, on his preem session, themed with "La Seine," delivered a Latin tune, the hit-parade "Answer Me" and "C'est Si Bon." He gave pleasant little intros to his numbers. His delivery has charm and ease, once he forgets the necessity of living up to the phoney character he portrays.

Tofel is billed as a discovery of Carmel Myers, the silent filmster now the wife of Par exec A. W. Schwalberg. She apparently can pick potentials, but should seek a more natural format for the presentation of this chanteur.

Tofel accomps himself on a guitar, with another guitarist providing a more complete musical background. He keeps the viewer interested during this 10-minute stint which is to be presented cross the board.

Jose.

ON A SUMMER HOLIDAY
 With Merv Griffin, Betty Ann Grove
 Producer: Byron Paul
 Director: Paul Peter Birch
 Writers: Irvin Graham, Jimmy Shurt, Evin Drake
 15 Mins., Tues., Thurs., 7:45 p.m.
 GENERAL ELECTRIC
 CBS-TV, from N. Y.

(BBDO)

"On A Summer Holiday" is a bright musical stanza filling in for the vacationing Jo Stafford show on Tuesdays and the Jane Froman show on Thursdays. New series spotlights two attractive song personalities in Merv Griffin, formerly with Freddy Martin's band, and Betty Ann Grove, who has appeared in several other CBS shows in supporting roles.

Fast-moving stanza wraps a neat story-and-song package in the quarter-hour stretch. On the kickoff last Thursday (24), the setting was New York's Central Park and the songalogs included "Give Me The Simple Life," "Three Coins In The Fountain," "Saturday Night In Central Park," "My Friend" and "Hooray For Love." The vocals were delivered crisply with a neat assist from Hank Sylvern as musical director and Peter Birch as choreographer for the supporting background dance group. Each number was executed with precision.

General Electric is bankrolling the Thursday show only. Herm.

Esther Tufty to Helm 'Home' Setup in D.C.

Washington, June 29. Esther Van Waggoner Tufty, veteran capital correspondent and head of her own news bureau, has been inked as Washington editor of NBC's "Home" show. New chores for Mrs. Tufty, who has been on assignment to web on an irregular basis for past few years, marks growing interest on part of NBC in building her up as sole femme tv news commentator from Washington.

She is a regular member of the rotating panel of "Ask Washington," the question-and-answer daytime show.

Wick Expands Sales Setup in Key Markets

Rapid expansion of the sales force of Charles Wick's Telefilm Enterprises continued this week, with sales v.p. Bud Austin adding six more men to the force. Bob Blair has been signed to operate out of Cleveland; Ed Stevens is set for Atlanta; W. D. Besselle will handle Miami; Martin Hogan will work out of Richmond and R. B. Davis is set for Nashville.

Other new sales staffer, Jim Kier, will operate out of Dallas but won't handle the Texas territory because of Telefilm's deal with KTTV, Los Angeles, on the "Inspector Fabian" series. Station bought it for a regional spread, with Texas included. Kier will handle Arkansas and Louisiana. Firm added four new men the week before, bringing the total to 10.

TPA EYES BRITAIN FOR 'TV,' 'RAMAR'

With commercial tv in Britain now a near-reality, first of what will certainly be many overseas sales jaunts by vidpicks has been set by Television Programs of America proxy Milton Gordon. Gordon leaves in a couple of weeks for conferences on British show-casing of TPA's "Halls of Ivy" and "Ramar of the Jungle" on either BBC or commercial outlets, with talks slated with both the BBC and advertisers and agencies.

He'll first stop off in Paris to view the finishing touches on the Buster Crabbe starrer, "Captain Gallant of the Foreign Legion," which has completed locationing in Africa and is winding interiors in Paris. He'll be accompanied there by "Gallant" producer Harry Salzman, currently in N. Y. Gordon goes to London after the Paris stopover, and TPA exec veep Michael Sillerman will join him in the British talks.

Asks Court Set Aside CBS Distribution Deal

Los Angeles, June 29. J. Manning Post, president of Pyramid Productions, asked Superior Court to set aside a contract with CBS involving the distribution of 26 telefilms made by Pyramid. Named in the suit are General Television Enterprises Inc., Pyramid and Gordon W. Levy. Suit contends that GTE signed a deal with Pyramid in 1949 for the production of 26 films, for which the former was to pay the latter 75% of the profits at the start, and later increases its own share from 25% to 40% when the cost had been recouped. Subsequently, Post charges, GTE made a deal with CBS giving the network 50% for its services. Under this agreement, the plaintiff states, Pyramid is "now credited with 75% of 50%, instead of 75% of 100%."

Vidpicks Chatter

New York

MCA-TV appointed Paris & Peart its agency, . . . Guild Films set its "Liberace" series on CMA-TV, Havana, in English, for 52-week deal. . . . Thomas Mitchell flew in from the Coast for a meeting with N.Y. Mayor Robert F. Wagner, as the first of a series of visits with mayors all over the country to promote his upcoming telepicks, "Mayor of the Town," which rolls July 6 at the Gross-Krasne lot on the Coast. . . . Reciprocal promotion deal between Television Programs of America and The American Weekly on the "Ellery Queen" series extended to 27 cities, the complete American lineup. . . . Bert Cowlan, regular on NBC Radio's "Stella Dallas," in Washington narrating the Navy's new film, "The Annapolis Story." . . . Sy Weintraub, Flamingo Films topper, back from Coast production huddles. . . . Lou Snader in from the Coast on new deals. . . . Jimmy Demaret and producer J. Milton Sakzburg shooting "The Jimmy Demaret" show at the Concord in upstate N.Y. this week, with Demaret foregoing all tournament play to do the vidpicks.

Memphis — Bill (W. H.) Smith, former commercial manager of WCBR, Memphis daytime indie, was upped to general manager this week in a switch of front office personnel. Charlie De Vois, station's former skipper, exists to return to WMPB, Memphis ABC affiliate in sales and promotion,

Stevens Huddles On 'H'wood, USA'

Hollywood, June 29. Gary Stevens, N. Y. producer, has returned to Gotham after talking with major pix studios about his new project, "Hollywood, U. S. A.," proposed as a cross-the-board show slotted for early morning time on a tv web, idea being it would hit the megacycles at a time it wouldn't be competing with the theatrical boxoffice.

Stevens said he has discussed the project with homeoffices in N. Y., also, and that he has the consent of three majors and several indies, but added until the deal is signed he can't disclose their identities.

Under his format, each week's programs would originate from a different lot, would have an 'emcee, a pix columnist and feature behind-the-scenes stuff as well as guests from the lot involved. The studios would receive cuff plugs for their pix in return. George Rosenberg reps Stevens here.

KHJ-TV

Continued from page 39

feature films were the strength of local programming, but as channel operators found there were no pix offered, ratings on these shows began to drop. Reynolds makes no secret of the fact he expects the first-run pix to revive interest in feature films on tv, commenting "because of the dearth of new, good motion picture products available for television, we confidently expect to reach a larger number of tv families with these 30 quadruple A features when they are televised in the fall."

The first-run pix will not be edited in any way, and running time varies from an hour and 20 minutes to two hours for "Arch of Triumph." Eighteen pix are now available to the channel, but the 12 others are still in their theatrical reruns and won't be delivered until the fall.

Reynolds plans an intensive tv and press promotional campaign, to be launched a few weeks before the pix go on the air, to seek to grab a hefty audience for the product. He explained the reason the pix are being shown five nights a week is so that anyone having their particular favorite tv show one night can catch the film another night.

Ziv Upbeat

Continued from page 39

in the lead as Herbert Philbrick and Virginia Steffan as his wife. Directors of the new series will be Herb Strock, Tim Whelan, Eddie Davis and Leon Benson, while scripters will include Whelan, Jack Rock, Arthur Fitz-Richards and Stuart Jerome. Films, budgeted at \$1,000,000, will be shot in color.

Series is getting an additional hypo from lecture tours by Philbrick himself. Booked by Columbia Lecture Tours, Philbrick has been tying in with local sponsors on most of his appearances. He's got some 13 club and college dates lined up for most of the summer all over the country, and has been set as keynote at the City of Boston Independence Day celebration July 5. Last week, he was a speaker at the Advertising Federation of America, the Grocery Manufacturers Representatives of N.Y. (a tieln with Ronzoni, his N.Y. sponsor) and at the National Press Club in Washington.

Sales Agents Wanted

TO REPRESENT FILM DISTRIBUTOR ON NEW SPORTS SERIES FOR TELEVISION FOR THE FOLLOWING TERRITORIES:

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Write to: BOX 457, DAILY VARIETY
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VIDPIX: NEW TIN PAN KLONDIKE

Folsom Sees 45s Biggest Trade Hypo; 75% of All Disk Sales in 5 Years

Frank M. Folsom, RCA prexy, predicts that 45 rpm disks will account for 75% of the total record volume within the next five years. One of the chief proponents of the 45 rpm system when it was introduced five years ago, Folsom hailed the new speed for revitalizing the whole industry. He pointed out that whereas the disk industry gross in 1949 was only \$160,000,000, currently it's \$225,000,000, "and the quarter-billion dollar figure is only a matter of time."

Folsom estimated that 13,000,000 homes now have turntables capable of playing 45s. At the present time, he said, 45s account for 50% of all single records sold. "The older 78 rpm records are obsolete," he asserted. Folsom raised the critics of the 45 rpm system five years ago with the statement "that those who would have clung to the old and thus deterred progress by not adopting the 45, must now realize that their lack of vision and faith threatened to keep their own business at low levels and prevent the public from enjoying the many advantages of the 45 system."

Revolutionary Strides

Folsom called the 45 system "the greatest advance in 50 years of recorded music." The small, unbreakable, niny plastic, wafer-thin records, he said, have revolutionized many aspects of the diskophony industry, including the merchandising of records. He singled out Raymond Rosen & Co., RCA distributors in Philadelphia, as an outstanding example of a firm which has successfully merchandised the 45 rpm system. In the last five years, Rosen has sold more than 3,500,000 rpm disk and nearly 195,000 45 rpm phonos.

Continuing developments in the disk industry led to the introduction of the "extended play" 45s late in 1952, Folsom said. He pointed out that over 10,000,000

EYE SCHWARTZ-CAHN TO CLEF NEXT M&L PIC

A deal is in the works to team up Arthur Schwartz and Sammy Cahn for the score of Paramount's next Dean Martin-Jerry Lewis pic, "You're Never Too Young." It'll mark the first collaboration for the tunesmiths.

It's expected that Schwartz, who is now honeymooning in Bermuda, will turn the publishing rights over to the Paramount-Famous firms instead of publishing via his own Rugby Music operation. Schwartz is partner in Rugby with E. H. Morris. The score for "By the Beautiful Sea," which Schwartz penned with Dorothy Fields, is in his Rugby firm.

Mambo Means Moolah For Frisco Promoter

San Francisco, June 29. Latin tempos have meant nothing but gold to promoter Guadalupe Carlos of Oakland. Carlos for the last eight years has been running Sunday afternoon mambo sessions at Sweet's Ballroom to capacity houses.

Catering to the more than 50,000 Latin-speaking people in Northern California, Carlos plays top bands like Perez Prado, Xavier Cugat and Luis Arcarez. Carlos plays the name Latin bands opposite a house group led by Merced Gallegos. He spices the shows with assorted Mexican cinema stars, cafe acts and recording artists such as Maria Luisa Landi, Maria Victoria Pedro Vargas and Pedro Infante.

Summer lineup of Latin talent includes Tito Rodriguez, July 4; Los Codos, July 11; Los Panchitos, July 18; Los Xochimilcos, July 25. In September Carlos will bring up Maria Victoria and there is a possibility that Machito will play there in August.

Cap's Mambo Set

Hollywood, June 29. Taking cognizance of the mushrooming demand for the mambo beat, Capitol Records is scheduling a special release of the south-of-the-border tempo stuff. Plattery is aiming at a mid-August date.

Release package of six sides of mambo music by various Capitol artists will not be in album form. Firm feels there's a better sales impact in a triple release of singles. Titles will be selected next week.

Top Pubs To Fight Duplications of Their Song Titles

Although song titles are not copyrightable, top publishers are now determined to hit back against title duplications of their valuable standards via laws protecting the public from fraud and misrepresentation. Numerous cases of duplications have cropped up in recent years, the chief offenders being songwriters and publishers in the country and western field.

Latest example involves the Feist Music standard, "Goodnight Sweetheart." A new tune, "Goodnight Sweetheart, Goodnight," has been put on the market by Arc Music and Abe Olman, general manager of the Big Three, has made a deal whereby Arc will pay the Big Three a percentage of the profits until the song's title is changed at the end of this year.

The Big Three was involved recently in a similar hassle over its copyright, "I Understand," when Jubilee Music issued a different song with the same title. Jubilee, however, agreed to switch the title of its song to "I Understand How You Feel."

Other recent cases were "Take Me In Your Arms And Hold Me," which was close to "Take Me In Your Arms." Another song title was "I Was Meant For You," which could be confused with the oldie, "You Were Meant For Me." Chapell Music won a settlement a couple of years ago on the tune, "Why Don't You Believe Me," which was held to be too close, titulary and melodically, to "They Didn't Believe Me."

COMMANDERS SET AS NAT'L TOURING BAND

The Commanders, Decca recording orch for the past couple of years, will be launched as a regular traveling band next month under the managerial auspices of Lester Lee and Willard Alexander. Band has been set for a national three-month tour starting July 21 and will get an extensive promotional push from Decca.

Eddie Grady, band's drummer, will baton with Tuti Camarata doing most of the arrangements. As a recording crew, Camarata was in charge of the orch.

LOUIS J. COLLINS UPPED

RCA Victor Also Designates Orlo D. Center

Camden, N. J., June 29. Louis J. Collins, former staff assistant to Joseph B. Elliott, RCA executive v.p. in charge of consumer products, has been named sales manager of the recently established RCA Victor radio and Victrola division.

Orlo D. Center has been named controller of the new division.

FEES VARY FROM \$50 TO \$1,500

A great new source of revenue for pop music publishers is opening up in the vidpix field. With radio transcriptions now virtually dead, tv films have entered the music picture, to become the most important mechanical music user next to disks.

A stream of new vidpix producers, ad agencies, commercial products and name singers, running into the hundreds and still growing, are applying to Harry Fox, publishers agent and trustee, for licenses to use current pop hits and well-known standards. The publishers, via Fox, make individual deals with the vidpix makers depending on the tune, type of show, market area and other variable factors. In some cases the fee may be a nominal \$50 but, in others, the vidpix producer will pay over \$1,000.

Shapiro-Bernstein Music, for instance, received \$1,200 for the use of its copyright, "Wagon Wheels," in a series of tv westerns to be shown in an 11-state market. In addition, S-B will get 25c per use per station of the theme music.

Another typical deal brought a \$500 check to Laurel Music for a parody on "Cross Over the Bridge" to be used on a tv film series in Kansas City. Boosey & Hawkes also got \$500 for the use of its copyright, "Splendor In Victory," on the tv series, "Treasury Men In Action."

The market for musical tv pix is mushrooming rapidly. Guild Films (Continued on page 47)

Diskers, AFTRA Near New Deal

Major diskers and the American Federation of Television & Radio Actors are expected to sign a new pact at a meeting scheduled for this afternoon (Wed.). At a session last week, basic agreement was covered on new contract provisions, covering all non-musician talent on wax, including choral groups, narrators, etc.

It's understood that the new pact will include a hike in the AFTRA scale. Otherwise, the contract will have the same features as the old deal. AFTRA's demands for a minimum number of sides per recording session call and the right to a "continuing interest" in disks by AFTRA members were turned down by the diskers.

Companies involved in the negotiations with the union are RCA Victor, Columbia, Capitol and MGM. John W. Griffin, exec secretary of the Record Industry Assn. of America, has been sitting in on the talks as an observer.

By Courtesy of the Copyright Owner—Reprise It 28 Years Later

By coincidence, or otherwise, it looks like the diskeries and/or their artists are reviving the songs of the mid-'20s in the mid-'50s. Almost to the calendar month, and certainly the calendar year, "Mary Lou," a 1926 oldie by Abe Lyman, George Wagner and J. Russel Robinson (originally Waterson, now a Mills Music assigned copyright), has been getting a recorded whirlaround again (notably via Vince Carson diskings). As the first 28 years of the statutory copyright expires, it is being reprised.

Why not a regularly scheduled series of kindred "encores" on the calendar 28th year (the law permits another 28-year renewal) expiration? Regardless of the fact that sometimes the popular standards have enjoyed a "revival" and in some rare instances perhaps even more than one.

These extra dividends, so to speak, would do much to alleviate the periodic bursts of bitterness when the veteran publishers look askance at some of the come-lately recording "geniuses," who suddenly decide they know all the answers to popular music and popular tastes. The fact that these popular standards have such durability is insurance enough and reason enough to give them an ultra-modern whirl.

Some of the diskeries might take a cue from Coca-Cola's current spot commercials in its then-and-now campaign to highlight the moods, manners and musical mores of 1904, and 50 years later, this being part of Coke's half-century celebration.

N.Y. Stations So Opposed to 45 RPM Cuffos, They Wanna Buy 78 RPM Disks

Cover Girl

San Francisco, June 29. Tempest Storm, stripper currently featured at the El Rey Theatre in Oakland, will have a drawing of her by artist Bill Mayo as the cover of the Fantasy LP by Nat Pierce and the Herdsmen due out this month.

Fantasy chief Sol Weiss says he is using the art work because "there is no connection whatsoever with the music." The LP is tentatively titled "Blowin' Up a Storm."

Abe Stein-AFM Blacklist Case Seen Precedential

Cincinnati, June 29.

Abe Stein of Nashville won a legal victory here June 16 when the Federal Court of Appeals in Ohio upheld his right to have his action against James C. Petrillo and the American Federation of Musicians tried on its merits. Case is expected to go on the court calendar in the Tennessee city forthwith.

Legals involved in the action revolved around Stein's apparent inability to legally "serve" George Cooper, business agent of Local 257 in Nashville, and also involved Stein's plea for an injunction to prevent Petrillo from interfering with his business as a promoter of music attractions. Appeals court held that "after a hearing, adequate study and reflection would be afforded properly to interpret and apply" the existing law.

Stein sued for \$150,000 damages, claiming the musicians union had blacklisted him following a dispute between Stein and Duke Ellington in which the union supported Ellington and punished Stein for seeking legal redress.

How significant the case is remains to be seen. Some are inclined to the interpretation that the Stein action could now open the whole question of a union imposing penalties on businessmen who have controversies with union members, the penalty having the practical effect, as Stein avers, of putting the business out of the running.

Ted Weems orch booked for a one-niter at the Municipal Auditorium, San Antonio, July 29.

New York radio outlets, both network and indie, are feudin', fussin' and fightin' against the disk company's recent "operation switch" of cuffing jockey disks in the 45 rpm speed instead of the oldstyle 78s. Radio outlets and disk jockeys have still not been persuaded by the majors that the conversion is a good thing and opposition to the 45s is getting stronger. In fact, the stations are so annoyed at the 45 cuffos, that they are threatening to go out and buy the 78s.

A group of N.Y. stations, including WOR, WINS, WABC, WCB, WNEW and others, met last Friday at WOR studios in N. Y. to map their anti-45 rpm strategy. Though there was unanimous sentiment against the 45s, it was decided that each station would fight its own battle for the 78s, rather than put it on a city-wide plane.

Although the diskers are remaining firm on their 45 rpm stand, the stations figure they can still get the 78s through the publisher and songwriter of any new tune. The disk jockeys will insist that the songpluggers furnish them with 78s and that route is figured to supply a good portion of the old-fashioned type of platters.

The stations have also informed the diskers that they would be willing to purchase the 78s. The platter companies, however, have informed the stations that there would be a two-week to one-month delay between the issuance of the cuffo 45s and the 78s.

The stations are opposed to the 45s because of technical problems in tracking and cuing. RCA Victor and other companies are selling a special adapter to meet this problem, but the stations still prefer to handle the old 78s.

For the diskers, the switch to 45s represents an enormous savings in material, handling and mailing costs.

CORNELL PACKAGE PULLS 102G IN 25 ONE-NITERS

With 25 one-niters under its belt, the Don Cornell-Gaylords-Jerry Fielding package has grossed over \$102,000 to date, playing to more than 82,000 people.

The tour has worked its way through New England and eastern Pennsylvania. This week (June 28-July 3) the unit will play a six-day engagement at the Vogue Terrace, Pittsburgh. From there it heads out to the midwest and northwest with dates already set into the middle of August on the Coast. During the week of July 21, the group will play the Paramount Theatre, Portland. Special disks cut by Cornell and The Gaylords promoting the tour are being sent to disk jockeys in advance of each date.

Bob Merrill's Amicable Parting With Geo. Joy

Songwriter Bob Merrill is currently in the process of setting up his own music publishing firm. His exclusive pact with Joy Music expires today (Wed.), and he is leaving the Joy firm amicably after a highly productive association for the past few years during which Merrill turned out numerous hits.

George Joy has been advising Merrill on his new publishing venture. Although other publishers have indicated interest in getting Merrill under an exclusive pact, Merrill exited the Joy firm only because he wanted to set up his own company.

Barry Sisters to Cadence

Cadence Records has tagged the Barry Sisters to a longterm pact. Femme vocal combo recently appeared at the Copacabana, N. Y. nitery.

Jocks, Jukes and Disks

By MIKE GROSS

Mills Bros.-Sy Oliver Orch: "How Blue?"—"Why Do I Keep Lovin' You?" (Decca). "How Blue?" shapes up as another winner for the freres Mills. This time they're sharing billing with Sy Oliver's orch and the tandem brings out the full potential of the melody and lyric. It's bright and rhythmic, making it a surefire bet for all spinning outlets. "Why Do I Keep Lovin' You?" is an okay ballad with a neat beat and the Mills-Oliver combine delivers sharply.

Fran Warren: "The Man That Got Away"—"Love Me, Love" (M-G-M). Fran Warren has a two-sided here that shows her off in her best warbling form. On "The Man That Got Away" from the WB film musical, "A Star Is Born," she's packed with emotion, and on "Love Me, Love," a breezy concoction, she's got an infectious lilt. It's a tossup as to which side will please the spinning contingent.

David Whitfield-Mantovani Orch: "Cara Mia"—"How, When, Or Where" (London). David Whitfield's tenor power already has made a dent in the British market and his slicing of "Cara Mia" stands a good chance to win him a solid footing in U. S. disk circles. Tune is rich and melodious and is

especially good item for the coinboxes. "Foggy Night In San Francisco" is a mood ballad that stands small chance of getting off the ground despite Miss Russell's warm piping treatment.

Rusty Draper: "Please, Please"—"The Workshop Of The Lord" (Mercury). It seems that Mercury didn't want to miss any bets with this Rusty Draper coupling. Disk is an odd pairing of a lowdown rhythm & blues beat ("Please, Please") and a reverent religious song ("The Workshop Of The Lord"). Both moods lack sincerity and authenticity.

Ella Fitzgerald: "Lullaby of Birdland"—"Later" (Decca). "Lullaby of Birdland" has won itself a solid berth on the hepsters' hit parade as a jazz instrumental. Now that lyrics have been fashioned for the melody, it could hit, especially as delivered by Ella Fitzgerald. She gives it the kind of rhythmic vitality that's hard to beat. Miss Fitzgerald goes off on a scat binge on the bottom deck. It'll appeal to her fans.

Phil Foster: "A Brooklyn Baseball Fan"—"The Kids On The Corner" (Coral). The comedy on wax vogue continues with this slicing of Phil Foster's familiar monologs.

Best Bets

MILLS BROS.-SY OLIVER ORCH **HOW BLUE?**
(Decca) Why Do I Keep Lovin' You?

given a sensitive rendition by Whitfield and the Mantovani orch. Flip also is ear-appealing, but doesn't carry as much weight as "Cara Mia."

Sammy Davis Jr.: "Hey There"—"And This Is My Beloved" (Decca). Nitery comic Sammy Davis Jr. (& Will Mastin Trio) impresses as a strong wax entry on his debut disk. He shows a top understanding of the lyric values and gets it across with a slick phrasing style. Coupling features Davis on a pair of show score ballads and he does well on both. His version of "Hey There," from "Pajama Game," may have some tough competition in Rosemary Clooney's Columbia cut, but his "And This Is My Beloved," from "Kismet," all to himself.

Judy Garland: "The Man That Got Away"—"Here's What I'm Here For" (Columbia). The Judy Garland devotees probably will go for this coupling of tunes from her forthcoming pic, "A Star Is Born," in a big way. Harold Arlen and Ira Gershwin have whipped up some intriguing words and music combinations, but it comes across as a little too classy for current market tastes. Miss Garland gives her all, as usual.

Connie Russell: "One Arabian Night"—"Foggy Night In San Francisco" (Capitol). Connie Russell goes off on a wild spree on "One Arabian Night" and she should pick up a lot of fans along the way. The driving beat and frantic lyric gets a spotlight workover. It's an

The "Baseball Fan" and "Kids On The Corner" routines have stood up in niteries and tele, but don't project on shellac. Foster's Brooklynesse helps win yocks and should get first-time spins from the jocks. Replay chances, however, are practically nil.

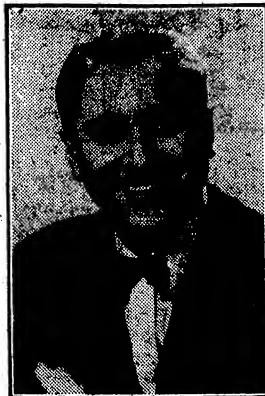
Vince Carson: "Mary Lou"—"Oufonnie" (Label X). Wax newcomer Vince Carson gets off to a fair start with an appealing treatment of the oldie "Mary Lou." Carson seems to have the wax projection technique down pat. With stronger material, he's a good bet to become a potent disking entity. As it stands now, "Mary Lou" just shows off his baritone charm, while "Oufonnie," gay and lyrical, seems to have come on the tail-end of the Italian kick.

Sammy Kaye Orch: "Through"—"Friends and Neighbors" (Columbia). "Through" is a tidy ballad item that Sammy Kaye delivers in his familiar style. **Jeffrey Clay** gets a bit too dramatic in the lyric rendition but on the whole it's a fair slice. "Friends and Neighbors" is a fair "cover" item.

Miller Back to N.Y.

Mitch Miller, Columbia Records pop artists & repertoire chief, is due back at his New York desk this week after a couple of weeks on the Coast.

He headed up recording sessions there.



LAWRENCE WELK

and his
CHAMPAGNE MUSIC
148th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively on Coral Records
THE MAN WITH THE BANJO
Vocals by Larry Hooper
and
UNTIL SUNRISE
Vocals by Alice Lon

SENATOR TOOTS FOR GOVT. COIN FOR MUSIC

Washington, June 29.

Government support of a program to train musicians and otherwise promote music in this country was urged in a Senate speech last week by Senator Wayne Morse. Morse, a speaker at the recent annual convention of the American Federation of Musicians, also placed in the Congressional Record the convention report made by James C. Petrillo.

"The elimination of music illiteracy is essential to a high national culture," Morse told the Senate. "Legislative bodies have a responsibility, by way of grants-in-aid, to assist in sponsoring the development of creative American music."

"We are already doing it with respect to the development of European music. A considerable amount of our aid money finds its way into the development, for example, of operas and orchestras in Europe. But if one suggests that we do anything as a people to help raise the standard of this phase of American culture, the awful word, 'subsidy,' is thrown at him. I think music is a part of our national wealth."

"I point out that as a result of our mechanical music, there has been such discouragement in the field of training for the stringed instruments that it is becoming increasingly difficult in community after community in America to find enough musicians trained on stringed instruments even to have a community orchestra."

Stan Pat started a new disk jockey series on WTTM, Trenton, N. J., this week featuring rhythm & blues music.

Longhair Disk Reviews

Chausson: Poem of Love & Sea (RCA Victor; \$5.95). Seldom-heard Chausson work as some lovely, impressionistic music in it. Gladys Swarthout gives it an appealing, artistic performance, full of mood and feeling. The RCA Victor Orch under Pierre Monteux adds choice assist. On reverse are some varied, poignant French art songs, all of fine quality, and all equally well sung by Miss Swarthout in a still rich, creamy contralto.

Rimsky-Korsakov: Symphony No. 2 & Russian Easter Overture (Mercury; \$5.95). Paul Paray and the Detroit Symphony give a fiery, dashing reading of the lush Russian Easter music. Performance of the rarely-done symphony ("Antar") is also spirited, and work is appealing, with some brilliant picture music in spots. But it's generally of lesser-level interest.

Kodaly: Sonata for Cello & Piano (Columbia; \$5.95). Warm, musically performances of two sharp-edged contrasted works by cellist Edmund Kurtz (pianist Artur Balsam assisting on the Prokofiev). The Prokofiev, gentle, haunting and lovely, gets a fine reading. So does the technically difficult, sonorous but strained and searching Kodaly.

Smetana: Quartet No. 1, E Minor & Kodaly: Quartet No. 2 (London; \$5.95). The Vegh Quartet shows good ensemble work in a warm, energetic performance of the melodic, conventional Smetana "Aus Mein Leben" quartet. The Kodaly is leaner, less expansive, more melodic in its own way, and quite interesting.

Creston: Symphonies No. 2 & 3

(Westminster; \$5.95). Thoroughly-grounded, engaging works, the No. 2 a symphony of vigor and power despite the lyric, pastoral passages, and the No. 3 equally appealing for its strong religious mood, its Gregorian melodies, rhythmic and colorful. The National Symphony under Dr. Howard Mitchell gives both works dramatic, stirring readings. Bron.

British Baroness Bows

Out of Jazz Promotions

London, June 29.

Baroness de Koenigswarter, sister of Lord Rothschild, is bowing out of a deal for a series of Jazz Promenade Concerts she had set for the Royal Albert Hall, London, starting July 23. Despite the fact that she stands to lose \$3,360, she says she is not going forward with the project because there are not enough British attractions to fill the 7,000-capacity hall week after week.

She had hoped to import American and Continental jazz stars and groups, but found restrictions here too great for such ambitions. The Baroness has already paid some \$1,400 in deposits for the Albert Hall bookings and, unless some promoters come along and take the dates off her hands, she will be liable for the balance of \$1,960.

Baroness de Koenigswarter is a jazz fan, and drove pianist Teddy Wilson on his dates throughout the country when he was over here on his British tour last year.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of June 18-24, 1954

Alone Too Long—"By The Beautiful Sea"	Morris
Answer Me, My Love	Bourne
Green Years	Harms
Happy Wanderer	Fox
Here	H & R
Hernando's Hideaway—"Pajama Game"	Frank
High And The Mighty—"High And The Mighty"	Witmark
Hit And Run Affair	Duchess
I Can't Believe That You're In Love With Me	Mills
I Could Have Told You	United
I Really Don't Want To Know	H & R
I Speak To The Stars—"Lucky Me"	Witmark
If You Love Me (Really Love Me)	Duchess
Isle Of Capri	Harms
Joey	Lowell
Knock On Wood—"Knock On Wood"	Famous
Little Things Mean A Lot	Feist
Lost In Loveliness—"Girl In Pink Tights"	Chappell
Make Her Mine	BVC
Make Love To Me	Melrose
Man With The Banjo	Mellin
Some Day	Famous
Steam Heat—"Pajama Game"	Frank
Sway	Peer
There Never Was A Night So Beautiful	Broadcast
Three Coins In Fountain—"Three Coins In Fountain"	Robbins
Wanted	Witmark
Wedding Bells (Are Breaking Up That Old Gang)	Mills
Who's Afraid	Advanced
Young At Heart	Sunbeam

Top 30 Songs on TV

(More In Case of Ties)

Answer Me, My Love	Bourne
Anything Can Happen Mambo	Beechwood
Cross Over The Bridge	Laurel
Dream, Dream, Dream	Feist
Goodnight, Sweetheart, Goodnight	Arc
Green Years	Harms
Here	H & R
Hernando's Hideaway	Frank
How Do You Do, Do, Do	Musie
I Could Have Told You	United
If You Love Me (Really Love Me)	Duchess
Joey	Lowell
Little Things Mean A Lot	Feist
Lost In Loveliness	Chappell
Man That Got Away	Harwin
Man Upstairs	Vesta
Mister Sandman	Morris
My Friend	Paxton
Oh, Baby Mine (I Get So Lonely)	Melrose
Oh, My Papa	Shapiro-B
Secret Love	Remick
Somebody Bad Stole De Wedding Bell	Morris
Steam Heat	Frank
Sway	Peer
Thank You For Calling	Hollis
There Never Was A Night So Beautiful	Broadcast
Three Coins In The Fountain	Robbins
Wanted	Witmark
When I Needed You Most	Pincus
Woman (Man)	Studio

† Filmusical. • Legit musical.

VARIETY 10 Best Sellers on Coin-Machines

1. LITTLE THINGS MEAN A LOT (9)
2. THREE COINS IN THE FOUNTAIN (6)
3. HERNANDO'S HIDEAWAY (4)
4. HAPPY WANDERER (7)
5. IF YOU LOVE ME (REALLY LOVE ME) (8)
6. WANTED (17)
7. OH, BABY MINE (I GET SO LONELY) (20)
8. GREEN YEARS (1)
9. MAN UPSTAIRS (9)
10. I UNDERSTAND JUST HOW YOU FEEL (1)

Second Group

I UNDERSTAND JUST HOW YOU FEEL
CROSS OVER THE BRIDGE
THREE COINS IN THE FOUNTAIN
MY FRIEND
HERE
HIT AND RUN AFFAIR
JILTED
HAPPY DAYS AND LONELY NIGHTS
SOME DAY
STEAM HEAT
LITTLE SHOEMAKER
YOUNG AT HEART
MAN WITH THE BANJO
CRAZY 'BOUT YOU, BABY
ISLE OF CAPRI

- Kitty Kallen Decca
Four Aces Decca
Archie Bleyer Cadence
Frank Weir London
Kay Starr Capitol
Perry Como Victor
Four Knights Capitol
Eddie Fisher Victor
Kay Starr Capitol
Four Tunes Jubilee

- June Valli Victor
Patti Page Mercury
Frank Sinatra Capitol
Eddie Fisher Victor
Tony Martin Victor
Perry Como Victor
Teresa Brewer Coral
Fontane Sisters Dot
Frankie Laine Columbia
Patti Page Mercury
Gaylords Mercury
Frank Sinatra Capitol
Ames Bros. Victor
Crew Cuts Mercury
Gaylords Mercury

(Figures in parentheses indicate number of weeks song has been in the Top 10)

History Repeating

By PAT BALLARD

Every generation has its Liberace yet when one bursts on the show biz horizon pundits grope for explanations and laugh it all off as a joke. The book for the Madison Square Garden personal appearance was written in 1912 by Carlyle Blackwell, pioneer silent star, who did a Liberace in the old Garden and the joint was jammed with women who literally tore off his clothes. Another who can't be forgotten is Paul Ash who had the Chicago dames so dizzy they never watched the picture, just waited for the blond-mop-of-hair and the highpowered Ash personality to bow from the pit. Ash came to New York but the women here were on another kick and he remained as a house pit-man and did OK but without the swoons.

Sinatra's former squealers may now be Liberace's droolers, for the Voice hit the Paramount long enough ago to make this so. Box-office men of long standing find nothing surprising in Liberace's smash draw. The soap operas on radio long held the dames at home and now they like to go out somewhere and flex their libidos. The late Earl Fuller packed the ladies in at the old Rector's when

he first introduced dance music (he made the first dance records ever cut, for the old Columbia Records Co.) and though Fuller admittedly was no great shakes as a musician he was tall dark and handsome, with a smile that would clobber any dame over 16. When Fuller went on the road with his orchestra, one of the first namebands to travel, his mobs of women-fans undoubtedly were the grandmas of Liberace's present followers. A healthy, well-fed matron is entitled to a love-fixation and if she can't get it at home she'll find a dream-man she can pay to see. So what's new? Next year maybe somebody else, but he's gotta have lotsa teeth and show 'em. Hair helps too.

'Birthday' Suit

Lee Kauderer, songwriter and head of Marilyn Music, filed a plagiarism suit against Memory Music in N. Y. Supreme Court last week, alleging piracy of his song, "The Birthday Card Song." Other defendants are Lanny and Ginger Grey, owners of Memory Music. Kauderer is asking for an injunction and damages.

Big Band for Dizzy

San Francisco, June 29.

Norman Granz will back Dizzy Gillespie in a big band. First step will be to record Gillespie in a series of big band sides and if the public reaction is good to follow up with personal appearances of the group.

Gillespie will tour this fall as one of the stars of "Jazz at the Philharmonic," Granz' concert group.

Brit. Publishers Set Deals With U.S. Firms

London, June 29.

British publishers Johnny Johnston (Michael Reine Music) and Harold Fields (John Fields Music) returned home last week after several weeks in the U.S. eyeing the Tin Pan Alley scene.

Johnston turned over the U.S. rights to the Reine plug, "Friends and Neighbors," to Hill & Range and acquired three new songs for autumn release in Britain. Harold Fields set deals with Shapiro-Bernstein, Robbins and Leeds. He also acquired British rights to Kapp Music's "One God." Among the songs Fields placed with the U.S. pubs were "Canoodlin' Rag" (Leeds) and the instrumental "Happy Hornblowers" (Robbins).

AFM's 'Live Music' Drive Hit Sharply By N.Y. Judge's WOR Picketing Ban

Coral Packages 4 Girls

Hollywood, June 29.

Before making available the new releases of The Four Girls, Coral is packaging the initial set in a 45 EP album. Disk will cover the initial two releases of the femme quartet consisting of Jane Russell, Connie Haines, Beryl Davis and Della Russell.

Della Russell has since been replaced by Rhonda Fleming and the plattery has scheduled initial releases of the new quartet for later in the summer. Group has cut four sides since Miss Fleming took over.

New British Firm

London, June 29.

New publishing firm, Montclair Music, has been set up here to handle all future songs by U. S. writer Terry Gilkyson.

Peter Charlesworth is in charge of exploitation, and the first two numbers they are publishing are "Rollin' Down the Line" and "No One But You."

In a key decision affecting the American Federation of Musicians' fight for the use of live musicians, N. Y. Supreme Court Justice Carroll Walter granted a permanent injunction against all picketing of N. Y.'s WOR, radio and tv, and the Mutual network by Local 802, N. Y. wing of the AFM. Local 802 had been picketing since the end of February when WOR dropped 40 staff musicians and refused to rehire tooters on a quota basis. Ruling was handed down last week after a brief trial.

Judge Walter's decision was sweeping in its criticism of the union's aims in the fight against WOR. The court ruled that the picketing had been held in support of an illegal objective, in that the union was seeking to force the plaintiff to substitute live music for records and transcriptions on all live programs. The court further held that the union had violated the Federal Lea Act which forbids a union to compel a broadcast licensee to hire employees whose services are not needed.

The injunction not only restrains picketing but also directs the union to rescind instructions to its members not to work for WOR and those using WOR's facilities. The court also referred the case to a referee to determine the damages suffered by the broadcasting company. Local 802 execs, meantime, plan to appeal the decision to a higher state court.

Judge Walter's decision hits Local 802's quota system, which is (Continued on page 48)

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This Last wk. wk.

Rank	Label	Artist, Label, Title	New York	Washington	Boston	Albany	Philadelphia	Pittsburgh	Birmingham	Miami	Louisville	Memphis	Dallas	San Antonio	Chicago	Indianapolis	Minneapolis	Kansas City	St. Louis	Phoenix	Los Angeles	San Francisco	Denver	Seattle	Total Points
1	1	KITTY KALLEN (Decca) "Little Things Mean a Lot".....	1	2	1	1	1	6	1	1	..	1	1	1	2	1	2	1	4	2	3	2	3	1	193
2	2	FOUR ACES (Decca) "Three Coins in the Fountain".....	2	4	3	2	2	3	2	2	5	2	5	2	4	2	1	2	..	1	7	4	2	2	172
3	3	ARCHIE BLEYER (Cadence) "Hernando's Hideaway".....	3	1	2	4	3	5	3	3	9	7	2	3	1	5	..	3	1	3	5	1	1	3	163
4	4	FRANK WEIR (London) "Happy Wanderer".....	4	5	..	5	4	..	..	4	..	..	9	5	3	4	7	4	2	4	..	3	10	4	99
5	5	KAY STARR (Capitol) "If You Really Love Me".....	6	..	..	..	..	..	5	5	..	8	6	6	6	3	..	5	7	6	4	5	4	6	83
6	6	FERRY COMO (Victor) "Wanted".....	5	..	..	..	8	..	..	7	..	9	3	4	..	..	10	..	8	7	8	..	5	5	53
7	7	FOUR TUNES (Jubilee) "I Understand How You Feel".....	..	..	..	8	..	..	..	4	..	3	..	7	..	3	..	..	5	..	6	..	..	..	41
8A	9	NAT (KING) COLE (Capitol) "Answer Me, My Love".....	..	..	..	10	..	..	..	9	..	..	7	..	5	..	8	7	..	..	9	..	8	..	25
8B	10	FRANK SINATRA (Capitol) "Young at Heart".....	9	..	..	..	6	..	9	10	..	..	4	9	..	..	9	..	..	..	..	..	..	7	25
10	..	CHORDS (Cat) "Sh-Boom".....	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	2	8	..	..	..	21
11A	14	AMES BROS. (Victor) "Man With the Banjo".....	..	..	..	..	7	..	..	..	10	8	..	10	..	..	..	..	..	6	7	..	..	..	18
11B	12	PATTI PAGE (Mercury) "Cross Over the Bridge".....	..	..	..	10	9	..	..	6	5	..	8	..	..	..	..	..	10	..	..	..	..	..	18
11C	10	FRANK SINATRA (Capitol) "Three Coins in the Fountain".....	8	..	..	..	..	..	..	..	4	..	..	..	..	..	3	..	..	..	..	..	..	..	18
14A	11	FOUR KNIGHTS (Capitol) "Oh, Baby Mine".....	..	..	..	..	..	..	10	8	..	6	..	10	..	..	..	9	..	..	..	..	9	8	17
14B	13	CREW CUTS (Mercury) "Crazy 'Bout You, Baby".....	7	3	..	..	..	..	8	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	17
14C	..	GAYLORDS (Mercury) "Little Shoemaker".....	10	..	4	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	17	
17A	19	EDDIE FISHER (Victor) "My Friend".....	..	7	..	..	..	..	..	..	..	..	..	7	..	..	..	5	9	..	..	..	..	..	16
17B	..	HUGO WINTERHALTER (Victor) "Little Shoemaker".....	..	5	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
19	16	STAN FREBERG (Capitol) "Point of Order".....	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	15
20	..	VERA LYNN (London) "If You Really Love Me".....	..	..	..	3	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
21	20	KAY STARR (Capitol) "Man Upstairs".....	8	..	..	..	..	..	..	..	..	..	..	..	6	..	6	..	..	..	..	..	..	..	13
22	..	PAUL-FORD (Capitol) "I'm a Fool to Care".....	..	..	9	..	10	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
23	16	PATTI PAGE (Mercury) "Steam Heat".....	..	..	..	..	..	..	6	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	9
24A	..	TONY MARTIN (Victor) "Here".....	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	6	..	..	..	8
24B	..	JUNE VALLI (Victor) "I Understand How You Feel".....	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	8

SIX TOP ALBUMS

1 GLENN MILLER STORY Film Soundtrack Decca DL 5519	2 GLENN MILLER MEMORIAL Glenn Miller Victor LPT 3057	3 PAJAMA GAME Broadway Cast Columbia ML 4840	4 STUDENT PRINCE Mario Lanza Victor LM 1837	5 MUSIC FOR LOVERS ONLY Jackie Gleason Capitol H 352	6 SONGS FOR YOUNG LOVERS Frank Sinatra Capitol H 488
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Starr Still 'Ignored' By Columbia But Not Irked; Prefers Sheets

Herman Starr, prez of the Music Publishers Holding Corp. (Warner Bros. group), is placid in his attitude about not submitting any more song material to Columbia Records. He calmly told Mitch Miller and Jim Conkling, respectively a&r exec and prez of the diskery, that a veteran music publisher like himself knows when apparently he is being ignored.

The fact that Starr's outfit garners around \$1,300,000, the top slice per-annum from ASCAP, must attest to the worth of his catalog.

"Sheet music is still the barometer of music publishing," says Starr, as he points to the multiversions of the wealth of standard material which MPHC publishes. Herbert, Gershwin, Ball, Friml, Romberg, Atteridge and kindred composers have been published, exploited and sold in everything from college campus bands to circus bands; vocals from quartets and octets to choral groups. Starr pioneered the multi-arrangements, insuring a pyramiding performance value and the eventual ASCAP payoff.

While a pop hit is worthwhile, Starr says he can't think in the same category as some little publisher in the Brill Bldg. who, if he gets a 1,000,000-copy disk, can only realize \$20,000 at the statutory 2c royalty, of which half goes to the writers.

But, says he, if an old-line, established music publisher gets the brushoff from a diskery like Columbia he'd just as leave do business from another approach. Starr doesn't stress that 1,000,000-copy platter as much as some, because it usually means more profit for the record company and exploitation value for the artists than it does for the basic music business. Starr accents this in face of his having a real smash in Doris Day's "Secret Love" on Columbia, the very label with which he is at odds.

MGM Sets Sound Track Single From Italo Pic

MGM Records is prepping a soundtrack single release from the Italian pic, "Hell Raiders." The pic stars Eleanor Rossi Drago but the vocal was dubbed by Nilla Pizzi. Tunes coupled are "Malasierra" and "Lamento Borincano." Hollis Music is publishing "Malasierra" and Peer is publishing "Lamento Borincano."

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THE GOODNIGHT WALTZ 20/47-5777



"New Orthophonic" High Fidelity Recordings...



Inside Stuff—Music

Due to the current IBM-machine ASCAP writer payoffs, many vet songsmiths equally adept at writing both words and music eschew collaboration because a solo-authored song draws a 100% performance credit. The usual collaborators need that many more hits to rack up the use-credits of a one-man job, as in the case of "Make Love To Me," which had eight writers credited. Case in point in the new modus operandi is vet writer Pat Ballard whose recent click, "Oh Baby Mine, I Get So Lonely," was a one-man job. Ballard, as do many others now, creates a song, copyrights it, has a demo record made and, in effect, is a publisher up to the point of turning the ditty over to another pub, usually on far better terms than ordinarily. Ballard's new Vaughn Monroe (Victor) "Mister Sandman," which is slated for a big summer push by E. H. Morris Co., also was handled this way. Although such a system virtually puts a writer in business for himself with the usual financial risks, the payoff is worth it when a song clicks.

Phil McKellar, Detroit deejay with an all night show on CKLW, heard one of the Woody Herman sidemen refer to the road manager as "that comedian." "That's no way to talk of your boss," McKellar said, and then was crushed when he found out that the road manager was comic Herkie Styles subbing for a week for his buddy Abe Turchen, Herman's personal manager.

Frankie Laine and the Four Lads are cutting a religioso album for Columbia Records this week consisting of eight hymns and spirituals composed by Dazz Jordan. Jordan is the nom de clef of Bernie Toorish, tenor with the Four Lads and their chief arranger.

Frank B. Walker, MGM Records head, will be technical adviser on Metro's upcoming film biography of the late Hank Williams. Walker brought the hillbilly singer-composer, who died Jan. 1, 1953, into the MGM fold. Williams' disks are still topselling items in MGM's catalog.

Capitol A&R Staffers In L.A. to N.Y. Switch

Rotation time is coming up for Capitol Records' artists & repertoire setup in the east. Voyle Gilmore will check in to New York from Cap's headquarters on the Coast July 15. He'll replace Lee Gillette, who's been heading up the Gotham a&r division for the past two months. Gillette will return to the Coast.

Cap's rotating format will continue until a&r chief Alan Livingston selects a permanent Gotham man. Cap's staffers on the Coast don't want the N. Y. berth on a permanent basis. Cap has been without an eastern a&r chief since Sid Feller ankled the firm early in the year.

Cleffer Sues Hampton For Not Pushing Song

Toledo, June 29. "Your Million-Dollar Smile," a song composed for Lionel Hampton, hasn't brought in the royalties it should, according to a suit filed last week (25) in Common

Pleas Court at Toledo by Porter Roberts.

Roberts said he composed the song and sold a half-interest to Hampton, who promised to have it recorded and published. He said he assigned all rights to Swing & Tempo Music, controlled by Hampton, with the understanding that profits were to be shared equally.

Roberts said that though Hampton featured the song with his band, he failed to publish it or pay royalties. He asked the court for an accounting. The suit was filed on the eve of a scheduled appearance in Civic Auditorium, Toledo, of the Hampton troupe, but the show was cancelled because of the bandleader's illness.

Fantasy, Vogue Swap

San Francisco, June 29. Fantasy Records has concluded a deal with Vogue Records of France to swap masters. Fantasy gets two albums made by San Francisco trumpeter Dick Collins in Paris recently with sidemen from the Woody Herman band plus some French musicians.

Vogue gets masters of the Dave Brubeck Oberlin College set and a Red Norvo Trio album.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating

This Last
wk. wk.

Title and Publisher

			New York (NDS)	Boston (Mosher Music)	Rochester (Neisner Bros.)	Philadelphia (Charles Dufont)	San Antonio (Alamo Piano)	Chicago (Carl Fischer)	Indianapolis (Pearson's)	Detroit (Grinnell Bros.)	Kansas City (Jenkins Music)	St. Louis (St. L. Music Supply)	Minneapolis (Schmitt Music)	Los Angeles (Freeman Music)	Seattle (Capitol Music)
1	1	*Coins in Fountain (Robbins)	1	1	1	1	1	3	1	2	2	1	1	1	126
2	2	*Things Mean a Lot (Feist)	3	3	2	2	2	2	2	1	1	2	2	3	116
3	3	*Hernando's Hideaway (Frank)	2	2	3	3	3	5	4	4	4	3	3	3	102
4	4	*Happy Wanderer (Fox)	4	4	4	5	4	3	6	3	5	6	5	4	72
5	6	†Really Love Me (Duchess)	9	5	8	7	7	6	3	7	6	5	8	9	52
6	5	*Wanted (Witmark)	10	7	5	4	7	5	7	4	9	10	42		
7	11	*My Friend (Paxton)	5	8	8	4	10	6	1	9	10				38
8	9	*I Understand (Jubilee)	8	6	6		9	5		4					28
9	8	*Answer Me, Love (Bourne)	7			6	8				10			7	17
10A	7	†Young at Heart (Sunbeam)	9	10		10		10		8		4			14
10B	13	†Man With the Banjo (Mellin)		9								9	7	5	14
12A	15	†Man Upstairs (Vesta)	6	10		10		6							12
12B		*I'll Walk With God (Harms)	5				5								12
14	10	*Oh, Baby Mine (Melrose)								9	8			6	10
15		*Green Years (Harms)	7	6											9

Flock of Jazz Pkgs.

Set for Frisco Area; Kenton, Granz Booked

San Francisco, June 29. The annual fall influx of jazz concerts, which has characterized the San Francisco-Oakland area for the past couple of years as promoters tug for a piece of the rich boxoffice jazz produces here, is heavier than usual this season.

Norman Granz, "Jazz at the Philharmonic" impresario, is bringing in two shows this year. Granz's JATP crew hits the area Oct. 23 and 24 with shows at the Oakland Arena and the S. F. Civic Auditorium.

Kickoff concert this fall will be

Best British Sheet Sellers

(Week ending June 19)

London, June 22.

Secret Love...Harms-Connelly
Happy Wanderer...Bosworth
Friends, Neighbors...Reine
Heart of My Heart...F.D.&H.
Little Shoemaker...Bourne
Wanted...Harms-Connelly
I Get So Lonely...Maddox
Someone Else's Roses...Fields
Don't Laugh At Me...Toff
Things Mean a Lot...Robbins
Changing Partners...Mellin
Cross Over Bridge New World

Second 12

Idle Gossip...Bron
Bimbo...Macmelodies
Young at Heart...Victoria
Such a Night...Sterling
The Book...Kassner
Make Love to Me...Morris
I See the Moon...Feldman
Cara Mia...Robbins
D'w'd Stage...Harms-Connelly
Bell Bottom Blues...Reine
Man With Banjo...Mellin
Shadow Waltz...Sterling

another Gale Agency Stan Kenton "Festival of Jazz," which plays here in September with the Oakland Auditorium date set for the 19th.

Granz' second concert group, a unit featuring Duke Ellington, the Dave Brubeck Quartet and the Gerry Mulligan Quartet, hits the Bay Area the first week in November with dates probably at the War Memorial Opera House in Frisco and the Berkeley Community Theatre in the East Bay.

Although jazz packages such as the Billy Eckstine-George Shearing unit, the Kenton concerts and the Gale agency shows have all grossed well in San Francisco and Oakland, the top moneymaker has continued to be "Jazz at the Philharmonic."

There's a further possibility of two additional concerts this year. Peggy Lee is understood to be pulling a small concert featuring herself in singing, hoofing and special numbers with her sextet as an added attraction. Don Haynes is considering bringing the Glenn Miller Memorial show, which recently stored heavily in Los Angeles, up here. Both projects are being aimed at the early fall season.

GRANZ GOES COMM'L WITH DANCE RELEASES

Hollywood, June 29.

Norman Granz' Clef Records will have a dance series in release starting in August. He will have such talent as Count Basie playing strict danceable stuff.

New label, designed by David Stone-Martin, will have sketch of boy and girl dancing. This will distinguish disk from strict jazz stuff of regular Clef releases, which will continue to bear trumpet sketch trademark.

Yukl Sextet Slices

Hollywood, June 22.

Joe Yukl, one of the top trombonists on the Coast who has specialized in teaching slidehorn technique to film thespians, has formed his own sextet and cut four sides of "sophisticated jazz." Etching was done at the Capitol custom division and a couple of the major labels now have the masters under consideration.

Yukl taught James Stewart how to handle the trombone for "The Glenn Miller Story" and also taught Dan Dailey for "When Willie Comes Marching Home."

GERRY MULLIGAN QUARTET

Just Concluded INTERNATIONAL JAZZ FESTIVAL
Paris, France, June 2-8

AMERICAN FESTIVAL OF JAZZ, Newport, R. I., July 17

June 29 RETURNING TO BASIN STREET, NEW YORK

BLUE NOTE, CHICAGO, Starting Aug. 11

CONCERT TOUR, Starting Oct. 1

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LONDON

RECORDS

Judson Rakes Old Symp Standards In New Orch Pitch

Buffalo, June 29. In a revealing off-the-record address at the annual convention of the American Assn. of Concert Managers held here recently, Arthur Judson, co-manager of the New York Philharmonic and veteran concert manager, rattled the skeletons in the closets of contemporary symphonic societies.

"There will have to be increasing emphasis on modern music," said Judson. "The old confirmed Beethoven, Bach and Brahms addicts are fast disappearing and in their place a new generation of music lovers has sprung up. Most of these are committed to modern music in some form, and symphonic organizations will have to take heed of this desire on the part of youthful auditors or else lose them from their audiences. He stated that Dimitri Mitropoulos, Philharmonic director, is fully cognizant of this trend and seeks to fashion his programs accordingly.

"Likewise," continued Judson, "too much emphasis is being placed on name soloists. With 900 orchestral societies functioning in the United States, it is high time each management undertook selling its own orchestra and the music it has to offer. There should be less reliance at the boxoffice on feature artists, and every attempt made to inculcate the local public with the importance of the symphonic organization itself and the type and meaning of musical box-office difficulties.

"The status and significance of music in our modern life," con-

cluded Judson, "is still unrealized by the general public, and it is part of the duty of symphony managements to bring home the importance of the medium as a cultural force. Despite the growing popularity of good music, its full significance to modern civilization is overlooked.

"No one would think of putting a tax on Community Chests, Red Cross or our other health and educational services, but a tax was levied on admissions to symphonic concerts without a second thought. It took a vigorous second thinking to have the tax removed. It should be the prime mission and purpose of all orchestra managements to raise music to its full cultural and educational stature in the eyes and the minds of the general public."

TOBIAS SQUAWKS OVER CORAL'S 'TRUST' DISKING

Hollywood, June 29. Harry Tobias has registered a beef with Coral Records over the Don Cornell disking of "In God We Trust," contending that it infringes on the hymn of the same name which he wrote almost a dozen years ago and which has since become a standard in the Tobey Music catalog. Tobias song has been recorded on most major labels.

Tunesmith penned the number in 1942, dedicating it to his late son. It was introduced the following year by the "This Is the Army Chorus" at Hollywood Bowl.

Label X Sets Extra 10% Discount for Retailers

Label X, quasi-indie subsid of the RCA Victor disk operation, is launching a summer sales drive via dealer discounts. For all merchandise bought through the end of July, the diskery is offering retailers an extra 10% cash discount. Company has also set a 100% exchange policy on all packaged merchandise until Dec. 1. The label, organized early this year, has also issued its first album catalog and is making available disk browser racks to its outlets.

Joe Delaney, sales chief, headed out on a two-month cross-country trip last week. He'll contact all the company's distributors in an effort to strengthen Label X distribution. He'll also outline the label's sales and merchandise plans projected for the fall season.

Tin Pan Klondike

Continued from page 47

is producing 39 pix each with Florian Zabach and Frankie Laine and over 100 pix with Liberace. With approximately eight tunes used in each film, the mechanical payments for music come to a minimum of \$400 per show. In some instances publishers get substantial increases over the \$50 minimum if their tune warrants it.

The increase in music license activity in the vidpix field has been dramatic in the past year. A whole new flock of tv names and talent agencies, which have been packaging vidpix series, is swelling the publishers' take from this market. In addition to the original payment, the publishers also get a fee each time their copyrights play a different market.

Not only do the publishers earn mechanical coin, but their performance ratings in the American Society of Composers, Authors & Publishers go up, and hence account for a bigger ASCAP payoff. Overwhelmingly, vidpix licenses involve ASCAP, rather than Broadcast Music Inc. copyrights. By the same token, the big publishers, with standard catalogs, are also getting the lion's share of the vidpix coin.

Komack Trucking To Coral With Disk Deal

Jimmie Komack, who has been active recently as songwriter, nitery comic and legit thespian, will make his debut on wax under the Coral Records banner. He was signed to a three-year deal last week by Bob Thiele, Coral artists & repertoire chief.

Komack is currently appearing at the Bon Soir, N. Y. nitery.

Don Voorhees Tests Court Ruling That Maestro Is Employer

Albany, June 29. Orch leader Donald Voorhees carried his controversy with the N. Y. State Tax Commission over whether he was an employer or an employee, in 1941, of the DuPont Company on "Cavalcade of America" and of Bell on "The Telephone Hour," to the N. Y. Court of Appeals Monday (28). He is appealing an unfavorable lower court ruling to the state's highest tribunal.

Tax Commission, in checking four years ago Voorhees' 1941 income return, found that he had paid the personal levy, but claimed he owed an additional tax on \$40,877 netted as an employer. The papers filed here revealed that in 1941 Voorhees was paid \$101,142 for broadcasts on "Cavalcade" and \$52,000 on "Telephone Hour." The tax commission held that Voorhees was "an employer" and "therefore an unincorporated business," on which he owed a tax, with a "slight penalty," of \$1,708. The Commission contended that he employed musicians.

The baton, on the other hand, insisted he was an employee, working for sponsors.

Colonna's Serious Set-Of Original Dixieland

Hollywood, June 29. Jerry Colonna heads his own orchestra for the first time in an album of Dixieland music that will have no comic overtones. Platter package, tagged "Signs of the Times," will consist of tunes written by Colonna and arranged by Matty Matlock. Decca album will list it as Jerry Colonna and his orchestra.

A onetime drummer and trombonist with Paul Whiteman, Colonna will conduct and play trombone for the eight-sided album designed as a dance package. He'll cut it late next week on his return from a current tour.

Folsom

Continued from page 41

EPs were sold at the end of the first year. Over 200,000,000 single 45 rpm disks have been sold in the last five years.

Folsom said that the 45s have become standard for virtually all pop records and have "also created new and expanding interests in the field of classical music." In the latter connection, he pointed to RCA Victor's new package, "Listener's Digest" which, in one 45 EP album, includes condensed versions of 12 longhair standards. He pointed out that the original uncondensed recordings ran to five hours and 50 minutes. The "Listener's Digest" album runs two hours and 35 minutes. Folsom also pointed to Victor's new series of operatic recordings, "Arias—Sung and Acted," as a sample of the development of new repertoire ideas permitted by 45s.

Victor Juve Policy Tees With 'Shoemaker,' 'Vera's'

RCA Victor will tee off its new policy of spotting pop names on kidsize with a coupling of Hugo Winterhalter's "The Little Shoemaker" and Lou Monte's "Vera's Veranda."

Company will issue similar juve platters by its regular pop roster when suitable material comes along either as a straight kiddie release or, as in the Winterhalter-Monte coupling, as a conversion from prior pop platters.

On The Upbeat

New York

Hal Neely, national sales manager for Allied Records, returned to his New York base last week after a month's business trip. . . . Johnnie Ray did a guest stint at the Palladium Ballroom, Los Angeles, over the weekend. Bash was sponsored by KLAC deejays. . . . Roger King Mozzian orch appearing with Joni James on two one-niters July 3-4 at Lakewood Park, Mahony City, Pa., and at the American Legion Post, Ephrata, Pa., respectively. . . . Milt Mason, new MGM Records thrush, packed to Mercury Artists Corp. . . . Fran Warren into the Skyway Club, Cleveland, for three days beginning July 1. . . . Betty Madigan guests on the Chesterfield show on CBS-TV July 7. . . . Alan Dean opens at the Lotus Club, Birmingham, Ala., July 1. . . . Harvey Norman currently at the Three Rivers Inn, Syracuse. . . . George Shearing began a summer-long engagement at the Embers Monday (28). . . . Breakthrough of Mary Small's first Epic release, "I Love Johnny, Johnny," in Detroit won her a nitery date there. She opens at the Gay Haven July 5.

London

Ray Noble guested with the BBC Show-Band Monday (21). . . . Trumpet-stylist Jimmie Deuchar is leaving the Ronnie Scott orch to freelance and arrange. . . . Johnny Dankworth, bandleader and top alto-sax player, flew back Monday (21) after a hectic 15,000-mile, 12-day concert tour of South Africa. He is the first British star musician to appear there. . . . Dixieland bandleader Sid Phillips played for a week's festival at Maastrecht, Holland, representing British pop music. . . . Agent Harold Davison on a two-week tour of France, Italy, Switzerland and Germany to make arrangements for the presentation of American orchestras and artists in those countries. He handled the Stan Kenton and Woody Herman European tours.

Chicago

Chet Baker currently holding forth at Streamliner. . . . Count

Basie set for two weeks at Blue Note beginning Aug. 25. . . . Commanders booked for 21 one-niters in midwest for month of August so far, with more upcoming; it's hot reaction for a new unit. . . . Tommy Reed opens Riviera Ballroom in Lake Geneva, Wis., July 6 for three weeks; following with fortnight at Holiday Ballroom, Chi., beginning July 30; and winding up current swing at Claridge Hotel, Memphis, Aug. 20 through Sept. 9.

Pittsburgh

Herman Middleman band option picked up at Colonial Manor. . . . Nov-Elites winds up three-week stand at Ankara Saturday (3) and then takes off for Miami Beach and a Beachcomer stand with Martha Raye and George DeWitt. . . . Cecil Young quartet into the Midway Lounge or a limited stay. . . . Chick Barris combo at Bruno's in East Liberty for a run. . . . Jerry Fielding back home this week for a Vogue Terrace stand with the Gaylords-Don Cornell package. . . . Barry Lane orch supplies music for weekend dancing at La Barbe's open-air pavilion. . . . Tommy Carlyn went back to O. Henry Ballroom in Chicago for six weeks. . . . Vaughn Monroe, with Gene Williams band, plays two shows at West View Park Monday (5) and does a dance date later in the night at park's Danceland.

Pierce, Hill Repacted; Cohen to Nashville

Webb Pierce and Goldie Hill, two of Decca's top hillbilly artists, have been repacted by Paul Cohen, company's country & western repertoire chief. Pierce was re-signed for three years and Miss Hill for two.

Cohen, who left for Nashville last week, also signed Arlie Duff, composer and singer, to a talent pact along with Montana Slim. While in the hillbilly capital, Cohen plans to record with Ernest Tubb and his daughter, Scooter Bill, and Red Sovine.



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(From the MGM film "The Student Prince")

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LOVELY LATIN BALLAD

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On Capitol Record #2850

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NBC Symphony Refuses to Fold

Fact that a major symphony requires a budget from \$100,000 to \$1,000,000 is not stopping members of the recently-dissolved NBC Symphony from plans to reorganize the orchestra for concerts during 1954-55. The orch's members sent a formal invitation to Arturo Toscanini, who bated the symph until his retirement a couple of months ago, to conduct the reconstituted ensemble "anytime you desire."

Don Gillis, chairman of the orchestra's temporary committee, stated that the group has received several offers from concert managers to handle the symph as a touring attraction. He also reported offers from several disk companies. For the past 17 years, under Toscanini, the symph recorded exclusively for RCA Victor. Several other top maestros and soloists have agreed to contribute their services at concerts to help the symph's survival.

Metro Yens Outside Talent for Soundtrack Album on 'Deep in Heart'

Hollywood, June 29. Forewarned by the difficulty 20th-Fox had with "No Business Like Show Business," Metro has begun a long, involved trading process in the hope of securing releases from various platteries so that the studio can issue an original cast album on "Deep in My Heart" via its subsidiary, MGM Records. Twentieth had to give up on an original cast album of the Irving Berlin film because cast members are under contract to three different disk firms. RCA Victor snagged Marilyn Monroe, Decca has Ethel Merman, and Johnnie Ray is tied to Columbia.

In "Heart," the Sigmund Romberg biopic, Metro feels it has one of the biggest original cast potentials in some time. Consequently, studio has begun dickering for releases—for this one album only—to permit such outside plattery talent as Tony Martin (Victor) and Jose Ferrer and Rosemary Clooney (Columbia). Results thus far are said to be encouraging.

Helen Traubel of the cast topers is not under contract to any recording company at the moment so the studio has no worries about her part in the proceedings.

Coming Up!

FRANKIE LAINE

THERE MUST BE A REASON

words and music by
Benny Davis-Ted Murry

Columbia Record 40235

CROMWELL

Conn. Pops Season Bows
With 7,700 Attendees
Bridgeport, June 29.
Record opening-night turnout of
7,700 at \$2.40 top teed the Con-

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VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets
Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines); and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Last Week Week	ARTIST AND LABEL	TUNE
1 1	KITTY KALLEN (Decca)	Little Things Mean A Lot
2 2	FOUR ACES (Decca)	(Three Coins In The Fountain Wedding Bells
3 3	ARCHIE BLEYER (Cadence)	Hernando's Hideaway
4 4	FRANK WEIR (London)	(Happy Wanderer Little Shoemaker
5 6	KAY STARR (Capitol)	(If You Really Love Me Man Upstairs
6 5	PERRY COMO (Victor)	(Wanted Hit and Run Affair
7 7	FRANK SINATRA (Capitol)	(Young At Heart Three Coins In The Fountain
8	FOUR TUNES (Jubilee)	I Understand How You Feel
9 8	PATTI PAGE (Mercury)	(Cross Over The Bridge Steam Heat
10 10	EDDIE FISHER (Victor)	(My Friend Green Years

TUNES (*ASCAP. †BMI)

POSITIONS This Last Week Week	TUNE	PUBLISHER
1 1	*THREE COINS IN THE FOUNTAIN	Robbins
2 2	*LITTLE THINGS MEAN A LOT	Feist
3 3	*HERNANDO'S HIDEAWAY	Frank
4 4	*HAPPY WANDERER	Fox
5 6	†IF YOU LOVE ME (REALLY LOVE ME)	Duchess
6 5	*WANTED	Witmark
7 8	*I UNDERSTAND JUST HOW YOU FEEL	Jubilee
8	*MY FRIEND	Paxton
9 9	*OH, BABY MINE (I GET SO LONELY)	Melrose
10 10	*ANSWER ME, MY LOVE	Bourne

necticut Pops season at Fairfield Univ. field last week (25). Meredith Willson and Martha Wright were headliners. Unexpected demand for 85c seats exhausted supply of tickets at this price, and cashiers had to sell higher-price ducats at lower figure.

Dorothy Kirsten and Milton Katims are next July 9. Combination of Frank Parker and Marion Marlowe from Arthur Godfrey roster has been booked for post-season benefit date in September.

AFM

Continued from page 43

now in force at the CBS, NBC and ABC networks. The system has been attacked by same stations which claimed that they were being compelled to hire musicians whose services were not needed.

The judge also blasted the union's original proposal for "live music for all live shows." He quoted another decision which held that "for a union to insist that machinery be discarded in order that manual labor may take its place and thus secure additional opportunity for employment, is not a lawful labor objective."

WOR execs at one point offered Local 802 a proposal under which the station would spend \$200,000

annually for musicians. The local delayed in accepting the offer and WOR subsequently cut the figure, then withdrew it completely. Gordon Gray, manager of WOR, radio and tv mgr., declared after the court's ruling that "we have always desired the employment of musicians as needed. We hope the decision, which eradicates the featherbedding practice in the broadcasting industry, will benefit broadcasters as well as the general public."

Sesac and CBS Part Company

Negotiations between Sesac, Inc., U. S. performance rights outfit, and the CBS network for a new licensing deal have failed to reach any common meeting ground, and the web, therefore, is no longer playing any Sesac music. Old five-year deal expired at the end of last month and it's understood CBS rejected Sesac's proposal for a new blanket pact at \$25,000 annually.

Sesac, originally known as the Society of European Stage Authors & Composers, but now operating as a private company under the intitled name, represents numerous European publishers and some American firms, mostly in the longhair field. In recent years, both the American Society of Composers, Authors & Publishers and Broadcast Music Inc. have made reciprocal deals with most of the European licensing societies and hence control between them most of the important foreign copyrights at the present time.

While rejecting the blanket deal with Sesac, the CBS net asked for a per-piece license as a substitute. Sesac, however, placed so many restrictions on the web, in the way of supplying advance information on the type of music to be used, that CBS refused to come to terms on this basis.

Whiting, S-F in Tune After Two-Day Hassle Over Ozone Concerts

Hollywood, June 29. A friendly conference ended two days of misunderstanding and Margaret Whiting is once again set to hold down the vocal spotlight at two concerts with the Sauter-Finegan orchestra in Greek Theatre this Friday and Saturday (July 2-3). Canary's manager had announced she was withdrawing because of a lack of proper rehearsal time and because of "completely different instrumentation and unusual effects... it is impossible for Miss Whiting to use her present musical arrangements."

Mrs. Fay Finegan, band's manager, snapped that the charge was "utterly ridiculous" and pointed out S-F had backed Helen Traubel, using the diva's arrangements, and "there wasn't any complaint."

After 48 hours of simmering, Miss Whiting and Mrs. Finegan got together and discussed the situation. They made arrangements for adequate rehearsal time and it was determined that Miss Whiting would be backed by a portion of the band, but would have her own conductor.

SONG FROM THE CAINE MUTINY

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NEW FRONTIERS FOR SHOW BIZ

Miami Nitery, Cafe Ops Gird for Biz In Their New Summer Resort Aura

Miami, June 29.

Now that the greater Miami area has been established as a summer resort-airlines, railroads and hotels combining to lure the "two-weeks-with-pay" trade via heavy advertising campaigns stressing package plans offering choice of luxury accommodations at tariffs far below winter rates—nightclub and cafe operators are girding for the expected influx beginning this week. End results may well predict things-to-come for the '54-'55 cold-weather months, when hotels and straight niteries are expected to engage in fierce competition for the well-heeled catergoers' buck.

Among the oceanfront plushers, three top hostles are setting the better middle-bracket acts, typical being the Sans Souci, with Eileen Barton, Larry Storch and Joel Grey among those pacted; the Nautilus, bidding for talent of the same ilk, and the Saxony, re-opening its swank Pagoda Room and dicker for the same. Most of the others are presenting change of acts nightly, making up a solid two weeks' work for performers in the area and available for bookings. All will present one performance nightly at 11:30, which means trouble for nightclubs, whose second shows normally tee off at midnight.

Despite hoteliers' plans, club ops are continuing the usual summer policy. Jack Goldman holds to his production plus two top-liner patterns for the Clover Club. (Continued on page 54)

New Frisco Spot

San Francisco, June 29. Manor Plaza Hotel, new Filmm? St. nightclub, opened June 24 with Louis Jordan's Tympany Five. Spot is operated by Ted McCoy, who has been running rhythm & blues dances at the Primal Ballroom.

Georgia Gibbs currently at the Balinese Room, Galveston, for a two-week stand.

THE CARNEVALES

(RALPH AND MARY)

Currently

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TV's ZING
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Mgt.: WILLIAM MORRIS
Agency

Lucille and Eddie
ROBERTS
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MT. ROYAL HOTEL
Montreal, Canada
Thru July 10th
Next: PARK LANE HOTEL
Denver
Thanks to
MUSIC CORP. OF AMERICA

BUD ARVEY UNIT SETS PATTERN

The Bud Arvey unit, which will go out for three nights, playing three cities, is crossing new frontiers in show business. The magnitude of this show is such that, if successful, the resulting pattern of touring shows may be units of such size that virtually all the money available for personal appearances in any given town may be gobbled up in one night. And the rest of the boxoffice-type show business may sustain a blow from which it will take weeks to recover.

The Arvey unit, "Star Time," expects to gross around \$600,000 in the three nights. The breakeven point for the three nights will hover around \$250,000. If successful, Arvey, a Chicago promoter, son of politico Jake Arvey, will take a similar unit out on the road next year and tour it in 10 towns.

As it now stands, the package is set to open at the Briggs Stadium, Detroit, July 23; follows with the Soldiers Field, Chicago, and Municipal Stadium, Cleveland, staying only one night at each spot.

The talent lineup includes Perry Como, Nat (King) Cole, Patti Page, Julius LaRosa, Archie Bleyer, Ray Anthony, Ralph Marterie and Archie Bleyer bands, Orioles, Roy Hamilton, Four Lads, Bobby Brandt, Jill Corey and others. The talent unit will round around \$150,000, with Como getting a huge \$10,000 nightly. In all situations, the top will be \$4.50.

Advance indicates that the Chicago attendance will run to 100,000 and possibilities are that \$275,000 will be realized. Cleveland attendance at 90,000 and \$250,000 gross is expected and Detroit collections should come to \$160,000 from a 70,000 attendance.

As presently planned in each of the parks, three stages will be set up at each of the base lines. While a band and performer is working from one stage, the second stage will be set up. The unit will carry its own lighting equipment and will make its own construction of stages and sets.

Heavy Promotion

Promotion and advertising is expected to be heavy. Disk jockeys in all stations in those towns and surrounding areas will be utilized with hefty advertising budgets.

Some of the exploitation runs to show-buses. In Cleveland, buses have been plotted to run from 16 surrounding towns. Combination travel and admission tickets will be sold.

Showmen have long pointed out that the entertainment industry is marching in the direction of enormity. The "Biggest Show" promotion. (Continued on page 50)

OHIO BOOZE SCANDAL

Fired Liquor Agent Blows Whistle On His Ex-Chums

Columbus, June 29.

Testimony of a disgruntled liquor agent who had been dismissed from the Ohio Liquor Department after being found in a hotel room with a 16-year-old girl, set off a seven-county scandal of bribe-taking by department agents last week.

The discharged agent, William D. Morrison, 25, turned over taped recordings reportedly involving conversations of agents with liquor permit holders to Hamilton County (Cincinnati) Prosecutor C. Watson Hoyer, who described them as containing "a mass of evidence."

Anthony A. Rutkowski, director of the Department of Liquor Control who as enforcement chief had closed out gambling clubs in Ohio, conferred with Gov. Frank J. Lausche and his enforcement chief, Edward J. Allen, and ordered an immediate investigation.

Counties concerned in the shake-down scandal besides Hamilton are: Cuyahoga (Cleveland), Franklin (Columbus), Richland, Trumbull, Delaware and Lucas. The taped evidence will be turned over to these counties sometime this week.

USO-Camp Shows Expanding Units; Preps Troupes for Overseas Jaunts

Gibbins Quits Foster

To Join Will Collins

London, June 22.

Cyril Gibbins, Fosters agency exec, who came in when Hyman Zahl joined the organization, leaves the firm Friday (25). Gibbins has had full charge of the agency's revues and vaudeville units for the provinces.

He joins the Will Collins agency June 28.

USO-Camp Shows is in process of expanding its current roster of activity. This civilian entertainment arm of the military will be restoring touring shows in Europe and North Africa, and will seek to augment the roster of volunteer performers to work before troops in parts of the world that get little diversion.

First unit in about a year to go back to the European and North African Theatres has already left for a 16-week jaunt. It's a hill-billy unit that will work Turkey and Greece as well. Layout comprises the Down Homers and Shepherd Sisters. The first large entertainment entourage is slated for June 28 for a 16-week hegira. Unit, labeled "Stateside Showtime," will include Berk & Hallow, Harry Reser, Vickie Villani, Strawberry Russell & Julia, Ralph English, Cabot & Dresden and a six-piece band.

Stateside Need

USO prexy James Sauter and Lawrence Phillips, outfit's exec veepee, report that the need for stateside entertainment in the armed forces is greater than ever. The decision to put Europe and N. Africa back on the roster was reached after Sauter conferred with Maj. Gen. Charles Gailey in (Continued on page 55)

Joe E.'s Copa Teeoff

They'll be off and running at the Copacabana, N.Y., with Joe E. Lewis' preem at the Jules Podell spot, Sept. 16 for six weeks.

Joe E.'s preem is regarded as the official opening of the N.Y. cafe season.

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I'VE EVER SEEN!"
Eddie Cantor



WILL JORDAN

APPEARING JULY 3rd

SATURDAY NIGHT REVUE

NBC-TV

Direction

MCA

Personal Management: JACK ROLLINS

New Acts

PATTY ANDREWS

(With Wally Weschler)

Songs
40 Mins.
Last Frontier, Las Vegas
Patty Andrews proves she can do a single in her first solo try since the breakup of the Andrews Sisters. Most of the special material is good but she perhaps mistakenly rakes up some nostalgies like "Apple Blossom Time" and "Pennsylvania Polka," to bring up the image of the Three Andrews gals doing these tunes, and alone Patty must suffer by the comparison.

The star gets the 40-minute act on the road with "An Orchestra Behind Me And An Audience Out There," and ably chirps "Sing, Sing," "Rampart Street Parade," is solid and with Maxene and Laverne would have been a smasher. "Song Of A Fool" is okay on the moodful side. "Peony Bush In My Garden" is a bouncy pleaser. Blonde better scores with "I Can Dream, Can't I?" She's good in the song-sketch "Hawaii," and the topper is "My Joe," from "Carmen Jones." Husband Wally Weschler is a strong act-factor at the piano, guiding the Garwood Van orch. and he propels the bombastic Andrews girl in a stint which, given a little experience, can emerge as a solid nitery bet.

Bob.

STEPHANIE AUGUSTINE

Songs
25 Mins.
La Maisonnette, Montreal
Stephanie Augustine, young singer from the original cast of "King and I," preems her first nitery stint at Carol's swank eatery here in Montreal and brunet looker is a cincheroo for this medium.

Attractively groomed in a white gown that reveals her many charms, Miss Augustine is of average femme height and the possessor of a voice that is clean and confident. More than two years with "King and I" in New York and other musical comedy stints have given her plenty of stage assurance and the ability (lacking in most cafe chirpers) of projecting both her piping and personality to all corners of the room.

Present songalogue is varied and offbeat with the emphasis on some of the better, but little known, mu-

sical clicks in past decade with such current items as "Little Things" to update and change paces. As expected, Miss Augustine intros a group from "King and I" about midway through offering and wisely stays away from the obvious numbers for a solid reception. Because of her close association with this particular and despite familiarity of the score, medley would have greater impact with more personalized situation patter preceding each song.

Chantootsie's charm and manner overshadow her rather hesitant cafe style at the moment but past experience should speed overall development and set her up as a click in any of the more sophisticated cafes. Ideal performer for guest tele shots.

Neut.

BABY WASHINGTON

Contortion
5 Mins.
Apollo, N. Y.

A hefty Negress, Baby Washington's contortion catalog isn't any too different, but she works at such a rapid clip that there is no time to be critical of her twists, tumbles and splits, which receive warm mitting. Performing largely on her back or with her head as a base, the gal manipulates in time to music. She's okay, for one-nighters and vaude houses.

Miss Washington should lose some weight. Flab detracts from her specialties, and probably limits her elasticity.

Art.

FOUR GUYS

Song-Dance-Instrumental
16 Mins.
Apollo, N. Y.

The combo of two Negroes and two oafys, all with neatly blended vocal chords and each in turn with a specialty in terp or instrument, make the Four Guys good fare for vaude and poshier bistro dates. This turn has items that raise it above run-of-the-mill quartets.

Outfit's first four numbers are pleasing vocals, following the general pattern of other quartets specializing in rhythm & blues. Tunalog consists of "Zing," "Walking Behind You," "Organ Grinder" and "I Believe." But immediately the troupe, by dint of energetic and well-planned movements, catches hold. After the vocals, comes a potpourri under the unnecessary title of "School Days." The oafys, the bros. Carroll, take up sax and piano for well-received solos, then they blend behind the unusual acro-terping of their sidekicks, the Austin Bros., for a stirring begoff.

Art.

PATTERSON & LANGLEY

Song-Dance
9 Mins.
Apollo, N. Y.

Patterson & Langley are rotund and coppersy comics whose routine smacks of old time vaude. (Patterson for many years was teamed with another outsized performer name of Jackson.) The two big men have a quick-paced routine, launching with some stylized shouting meant to pass for a song intro. From there they move into tapping, done fast and well for big guys. There are subsequently terp solos and a growling baritone solo by Patterson called "I'm Just Another Joe."

The song and dance setup, as done by these fat men, is enough to elicit laughter but they add a few standard jokes for insurance. In all, Patterson & Langley, banking on nostalgic treatments and moderate talent, are adequately suited as comedy relief on most vaude bills.

Art.

JULIA CUMMINGS

Impressions
9 Mins.
Palace, N.Y.

Julia Cummings, newcomer to impressionist ranks, shows promise in that direction. She opens with a set of mimes of well-knowns that have a great deal of authenticity. However, in her later numbers, the only resemblance of her subjects is the memorial, notably in the take-off on Sophie Tucker and Judy Garland. The saving grace in these deals is her ability at straight singing.

She makes a good impression on the audience on looks and her early success carries her throughout her turn.

Jose.

KRAMER DANCERS (5)

Dance
12 Mins.
Palace, N.Y.

The Kramer Dancers, comprising four girls and a guy, are a disciplined and well drilled group with terps that show the Jack Cole influence. Their routines are commercial, costuming good, and

material sufficiently colorful to make the grade in most situations. At this point, their development has been fairly limited. They seem to work in one groove, and no matter what they try to depict, it seems to come out the same way. However, their modus operandi is good and they rate hefty mittings. They're youthful terpers, work energetically and can get over in any spot that can offer a satisfactory amount of working space.

Jose.

HOLLY WARREN

Songs
30 Mins.
Sans Souci, Miami Beach

Holly Warren is a handsome blonde, whose high ranging soprano embraces the international chansons (an integral part of her songalogue) in fine style. She's obviously been playing the smaller spots for smoothening and has just returned from a run in Caracas, Venezuela. Delivery and general deportment evidence the experience gained. What is needed to strengthen overall impact is reassembling of her routine to include one or two of the current hit-parades.

As is, she holds the attendees in this swankery throughout a 30-minute stint, with the better items versions of "Noche de Ronda," arrangements from "Kismet," artfully phrased and shaded "Granada" and zingy "Bolero" and underplayed, but highly effective selling of "Autumn Leaves." Gowning is on the plus side to add to values. She looks ready for acceptance along the better cafe and hotel circuit.

Lary.

TUN TUN (2)

Comedy
10 Mins.
Apollo, N. Y.

A white midget, Tun Tun has a novelty act suited, when a little more polished, to vaudevies with a policy like the Apollo's. He does fragmented Latin songs and some mambo terping, interspersed with loose chatter in fractured English.

The little man, with a wild hairdo, bangs out a brief tunalog in a not-unpleasant tenor. He's joined midway by a full-sized brunet who tosses him to and fro for heavy laughter. Then he goes it alone again with some purposeless but still funny patter about "beshol" to which he ties a clever mambo routine. In cavorting about the stage, Tun Tun does pretty much as he pleases, and in so doing is at points repetitious. What he needs is a little more design to tighten his comic gambit.

Art.

VAGA & BOND

Dance
18 Mins.
Bellevue Casino, Montreal

Dancers Vaga & Bond, despite the contrived monicker, are standard production hoofers with additional kudos going to femme half of duo who displays a lithe figure handily during acrobatic and contortion solos in present Bellevue Casino show.

Team makes first appearance during a big Madame Komarova spectacle and impress is with its whirlwind spins. A followup in a single slot offers more of the same with various costume changes by gal doing much to cover repetitive choreography. Tap sequences are okay but routine needs tightening to cut them out of the average groove. Both have appearance and style and are a cinch to spark any revue whether tv, theatre or cafe.

Neut.

VERONICA BELL

Songs
30 Mins.
Folies-Bergere, Paris

Veronica Bell is the winsome blonde who comes down from the ceiling of the Folies-Bergere in a gilded, bulb-spattered cage. Every American who has ogled the Folies remembers her, and the obvious talent, looks and exquisite voice of Miss Bell should make her a good bet for U. S. nitery or revue possibilities.

Her voice has a timbre and quality that effortlessly fills this big room. It is nuanced and throbbing, and her thesping and appearance make her also eligible for musical and operetta spotting. Gorgeous costuming also helps in her present stint here, and audience acceptance is big.

Mosk.

GENE BIANCO

Harp
15 Mins.
El Morocco, Montreal

In a relatively limited field for intimacy entertainment, harpist Gene Bianco rates near the top. Making his first Montreal appearance at the swank El Morocco, Bianco impresses and appeals with his personable manner and diversified offerings.

Still a newcomer to cafe biz, Bianco lacks certain showmanship

angles that would boost general effectiveness of act but talent and a solid desire to please should soon overcome these hurdles.

Arrangements for the most part are good although he has a tendency to go overboard on some in displaying technique. From the minor classics, to such items as "Ebb Tide" and "Limehouse Blues" (the latter his recent waxing) Bianco's nimble fingers work with speed, precision and rhythm to please the patrons. Smoother, more relaxed chatter would give performance an additional hoist without detracting from his hep harping. Good material for tv guest shots and in the smaller cafes.

Neut.

OLGA VARONA

Aerial Ballet
9 Mins.
Empire, Glasgow

Redhead with lengthy tresses swings gracefully on trapeze in tune with lilting music, and, being nicely garbed, emerges as soothing easy-on-the-eye act. More action when she quickens tempo of trapeze swinging to zoom higher into top drapes. Shows agility by clinging with one leg and one hand to vertical rope, then engaging in upside-down suspension with only one foot attached to rope.

Distaffer, aided by male partner on floor, shapes up as useful act for vaude situations and for high-domed niteries.

Gord.

THE REXANOS (2)

Aero Comedy
9 Mins.
Empire, Glasgow

Male and femme twosome offer solid aero-comedy act, which comedy needs sharpening for U. S. market. Act has wham opening, the male diving over the table and coming to rest on handstand. Distaffer then somersaults on table. He follows by doing handstand on her back, while she balances on chairs atop table. Both do handstand on two chairs atop table, and she follows by doing stand on partner's head the while he rotates.

Glamor angle is provided when femme enters in near-nude to pose and twist with s.a. effect. Act garners solid mitting throughout, but requires stronger finish.

Gord.

DARLY'S DOGS

Canine
10 Mins.
Empire, Glasgow

This is a honey of a canine group. Act takes the form of what an offstage commentator terms a one-act play, scene being a town street with hotel, saloon bar, police station, etc. Participants are a French poodle, tied up outside the police station, as the police dog; Charlie Casanova, a lover type; a housewife, Mrs. Smith, and a hopping type, Hopalong Cassidy. The life in the street is described by the commentator.

Final scene has Charlie Casanova waiting for Mrs. Smith, and the eternal triangle plot worked out until police dogs arrive and arrest the "other man."

Topclass booking for any situation.

Gord.

New Frontiers

Continued from page 49

motions by the Gale Agency, the Arena Managers Assn. promotions, and others in that category, have generally been profitable. However, in most situations, the spacing of promotions of this kind has been under control, so that the next show coming in wouldn't suffer and the stationary amusement enterprises could stay in business.

However, when money of the kind needed for the Arvey promotion is drained out of any town, a lot of amusement dollars is taken up. Film theatres, cafes, legit houses and others are expected to take a rap because the amusement budgets of many have been exhausted on one evening.

In addition, the public is expected to go for more in the way of other nicks. The concessionaires reap a terrific harvest in turnouts of magnitude, and souvenir programs selling at \$1 will add further to the gate.

Despite this, showmen see the trend toward bigger shows growing. The smaller enterprise is not on the way out completely, but there aren't as many as there used to be. Witness the elimination of many filmhouses, vaude theatres, cafes, etc.

The cry is for bigger names and bigger shows. The question of how big a show he is still to be answered. The Arvey promotions will point a direction. After that, the magnitude of any show will be anybody's guess.

Jazz a Bargain In Chi Again

Chicago, June 29.

In a move to dispel any "clip joint" stigma that might have prevailed, the Blue Note, Chi's jazz bulwark, last week lopped off its \$1 cover charge and designated a portion of the room as a kind of bleachers for the under-21 crowd. Room, which seats 600, has ample leftover space to accommodate the teenagers.

A flat \$1.65 is being charged for seats in the minor garden with, of course, a sale of hard drinks. Cokes and other soft drinks are served at 35c each.

With only a \$2.50 minimum in the regular seats, jazz will be a bargain in this town again. Since the Note reopened in a new location several months ago, it had only packed its oversized quarters full for the Benny Goodman two-weeker. It's logical for the room to sell more seats at lower prices as long as the space is there. Abandoned cover charge may be tagged on again for special shows, like Goodman's, when the mob begin forming on the staircase.

Vaude, Cafe Dates

New York

Robert Clary set for the Village Vanguard, N. Y., starting July 8
Dorothy Sarnoff packed for the Olympia Theatre, Miami, July 14
Gloria DeHaven starts at the Mocambo, Hollywood, Aug. 17
Marguerite Piazza down for the Edgewater Beach Hotel, Chicago, July 9
Lisa Kirk to the Last Frontier, Las Vegas, July 12
Jay Palmer is the new president of the Magicians Guild of America
Sylvia De Mello, former owner of the Crest Room, N. Y., now operates the Sunny-croft Ranch, Walkill, N. Y.

Darvas & Julia signed for the Sacramento (Cal.) State Fair, Sept. 2
Billy Daniels is down for the Mocambo, Hollywood, Aug. 3
Buddy Hackett packed for the Chicago, Chicago, July 12
Will Mastis Trio is set for the Elmwood Windsor, Ont., Aug. 23
Anne Crowley has signed with the William Morris Agency
Vagabonds have been tapped for the 500 Club, Atlantic City, July 26, following the run of Martin & Lewis.



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and PAT DUNDEE

(Beauty and the Beast)

A new note in Glamour Comedy

Staged by Mervyn Nelson

Mgt. Cass Franklin

Leo Walters Ent.

1576 Broadway

New York

Boff Chi Nitery Biz Because Of Conventioneers

Chicago, June 29.
Biz is sock on the nitery scene currently as semi-annual furniture conventioneers turned out 12,000 strong here last week. All major spots in the downtown sector registered big with the spenders, and even the northside Edgewater Beach Hotel, where the Ames Bros. are current, reaped some of the benefits. Nearly all the big Loop hotels are filled, and some furnitremen have had to find accommodations in better outlying hostleries, like the Edgewater.

Weeknight biz at dinnertime shows was terrific at Chez Paree, where Myron Cohen was holding forth, Palmer House where Jose Greco is the attraction, and at Black Orchid where Gertrude Nielsen is appearing. Curiously enough, late business went to small, intimate bistros along Rush St. like the Opera Club, a non-exclusive key club. That room reported Monday and Tuesday big stronger than the previous weekend.

This conclave fairly forecasts the picture for the rest of the summer here, as business will fluctuate between hot and cold depending on size and quality of conventions.

HYDE'S \$16,000 DEAL WITH SWEDISH CIRCUS

Stockholm, June 29.
Vic Hyde, touring with the Furviks Circus throughout Sweden, will play a total of 75 cities by the time he's through with this jaunt, which ends Oct. 25. Contact calls for a total of about \$16,000 in American money.

Unfortunately, it's difficult to convert from kroner to dollars, and so a lot of this loot will have to be left here.

Down the Middle

Honolulu, June 22.
Several Isle niteries have switched to Japanese entertainment. Others, especially those downtown spots drawing heavy servicemen's trade, find that hillbilly-western troupes pay off.

New Club Hubba-Hubba policy plays it down the middle, featuring Cherry Blossom Girls, from Tokyo, and the Cotton Pickers, billed as "Those Touring Troubadours of the West."

For added fillip, there's Bernie's Band, composed of Islanders.

Benny Fine 50G In 2d Dallas Week

Dallas, June 29.

The Jack Benny Revue, first summer production of the State Fair Musicals' 13th season, drew a fine \$50,000 gross for its second and closing week through Sunday (27). Opening week take was \$51,000. Staged by Macklin Megley, Benny's show included the Will Mastin Trio, starring Sammy Davis Jr., Gisele Mackenzie, Beverly Hillbills, Stuart Morgan Dancers, Channing Pollock, Nita & Peppi, and Mahlon Merrick as musical director.

"Wish You Were Here," first of five book shows to be produced by managing director Charles R. Meeker Jr., opened a two-week run last night (Mon.) in State Fair Auditorium. Gale Storm, Sheila Bond and Richard Allan star in the Arthur Kober-Joshua Logan revival. Featured in the fortnight run are Sammy Smith, Pat Chandler, Sidney Armus, John Vivyan and William Thourlby.

Frisco Cracks Down On B'kfst Clubs (Not The Don McNeill Variety)

San Francisco, June 29.

District Attorney Tom Lynch characterized breakfast clubs as "public nuisances" and threatened to take action against them in a letter to police chief Mike Gaffey as the opening gun in a crackdown on after-hours spots.

Clubs have been increasing in number this year, most of them of the set-up-and-bring-it-yourself variety, offering food and entertainment as well as icecubes and soda-water. Recent murder of dancer Lynn Williams after a tour of these spots brought on the heat.

8-Year CCEA Revenue Hits \$2,196,434 Total

Ottawa, June 29.

Gross revenue of the Central Canada Exhibition Assn. in the eight years ending Nov. 30, 1953, was \$2,196,434. Various operations in Lansdowne Park, CCE site, grossed \$628,566 in the same period, with a net from both of \$797,522. Figures were in a statement issued by CCEA prez S. F. Dadson, issued to rebut what he called "gross and misleading charges" from "certain civic circles." The charges included city hall inferences of vast profits retained by CCEA and demands by the mayor that the association pay its own insurance on grounds and buildings, although they are city-owned. CCEA operates them on contract.

The Dadson statement listed \$681,387 as grandstand gross, with an operating profit of \$428,127 in the eight-year period. About two-thirds of the profit went to grandstand improvements, including new seats and lighting.

The eight-year period was used because Lansdowne Park was occupied by the armed forces during the war as a training centre, and considerable sums had to be spent after the army left to rehabilitate the park and its buildings. Exclusive of that expenditure, \$782,050 was spent on equipment, improvements and maintenance, according to Dadson's statement.

Come Don Rice heads the bill at Bimbo's 365 Club in San Francisco opening July 8 for three weeks, with the Wilder Bros. and an act as yet unselected also on the bill.

'Follies' 163G, Seattle

Seattle, June 29.

"Ice Follies" at Civic Arena, 5,200-seater, scaled from \$3.50, did a big \$163,400 in 12 days, beating last year by \$4,000.

It was the 15th annual appearance of the Shipstad-Johnson show here under aegis of Frank Nixon.

Holiday Teeoff Augurs Strong Borscht Season

Bookings for the July 4 weekend indicate a good season in the borscht belt. The mountain inns, according to the bookers, will have to go along with a full talent schedule. Possibilities of a business dip, they say, force them into a situation where they will have to maintain a steady diet of shows. Most spots, according to the bookers, will not be able to get along on staff entertainment exclusively unless a full resident company is employed.

The bookers have been able to get as much talent as needed for the mountain dates thus far. There has been no opposition by the American Guild of Variety Artists despite the fact that a fullscale agreement is not in force.

Many acts will be playing two and three dates a night during the weekend. The July 4 session represents the key to the entire summer, frequently setting the pattern for all other weekends. Through the reception, an operator is frequently able to tell whether he'll need a larger or smaller show or whether he can get along with band entertainment only.

At any rate, for a great number of performers, this is the major source of revenue, not only for the summer, but for the entire year. The hill-country is also the major developing ground for new talent. It's one of the few areas which can incubate new acts for cafes, video, etc.

N.Y. Ops Expect Good Summer

The New York niteries still open expect a fairly good summer. Bonifaces say that they expect a profitable season if only because of the fact that they will be sharing the trade that used to go to the now defunct Riviera, at Ft. Lee, N. J.

The nitery formerly operated by Bill Miller on the Jersey side of the George Washington Bridge had grossed as high as \$90,000 during some weeks of the summer. Naturally, this diminished the gold available to the other cafes in the area. At end of last season, the spot was razed to make way for the Palisades Interstate Parkway, which cut through the property. Thus the outdoor cafe is no more, and those that patronized the Riviera are likely to go to night-clubs in New York proper.

The spring has been fairly good for the bonifaces. As usual, the prom trade filled many spots during the past month. In addition, crowds in for the Marciano-Charles fight upped nitery trade considerably for several nights. Starting next week, the operators expect a batch of vacationers, and the N. Y. Convention Bureau has been hitting extraordinary success in booking a batch of palavers for New York.

Consequently, in contrast to earlier this year, the nitery owners are now optimistic. The competition isn't as fierce as it used to be, and it's believed that the trade will be more equitably distributed.

Fisher's Grove Record

Eddie Fisher closed an 11-day stand at the Coconut Grove of the Hotel Ambassador, here, after setting a new record for the first week of his engagement.

He drew 5,200 covers for only eight shows in the full week, which is a room record.

Atlantic City Primed for Centennial; See Record Even Without Gambling

By JOE WALKER

Atlantic City, June 29.

It's Centennial Year in Atlantic City, a year the resort hopes will result in grosses larger than any since the city was founded 100 years ago.

The city has arranged an almost continuous program of events through the two big months, July and August, ranging from another round-the-island swim to golf tournaments at the A. C. Country Club, motorboat races, free outdoor concerts Sunday night by the A. C. Festival orchestra, directed by William Madden; band and chorus numbers on Saturday night as arranged by the city's Centennial musical director, William McMahon, the A. C. Press music editor; plus hundreds of social events

to be held at the beachfront or avenue hotels.

At the Globe, burlesque continues to draw—the one stage spot that seems to go on year in and out, under management of Jack Beck.

The Steel Pier, with the George Hamids, as the motivating force, has been called the best amusement bargain in the U. S. If not the world, at 55c to \$1.25. This is what the average customer can catch: a boardwalk picture theatre with a top feature; vaudeville, offering four or five acts, plus a pic; Tony Grant review for youngsters; on Sunday night a television broadcast emceed by Paul Whiteman; dancing to name bands; water sports show and thrill circus.

In the night club field the spot booking best acts is Paul (Skinny) D'Amato's 500 Club on S. Missouri Ave. This year's biggest attraction will be Dean Martin & Jerry Lewis, who come in July 16 for a week.

Larry (Good Deal) Steele's "Smart Affairs of 1955" opened Thursday night (24) at Club Paradise, sepiated some blocks north of the boardwalk, and operated by Ben Altens and Cliff Williams. In other years operators had put on shows at two Negro night clubs, the Harlem and Paradise, bucking each other, but a merger was effected early in the year, and Steele moved out of Harlem into the larger Paradise Club. Harlem is now a musical bar. Both spots managed by Jack Southern. Other night spots featuring acts include Hialeah, where Bob O'Neill, absent since last fall, returned for the season on Monday (28); the Yacht Club; once the popular Babette's, now Mambo City, with Spanish food and entertainment featured; the Paddock, and Jockey Club, besides the big hotels.


Only gambling will be at the Atlantic City racetrack. Authorities have closed everything tight, even the slots, once allowed in private clubs.

Mont'l Situash Is Still Status Quo

The Montreal situation is still status quo, according to the American Guild of Variety Artists' head office in New York. Spokesmen for the organization said that the American Federation of Musicians has not pulled a single orchestra from any spot playing AGVA acts. Originally, the Montreal local of the AFM set a June 21 deadline for its members. After that date they would have to refuse to work when an AGVA member was performing. The deadline was later extended to June 23, but nothing was done on that date either, according to AGVA.

It's reported that Montreal cafe men were prepared to take out injunctions against the AFM should the Montreal local move in. This, hasn't been necessary, said an AGVA spokesman, because they have not acted to enforce the original ultimatum.

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(THIS ACT NOT TELEVISED)

Cafe de Paris, London

London, June 23.
Marlene Dietrich (with Peter Knight), George Smith Orch; \$9 minimum.

Joint managing director, Alan Fairley, has pulled off many scoops in names here, but his biggest catch to date is Marlene Dietrich. Her appearance has created more interest than any other topliner. Opening night required extra police to control the hundreds of stargazers who swarmed the streets and entrance of this ace West End spot.

The place itself, which holds 350, was jammed with over 500 customers, with many hundreds turned away. Place was packed with theatre, radio, tv and film notables as well as society.

Appearance of the most youthful of grandmas, La Dietrich, hushes the entire audience, making it easy for the star to announce her opening number, which is the old French classic, "La Vie En Rose," rendered in her own inimitable style. This sets her off at once with the customers. The rest is easy. She could sing anything, even the Maen's Prayer.

She does "The Boys in the Background," from her film, "Destiny Again," followed by a number, specially dedicated to young lovers, titled "Lazy Afternoon." Then she offers "Naughty Lola" from her "Blue Angel" film, followed by a specially-written ballad titled "Look Me Over Closely." Sentiment flows, freely with her rendition of one of the late Richard Tauber's favorites, "Frag Nicht Warum" ("Don't Ask Why"), in German.

Next comes "The Laziest Gal in Town," from Altered Hitchcock's "Stage Fright," which was made in England, in 1951, and in which she starred. An American 17th-century folksong, "The Only One From My Window," followed by a German number, "Johnny."

Then she unpacks some of the numbers she made into classics during three years of war, when she went around singing them to the troops in France, Germany and Czechoslovakia, with "Lili Marlene" as the topper.

Finally she announces her last number, "Falling in Love Again," the "Blue Angel" theme. She stayed on for 35 minutes, opening night and could have stayed much longer, but begged off with a speech of thanks.

Although booked for four weeks with option of another two, she told VARIETY that she isn't staying any longer, as she is due to return to Las Vegas Oct. 15 and will need plenty of new clothes. But management is still hoping to prevail on her to exercise a woman's prerogative and change her mind.

Rege.

Mapes Skyroom, Reno

Reno, June 24.
Beatrice Kay, Charliel Trio, Mapes Skylets, Eddie Fitzpatrick Orch; no cover or minimum.

The younger generation always encounters Beatrice Kay these days with a chip on its shoulder. And Miss Kay usually wins all the chips before the game has hardly begun.

Vibrant, loud and at times ("You're thinking I'm raucous") risqué, she blasts off with even more fury than the Charliels, who preceded her. With a voice that sends the vibrato ricocheting off the plate glass, she warns "no body sleeps while Kay is singing."

It's a sort of edge-nudge-in-the-ribs of Kay '90s. The only once she is the singing itself. Otherwise, the gags, the clowning, the exchanges with Sylvan Green—all these things are in the mode of today, even to the McCarthy hearings.

Jibes at pop singers, and the French or cafe piano lounge-singer, are plain burlesque served for consistent yocks. In ordering the proper spotlight for the "class act" Miss Kaye is cute as she tries out the various colors, and ends up with a tight-fitting baby spot that tickles her as it gathers up around her middle.

She can always be counted on for something additional from her predicted performance. In this case, she falls in with the Charliels for an act routine which wraps up the house for good and always.

The perpetual-motion Charliels rip open this show. They come out of the starting gate like three Native Dancers, and run neck and neck to a climax which winds the audience more than themselves.

The closest thing to a quiet moment is during the opening of Gershwin's Concerto in F, which spots a piano solo. But this blossoms into a free-for-all of whirling dervishes.

A clarinet spree on Shaw's "Concerto for Clarinet" plus a jam ses-

sion on "How High the Moon" are actually breathers—at least they're steady still for a moment.

Skylets work out a new-vs.-the-old songs routine with Miss Kay, which has them all "Ballin' the Jack" for cute closer. Mark.

Bellevue Casino, Mont'1

Montreal, June 23.
Roger Ray, Maria Caruso, Vega & Bond, Colleanos (4), Michael Edwards, Line (10), Bix Belair Orch (11), Bill Deegan, Buddy Clayton Quartet with Shirley Sheldon; staged and produced by Natalie Komarova, music by George Komaroff; \$1 admission.

Current Bellevue Casino layout offers solid summer and tourist fare with the Colleano quartet and Roger Ray taking headline slots. Remains of show is mostly a variation to the usual Casino standards with the exception of the pony line, which continues to be the big attraction payee-wise in this room.

Roger Ray, making his annual visit to Montreal, draws plenty of yocks for his zany marimba efforts, but act has developed too many casual spots and lacks the wallop of previous performances. His routine on a tv gin salesman makes a surefire clincher, and general tightening of early material with fewer asides to the ringsiders would restore session to its original click.

The four youthful Colleanos draw biggest reception of show for their effortless but precise Indian club and ring tossing exhibitions. The femme duo of team are pert and talented with personalities and figures that polish a stand-out offering from every angle. Vega & Bond (New Acts) do production dance sequences with distaff side of twosome effective during acro-contortion moments.

Vocal sides are taken in revue by soprano Nina Caruso and baritone Michael Edwards, with the former doing a hefty semi-classic set midway through show to fair plaudits. Mike at all times is too strong for her piping and overall blaring fails to register on patrons. Producer Natalie Komarova's lavish "Stranger in Paradise" spectacle gives customers best look at the Casino lovelies whose colorful costumes and hoofing combine to highlight this 60-minute package.

Emcee Bill Deegan keeps pace without injection of usual jokes and patter, with the Bix Belair orch backing the show, handily spelled by the Clayton combo for dance interludes. Newt.

Crescendo, Hollywood

Hollywood, June 19.
Earl (Fatha) Hines Orch (7) (with Penny Lynn), Arthur Lee Simpkins (with Felix DeCola); \$1.50 cover.

Jazz may make the grade at the Crescendo where just about every other policy has failed. Certainly, this layout has the makings of a solid audience lure in the teaming of Earl "Fatha" Hines and singer Arthur Lee Simpkins.

Hines has a new combo consisting of seven men and they're playing a brand of music that has a steady, engrossing beat. With Hines at the keyboard pointing the way (and introducing each number with an occasional discourse on jazz for the benefit of the tourist who might wander in), the outfit sells a lot of music. Basic instrumentation consists of two sax, two brass, a drum and bass, in addition to Hines' piano, but the reed men double to give a fuller sound.

One of 'em fingers the flute with a dexterity and imagination not usually expected from the instrument and such items as "Tin Roof Blues" and an original yelp "The Web" provide a counterpoint for the excellent Hines handling of "Honeysuckle Rose" and more of that genre. Penny Lynn is in for three vocals with the combo.

Simpkins, long a fave in these parts, is reunited with Hines for this stint since "Fatha" gave him the first job as a band singer before the Hines Riders took him on for a half-hour that ranges from his by-now trademarked "Bill Eli" to "Marie." It's a solid session that builds to the expected begoff and the promise of more for the second show. The turn is skillfully paced, dinging in such items as "Wee Doch and Dorris" and the Hit Parade medley of "Walking Behind You," "Answer Me My Love" and "Vaya Con Dios." Despite the repeated requests, Simpkins might be better advised to shy away from some of the more religious items: "Eli," "I Believe," "Trees" and even "Vaya" are a little too much for one-half hour.

Between shows, the Hines combo dishes the dance beat and its as-steppable as it is listenable. Kap.

Desert Inn, Las Vegas

Las Vegas, June 22.
Jane Powell (with Earl Brent), Paul Gilbert, De Mattiazis (2), Art Johnson, Donn Arden Dancers (16), Carlton Hayes Orch (11); no cover or minimum.

Jane Powell is filling in a date for the ailing Jack Froman and the Metro show lark will rack up okay biz in the two-framer. Notwithstanding the huge, empty, cavernous stage behind her, making her appear tinier than ever, Miss Powell undauntedly fills the room with songs that are a delight to the ear. She exhibits a voice that is noticeably maturing, reaching its highest range and easily retaining it in clear, sharply-defined phrasing.

With a vibrant personality to match the dulcet pipes, the star does an all too brief, 25-minute chore, with "Most Unusual Day," "Summer Time," "Devil's Bag," from "Fanny," "The Blues" (composed by Earl Brent, her able piano accomper), "Look For the Silver Lining," and "Love Is Where You Find It." The pert Miss Powell has become an old hand in niteries and easily plays to all sides of a room, so nobody feels left out of the act—which is solid.

Comic Paul Gilbert, whose long stint can do with some pruning, brings back his surgeon's tv skit for big yocks and is okay in a race-track sequence that winds with an aching song. The clever young comic is an adept jokester and knows how to wait out the laughs.

The De Mattiazis and their life-size dolls offer a clever turn, with the robots singing, playing a squeezebox and dancing to rate a big response.

Donn Arden Dancers repeat a pair of sparkling numbers that feature vocalist Art Johnson and some vivid sets and costumes. Carlton Hayes leads his orch in a solid backstopping job. Bob.

Boeuf Sur Le Toit, Paris

Paris, June 28.
Mary Lou Williams, Maurice Allen, Dave Pochonet, Kansas Fields, Heinz Grah; 75c minimum.

The famed Boeuf Sur Le Toit, which was opened in 1920 and remained an intellectual fixture until 1949, has been in an eclipse for the last few years. Now Henry Henrich is raising it from its cinders and turning it into an extremely reasonable windup spot and jazz club. Cozy room wrappings, ordinary fees and the listenable piano of Mary Lou Williams are making this a nice windup and after-theater spot, and it should pay off accordingly by word-of-mouth.

Miss Williams whips up a select and extremely well-balanced piano stint that displays her relaxed, rhythmic ease as she weaves through old and new numbers for excellent listening. A trio, composed of Kansas Fields on the drums, Heinz Grah on bass and Dave Pochonet on drums, makes for nice interim music, and English singer-pianist Maurice Allen also shows well in his personalized chanting of wellknown ballads and his nice ivory work.

If the rapidly-shifting cafe set puts its endorsement on this spot, it may well regain its old foothold as a "must" spot for the art and show biz set and so bring in the other cafegoers in their wake. Biz was okay when caught, and this summer will tell the story as to whether this club will come back to take an important part once more in the Paris niterie scene. Mosk.

Bimbo's, 365, S. F.

San Francisco, June 25.
Joey Bishop, Benay Venuta, Ricardo & Norman, Johnny Martin, Moro-Landis Starlets (12), Derle Knox Orch (9); \$2 min.

Current show at this classic Frisco niterie celebrates the 23d biz anniversary of owner Bimbo Giuntoli and features comic Joey Bishop's debut in this area and the return to Frisco, after 21 years, of hometown gal Benay Venuta. Show is over for three weeks.

Bishop, a glib taker with a fast line of gags, fresh from the roulette and racetrack circuit, found the going a bit tough to start with opening night before this relatively unhep audience of local VIPs and visiting fire ladies. Once he dug that the borscht circuit didn't reach past the Rockies, he quickly got the house rocking with solid yocks, and grabbed a couple of extra mits for individual gags. His ribbing of "I'm in the Mood for Love," dart-throwing at tv stereotypes and parody of a Ted Lewis imitation go over particularly big. He should build to a strong draw at the club.

Miss Venuta, a striking blonde

with a strong set of pipes, dating from before hi-fi, belts out crowd-pleasing vocals with overtones of comedy. She gets particularly strong response from "Everything's Up to Date in Kansas City," "Black Strap Molasses" (a witty application of the country tune of three years back to nightclub routine) and a sexy ditty, "It's Not Too Late."

The dance team of Ricardo & Norma is filling in for Consuelo & Melba, injured in an auto accident en route to the booking. The Moro-Landis Starlets, eight hoofers and a quartet of show girls, in sharp costumes dress the bill. Emcee is Johnny Martin, from the cast of "Indiscretion of an American Wife" and a former mainstay at the Chez Paris. He ties the show together, deftly and contributes a good selection of standard ballads on his own in a powerful, mellow voice. Rafe.

Last Frontier, Las Vegas

Las Vegas, June 21.
Patty Andrews (with Wally Weschler), Marquis Family, Honey Bros. (3), Irene Knight, Frontier Girls (10), Garwood Van Orch (11); no cover or minimum.

A heaping dose of special material gives impetus to Patty Andrews in her first solo stint, and the bombastic blonde proves she can go it alone. Evidently nervous at her opener, the 40-minute chore is replete with the sort of merchandise that can best sell her talents and vivid personality. Once around the boogie-belt should clinch her as a single. (See new Acts.)

The Marquis Family is held over, the quartet of chimps riding bikes, unicycles, tumbling, hand-stands and otherwise leering and sneering at the humans in the audience for yocks in a turn that's always a treat to watch.

The Honey Bros. are back in this fortnight—having last appeared with Ronald Reagan—and again their zany acrobatics rate salvos. The Frontier Girls look good in enmasse taps, with abbreviated costumes and canes, and with pert Irene Knight on the vocals the production number emerges fairly effective. The Garwood Van Orch registers okay thruout. Bob.

Casino Royal, Wash.

Washington, June 26.
Anything Goes, starring Anne Chodoff, Pernell Roberts; Director, Rudolph Pugliese; producers, Jerome H. Etelson, Martin Greenberg, Paul White, Bob Simpson Orch; \$3 minimum, \$1 entertainment charge.

This is believed to be the first time a tabloid version of a Broadway musical has been offered in a D. C. niterie. The one-hour boil-down of "Anything Goes" does fairly well and generally pleases the payees, despite the fact that the cast consists of few young professionals backed up by a lively group of students and graduates of local universities, who have professional aspirations.

What stands out above the patent flaws of the company is the sock Cole Porter music—"I Got a Kick Out of You," "All Through the Night," "You're the Top," "Anything Goes," "Blow, Gabriel, Blow" and the others. These numbers sparkle with a freshness which makes one forget they were launched on Broadway nearly 20 years ago.

In the current truncated version, Anne Chodoff, who has been playing on and off at Washington's theatre-in-the-round, Arena Stage, displays a nice blend of earnestness and putting across a somewhat minimum of voice as she essays the onetime Ethel Merman lead.

Pernell Roberts, as Billy Crocker, the juvenile lead, is a handsome youngster who displays, by a very wide margin, the best singing voice in the troupe, and an attractive personality along with it.

The Moonface Morton role, as essayed by Vernon Russell, is sad for those who remember Victor Moore's original portrayal. Remainder of the company makes up in vigor what it lacks in experience and polish, and the belated song and dance girls belie the older stars that the troupe don't go in for higher education. If "Anything Goes" proves anything, it is that an ambitious, young stock company with a low nut might get away profitably with a series of such tab revivals, so long as the music still has zing.

Paul White, Negro comic singer and dancer, long with Ted Lewis, has no connection with the show, except that he is tossed spang into the middle of it, to deliver 30 minutes of songs, dance steps and patter of firstclass professional nature. White actually makes them look bad in the tab show, but does give the floor show a big pickup. Lowe.

Clover Club, Miami

Miami, June 19.
Alan Dean, Harry Martin, Ted Lawrie, Marilyn Hightower, Selma Marlowe Line, Tony Lopez Orch; \$3.50 bev. minimum.

One of the few of the larger clubs in the area to operate on a year-round basis, with winter season featuring top names, the summertime plan of Clover Club owner Jack Goldman calls for a more moderate budget, albeit type of performers booked are in the better category among the up-comers and standard acts. Current display is illustration of the policy, adding up as highly pleasant niterie fare.

British songster Alan Dean impresses as a warm, winning vocalist with an easy, mobile delivery that makes the most of an intelligently blended selection of tunes. His catalog of eight numbers is carefully contrived for pace and tempo changes to keep the aud-mood building. Overall impact is aided in eschewing lengthy intros. Has them all the way, with the tablers pounding for more at windup.

Harry Martin holds down the comedy slot in good fashion, mixing gab with skillful fingering on electric-uke and later on violin. Guy is an affable, smooth-working performer who works in assured manner to hold and attention. Underplaying sometimes loses him laughs, as does a tendency to wander into some too familiar lines, but steady play to the risibilities overcomes these easily eliminated weaknesses. Addition of a sock routine tailored to smooth style would add to potentials for the better spots. As is, he's a capable comic who knows his way around a cafe crowd.

Production numbers by Selma Marlowe are bright and imaginative. Brace of routines her ensemble works out contains tricky patterns framed around soloists Ted Lawrie and Marilyn Hightower. Lawrie is expert at his song-dance assignments while Miss Hightower sparks matters with bright ballet-toe routines featuring fast spins around stage. Tony Lopez and his crew handle the showbacks solidly and set up inviting dampsation. Larry.

La Rose Rouge, Paris

Paris, June 29.
Charles Trenet, Felix Barrel, Helene Martin, Los Guaranis (4), Rose Rouge Orch (5); \$2.50 minimum.

Before a summer hiatus, Nico has decided to give his cave club a new twist in headlining charm singer Charles Trenet. This is a far cry from the type of show which made this club renowned, but changing times and tastes have dictated this wise move. Trenet gives out with a 50-minute stint that has this hepcrowd asking for more. His clarity and resourcefulness make him a trouper. Club will close for the summer and then reopen in September, with Trenet staying on until he takes off for the U. S. again.

Nico then plans a return to the more full-scaled cabaret aspects of the club with a timely review surrounded by offbeat acts. Trenet's appearance has brought back the crowds that let this club languish recently as public tastes changed and the old St. Germain-Des-Pres atmosphere began to go out of fashion. All the old trouperers from the club have gone on to improvise theatre, musicals and film names, and a new format is in keeping if the club is to stay on.

With Trenet, a fresh breath of air is brought into this smoky boite. With his crushed hat, plaid jacket and beaming countenance, he segues into a stint that is composed of his early cleft attempts, and it makes a well rounded tour-de-force of simple joys and displays his mime, acting and voice range. Trenet's specialized, clear appeal is, in for a boff welcome here.

He is surrounded by a trio of acts which are fair accompaniment. Helene Martin is a young girl with a guitar who rests in the old cave traditions with her clear renditions of offbeat ballads, but gal is not too discernible from other purveyors of this type of song stint and remains a good opener and nothing more. Felix Barrel portrays a neat sense of caricature and spoofing in an offbeat takeoff on various types of folk singers. He manufactures his own instruments out of balloons and lengths of pipe and makes for a neat number, except for a tendency to stretch points and stay on too long. However, this is a fine, unusual entry and fits here. Los Guaranis (4) are a staple colorful cariole outfit who essay various South American folk ditties for strong returns. Authentically and fine string accomp make this a good number. Mosk.

Statler Hotel, L. A.

Los Angeles, June 25.
Horace Heidt, Ralph Sigwald, Dick Kerr, Allen Breneman, Elizabeth Lynch, Lila Jackson, Russ Budd, Heidt Orch (12), Line (8); \$1.50 cover.

Few acts taking up abode in the Terrace Room here have ever had tenants for all the tables, excepting convention reservations. Horace Heidt's barnstormers can match stubs with any of them, tribute to his continuing popularity even after radio has fallen from its once high estate. What he dishes up they like and traffic the next four weeks should keep the captains hustling.

What the smart set along the Strip may call "cornball" is Americana with Heidt and he has made it pay off big without spreading it too thick. He makes much of the American way of them of his sponsorship by American Tobacco, but he always was an opportunist ("Horace Heidt for Alemtic," "Horace for Philip Morris"). One might say that reciting a poem on freedom, declaiming the virtues of our way of life or Ralph Sigwald singing "The Lord's Prayer" to the accompaniment of tinkling highballs, has no place in a nightclub, but the customers suffered no such qualms of uneasiness and paw-pound like the strippers do for Joe E. Lewis. Call it showmanship of the dirt-road type, but there are more of this kind than the boulevard set and he has the bankroll to prove it.

Aside from Sigwald there's probably not one familiar name cavorting through the 75-minute spread of fast, well-paced entertainment but at least two will be heard from the ivy scouts are on their toes. Eddie Cantor would have been "mighty proud" to have discovered 12-year-old Allen Breneman, a drumstick virtuoso who even stirred the ringsiding Liberace to feverish acclaim. Not even Gene Krupa was more proficient at his age in beating the skins with jet-like speed.

Star of the layout, however, is Dick Kerr, a whimsical comic with a trick voice, ranging from the low squeak of Rose Murphy to the low gutturals of Satchmo Armstrong, with all the intermediate impressionistic licks. He's compared by Heidt to an alumnus of his stable, Art Carney. He has the same droll characteristics but a wider attitude of talent and should soon be taking off for the bigtime and matching strides with Dick Contino, a Heidt grad.

The nine girls flocked by Heidt to doll up the act are young and fresh albeit not too professional. Elizabeth Lynch, who also takes a turn at thrashing, is well-stacked. Lila Jackson, who graduated from Heidt's to an understudy role in "Kismet," tilts a tune likeably. Russ Budd is an agile hoofer, with a takeoff on Ray Bolger, a professionalized stepping. The swing vocalists seem to be doing all right on the show. Heidt stages a waxed floor version with the bandmen doubling like they had diplomas from Arthur Murray. Heidt's in that, too.

Work for Heidt and you gotta do everything. Helm.

Thunderbird, Las Vegas

Las Vegas, June 27.
Sunny Gale, Orson Bean, Basil et Martinet, Barney Rawlings, Buddy King & Ladies (10), Al Johns Orch (11); no cover or minimum.

Minor melange of talent drew sparse crowd at opener of two-framer, as show turns out to be far short of par for the Vegas course. Sunny Gale has good set of pipes, but in her 30-minute stand blonde thrush does not quite register as stellar niter attraction in balliwick where Helen Forrest and Dinah Washington, no less, can be seen in a spot somewhat lesser than a Strip hotel. Miss Gale lacks sureness and poise gained only through experience. She has the makings and songs please, but she'd be better off to play some offbeat boites for a spell even while she'll be mounting in favor, to acquire the polish that would pull her up with her record rep.

Also in a minor key is Orson Bean, a self-effacing, crewcut, collegiate type of comic. Material is fair, with topper being an Australian courtroom bit in which he essays all characters. Falls short of big yock category but gets good modicum of laughs. Main chore is physical. Bean tears up a newspaper from which he evolves a 10-foot papyrus eucalyptus tree. Somewhere between Herb Shriner and George Gobel, Bean is striving to do something different with comedy in the character department. He has the flair and a good sense of timing and is very definitely a good niter bet when he finds himself.

Basil et Martinet are an interesting dance duo with male a long-limbed high-kicker and femme graceful in ballet and adagio.

Buddy King and His Ladies hold over Calypso and Hawaiian production numbers that move in nice fashion after three weeks of performances. Barney Rawlings is emcee and the Al Johns orch backs up the show okay. Bob.

Celebrity Room, Philly

Philadelphia, June 24.
Buddy Lester, June Allen, Lee Henderson Line (6); Al Small Orch (6), Neal Lewis Combo (5); \$2.50 minimum.

Buddy Lester's local following is large and loyal—loyal to his old routines. As a result comic relies too much on well-tried material. He finds it almost impossible to get away from the routines associated with him. The ringsiders call for it, and although Lester seems startled that they want to hear such things as his "Africa" traveltalk over again, he obligingly gives it to them. However, he has an irrepressible comedy sense, and his throwaway remarks have plenty of topicality and humor.

The Lester routines are elastic enough to provide for these interpolations, which is all to the good. His zest is genuine and explosive enough to score plenty laughs with his Harry Richman takeoff and the series of impressions built around a boxful of outlandish hats. He also scores with the coy impress of the stripper, "Tondelayo Goldfarb," and the funny, if hardly novel, trumpet challenge. Lester is an assured performer who is always ahead of his material and his zany enthusiasm is contagious.

Opening act is chirper June Allen, whose youth and good looks are definite assets in selling her half dozen licks, most of which are on rhythm and jump sides. Girl does takeoff of Eva Tanguay, who departed long before Miss Allen arrived, which makes song ("I Don't Care") what John Crosby calls "an imitation of an imitation." Lee Henderson line dresses up show with two ensembles, neatly arranged considering small floor space. Al Small's six-piece orch backs up show in professional style. Gagla.

Shoreham Hotel, Wash.

Washington, June 25.
Enchanted Violins (12), Gloria & Jaro York, Barnee's Orch (11); no cover weeknights, \$1 Fridays and Saturdays.

Something new has been added at the Shoreham Terrace, the outdoor spot overlooking Rock Creek Park, which has long been Washington's most popular summer niter. In the past the natural beauty of the Terrace, with a large fountain and colored lights on one side, has been figured as sufficient to get and hold the dance and dine trade. Aside from Barnee's perennial dance band, the entertainment has consisted of two very so-so acts, one of them generally across or cyclists.

Comes now the Enchanted Violins, 12 male violinists in white dinner jackets, who weave through the house (place seats about 600) playing schmaltzy and romantic tunes. For their twice-a-night performance, lights are cut down and spotlights are played on the musicians. They dispense such solid standards as "One Enchanted Evening," "Smoke Gets in Your Eyes," "If I Loved You" and Hungarian melodies.

The 12 then leave the audience, line up on the dance floor, and play one or two more numbers as Barnee, the orch maestro, comes down from the bandstand with his fiddle to lead them. Then they join with the dance orch to play accompaniment for the imported dance team of Gloria and Jaro York.

Latter is a snappy ballroom team, with plenty of acrobatics woven in the rhythm of their terping. The couple shows plenty on the ball and looms as one of the better new dance acts to show here in some time.

The Enchanted Violins are a copy of the violin troupe at Montaignes in Paris, according to Barnee, who was in Europe last summer and who is responsible for the new presentation. A similar stunt, with 25 violins, was used recently by Perle Mesta in her sensational party for the ladies of the D. C. press corps.

There is no question that the Shoreham's version is proving extremely popular with the patrons who, for the first time, talk favorably about the Terrace entertainment. Love.

Fontaine Des Quatres Salons, Paris

Paris, June 28.
Grenier-Hussenot Group (Olivier Hussenot, Genevieve Arno, Roger Carel, Hubert Deschamps, Rene Havard, Guy Oberlin, Jacques Du-Jilho), Jean-Pierre Maury, Jacqueline Villon, Marie-Jean Francois & Cecily Forde, Garcons De La Rue (3), Louis Arbessieres; \$3 minimum.

Offbeat Left Bank bolle hews even more closely to the after-hours cabaret-theatre format in presenting an esoteric farce by Jacques Prevert, "Famille Tuyau De Poole," by the Grenier-Hussenot Group, surrounded by some unusual niter acts. Club still gets the intellectual set and those seeking out-of-the-rut nighttime offering. The show presents less appeal to those not in the line due to more theatrical format, but for the initiated it is a refreshing Freudian romp with the new acts okay, though some of the hep staples, like the Georges Lafayette Marionettes (5) (now heading stage-side) and Philippe Clay, the rocketing new songster (now headlining his own chansonnier show), are missed. Biz was fine when caught.

First act is Jean-Pierre Maury, who does a patter bit while introying all types of fantastically-shaped candles to the aud. Number is light, unusual and witty. Jacqueline Villon then carries on the quarter mood with her dramatic ditties on lost love and unfaithfulness. Silm gal has a look for this sort of rep and delivers adequately, but lacks the spark and drive of distinction.

Marie-Jeanne Francois & Cecily Forde are a sepiu femme team who combine inter dancing and chanting to form a brisk eye-filling number. Miss Francois writhes and does some primitive dances, and Miss Forde supplies a knowing drum accomp plus some nice folk-songs and blues on her own. Well-shaped lassies make for another unusual item here. Both are English.

Grenier-Hussenot Group (7) offering is a strange one-act by poet-playwright Jacques Prevert. It is a takeoff on the old boulevard farce with Freudian and ancient Greek overtones. The act opens in the life of a playboy lawyer who gets more than he bargained for when an errie family descends on him. Weird theme, fast-paced proceedings and knowing delivery make for yocks here, and thus word-of-mouth and a probable nice run. Cast is uniformly good with Jacques Dufilho, as a libidinous old maid, garnering most of the laughs. Decor and costumes by Paul Grimaud are good, as is direction by Jean Pierre Grenier. Show winds on the w.k. Garcons De La Rue (3) who have their usual begoff in their well-produced and mould song interps of the Paris street and spirit. Mosk.

Charley Foy's, L. A.

Sherman Oaks, June 26.
Carl Ravazza, Harry Stevens, Charley Foy, Mary Foy, Johnny Black Orch (3); \$2 minimum.

This San Fernando hideaway is back in business after one of its periodic refurbishings—this time with a layout that emphasizes harder rather than humor. It's a switch for Charley Foy's, about the last stronghold of the blackout on the Coast, but business should be good, particularly since Carl Ravazza has a strong appeal to the distaff side — and the ladies generally are the ones to decide where after-dark entertainment should be purchased.

Ravazza hasn't been seen in town for a couple of years, and he's been missed. An easy, assured singer with a fine voice and a nifty sense of song salesmanship, Ravazza pounds over half an hour of music that never lets up. Opening night, the ringsiders literally forced another 15 minutes out of him to build him to a solid begoff.

He still gets his best response on such offbeat items as "It's the Same" and the socko "Calypso Joe" bit done sans musical backing. But the turn now includes such current hits as "Young at Heart" and his nostalgia medley, still sold under the "Hold Hands Time" tag, features different standards, all sold to best effect.

Harry Stevens has nothing to sell except some excellent string work on the banjo and a desire to entertain. There's not much to the voice, but he exudes a friendliness that makes him an immediate hit as he rifies through requests, interspersing oldies with such current tunes as "Yall Come" and the appropriate "Mar with the Banjo." Opening night he let his "favorite state" request bit get out of hand and overstayed his wel-

come, but he's a cinch to win favor. Host Charley Foy and sister Mary open with a nostalgic medley of some of the old Foy family songs and it sets the spirit of the occasion. Johnny Black's three-piece combo has taken over the musical chores and does right well. Kap.

Tin Angel, Frisco

San Francisco, June 26.
Bob Scobey's Frisco Jazz Band (5), Clancy Hayes; 50c cover weeknights, \$1.50 weekends.

Surprise click of the fading local season is this sock Dixie band playing its first gig in San Francisco proper. Spot is a Bohemian bistro on the waterfront normally off the path for nightclub goers, but Bob Scobey is packing them in like no other local attraction right now.

Band is w.k. to record collectors and Dixiecats. Trumpeter Scobey and clarinetist Bill Napier are featured instrumentalists with Clancy Hayes, w.k. on local airlines for years, belting out the two-beat vocals in barrelhouse style for heavy applause.

Scobey is trumpeter in style of Armstrong, Bunk Johnson & Muggsy Spanier, with a sharp attack. Band swings the Dixie standards zestfully and the audience gets into the act singing along. Hayes is particularly effective on "Everything is Peaches Down in Georgia," "Peoria" and "Big Butter and Egg Man." His delivery is easy and he sells good. With proper showcasing he could be a potent commercial act on the Dixie circuit.

Band performs in shirtsleeves without any attempt to make its performance visual. In nest of devotees this is unessential, but on the public circuit it will have to be corrected. Scobey occasionally doubles as vocalist on "Bimbo Down in the Bamboo Isle." Tunes in the repertoire are either original numbers or venerable jazz items guaranteed to bring a nostalgic tear to the eye of oldtimers. Rafe.

Club Des Menees, Paris

Paris, June 10.
Roberta, Charles Aznavour, Claudine, Jean Valton, Guy Deschaintres, Le Pers Trio, Frederic Hebrard, Jacqueline Jehanneuf; \$5 minimum.

New, extremely Gallic intimacy is located in the downtown room of the after-hours eatery, the St. James Club. Two units are not affiliated and well known chanter Roberta handles the star and hence reins of the boite. In a sedate, quality decor the club boasts one of those long, many acted floor shows which runs most of the night, and is interspersed with intros of visiting celebs, door prize drawings, and the selection of career advisers for the younger show biz acolytes from among the experienced oldsters who have made this club a mecca.

Roberta's charm gladhanding makes this an intimacy that is mostly for Gallic tastes, and show also follows that line with little fodder for the visiting tourist. This seems a staple here, with the high-brow and show biz sets making it a regular on their agenda. Le Pers Trio plays a music for those who want to on the floor and then many acts play the small platform. Charles Aznavour, a leading lyricist here, has turned songster for his own numbers, but it is evident he should leave this to the regulars.

Claudine recites a batch of rather banal poems saved by a clever delivery, and Guy Deschaintres brings an impassioned temperament to his recital of poetry. Jean Valton goes out his w.k. niter turn of stories and uncanny imitations, which are the better for the neat material accompanying his takeoffs on most of the known unusual janyrics here. Frederic Hebrard and Jacqueline Jehanneuf are two young actresses doubling here from a hit play, and unveil a rather devastating takeoff on the young female snob element in Paris. Material is good enough to make this heavily appreciated, though many of the inmates are blinded to similarities of their own table chatter.

Roberta ends show in her showmanly songalot. Singing in three lingos, this trouper knows her way around a song, and possesses pipes of the old throob school, plus a way with her bodily emphasis and lyric interps that make her a neat stinter anywhere, and more interesting in her own club. Though prices are steep, this catches those who can afford it, and gives an informal atmosphere plus the intimate participation they seem to want. Mosk.

Gatineau, Ottawa

Ottawa, June 25.
Bill Kenny & Ink Spots (5), Ray Williams, Gene Griffin, Lindsay, Sapphire Dancers (6), Harry Pozy Orch (8), Bunny Dixon in lounge; 75c adm.; \$1 Sat.

The name of Bill Kenny and His Ink Spots is local magic here and this opener is no exception. Teedoff business was fast and prospects are big for a socko week. With half this city's payroll coming from the federal government, it's usual for biz to slow to a dribble just before each check-mailing. But the Kenny date premed two days ahead of a payday to hefty attendance, with an assist from hot weather which sends customers to the breeze-swept rural setting of the Gatineau (Golf and Country) Club.

The Ink Spots wisely keep to w.k. disclicks—"Please Mr. Sun," "The Gypsy," others—with Kenny dominating the stanza. It may be because they're becoming too familiar, but chanter seems to overplay his trademarked fluttering falsetto and hand movement. Opening session was a standout and drew consistently heavy mitting.

The Gatineau's Carnival Room is holding over impressionist Ray Williams, one of the better apers of Frankie Lane, Rose Murphy, Daniels, others. Williams uses a stand-out one-man bit on opera. Gene Griffin's okay pipes are used effectively with the smart Lindsay Sapphire line. Bunny Dixon canaries and keyboards in the lounge to clicko returns. Harry Pozy's band is tops as usual for show and dancing. Gorm.

Eddys', K. C.

Kansas City, June 25.
Maureen Cannon, Sid Krofft, Tony DiPardo Orch (8); \$1 cover.

Petite Maureen Cannon, back again after a year's absence, and newcomer Sid Krofft and sizzling marionettes combine for a show that holds a good deal of pleasant in the midst of a sizzling heat-wave here. Although Miss Cannon has something of a tv rep and young Krofft follows an old show biz tradition, neither name means a great deal in the way of magnetism. Once they're in, however, customers can find more than their money's worth in this round of entertainment.

The Krofft-session of marionettes is by many measures an unusual turn for a nightspot. Elaborately made and attired marionettes are handled with a great deal of artistry by Krofft, who manipulates a trio of Balinese dancers, a fall-apart skeleton, stripteaser "Little Lady named Peel," and a couple in a "Lenox Ave. Rendezvous." All done to original music, turn smacks much of the concert stage (where his father was known) and rates as a class turn for clubs.

Pert Miss Cannon devotes herself to singing songs with a large helping of personality, putting new twists on oldies such as "Shine on Your Shoes," "If I Could Be With You" and "Lonesome Gal in Town," while mixing in the very new "Joey" and some special songs written to her personality. She holds the customers throughout, and makes a welcome interlude of her half-hour. Quin.

Anato's, Portland, Ore.

Portland, Ore., June 24.
Delta Rhythm Boys (4), with Rene DeKnight; Ving Merlin & Violins (3); Wynn Walker Orch (5), with Rene Weiss; no min., \$1.50 cover.

The Delta Rhythm Boys are headlining this sock show for the next three weeks, with Ving Merlin & his string trio pushing hard for top honors. This is a return date for the singing outfit, who scored heavily with the customers on opening night with their standard pop recordings and tunes of the day. Guys harmonize well and knock out some rhythmic ballads. Best bet is a novelty, "Woman Is Nobody's Fool." Arranger-pianist Rene DeKnight takes over the house band for the stint. Boys were on for 40 minutes on the opener and had to go off with still plenty of palm-wacking.

Merlin and his three lovely gal violinists are off layout and scold solidly. This is the maestro's first northwestern trip, but from the way the act was received, it will probably become a regular returnee. Troupe is well-disciplined, and has top production in each well-selected number. Gals are fresh-looking and act has plenty of class, plus appeal.

Wynn Walker and his house band set the tempo for dancing and back the show nicely. Petite Rene Weiss continues to score with her socko chirping during dance sessions. Full house when caught. Fevs.

VARIETY BILLS

WEEK OF JUNE 30, 1954

Numeral in connection with bills below indicate opening day of show whether full or split week
Letter in parentheses indicates circuit. (I) Independent; (L) Low; (M) Moss; (P) Paramount; (R) RKO; (S) Stolz; (T) Tivoli; (W) Warner

NEW YORK CITY
Music Hall (I) 1
Jack Beaber
Tony Starman
Marilyn Murphy
Eric Hudson
Chris Cross
Ricketts
Corps de Ballet
Syracuse
Palace (R) 2
McCarthy & Dolores
Albion
Gayle & Barnett
Morris & North
Los Gatos
B. Yoss N Yorkers
Will Mahoney
Hildanes
CHICAGO
Chicago (P) 2
Eartha Kitt
Dick Shawn

DETROIT
Bway-Capitol (P) 2
Lillian Hampton
Eric Hudson
Sonny Parker
Cook & Brown
Bert Carter
Al Taylor
J. Mitchell
3 Fimmings
FT LAUDERDALE
Werner (P) 1-3
Ralph Slater
MIAMI
Cinema (P) 4-8
Ralph Slater
Olympia (P) 30
Dick Contino
Sammy Walsh
Acro-Cubans
Friskie

SHEFFIELD
Empire (I) 28
Betty Driver
Shipway Twins
Lillian Hampton
Wally Peterson
Whittaker & Law
Tommy Dale
Leslie Randall
4 Glamourettes
Authors & Swinson
S. Fimmings
Grand (I) 28
John Baldwin
Amy Root
Bobby Wildman
Hal Douglas

Garland & Roberts
Music Hall (I) 1
Dexter
Gipsy
WOLVERHAMPTON
Empire (I) 28
George E. Beck
Bob Gray
Shirley
Honky TONK
YORK
Empire (I) 28
Charlie Ellis
Willson Family
Angela
Amar & Alana
Pari Lovlie

Cabaret Bills

AUSTRALIA

BRISBANE
City Hall (T) 28
Vienna Boys Choir
MELBOURNE
Tivoli (T) 28
Buck Warren Co
Warren Latona
Sparks
Dagenham Girl
Pipers
Maxwells
O'Hagan & Stead
The Myrons
Rudi Grati
Johnny "Rubber-
face" Crabbe
Edith Crocker Co
John Blythe
Gloria Dawn

Frank Cleary
David Stealy
Audrey Lane
SYDNEY
Tivoli (T) 28
Robert Brown
Tony Fontane
Nina Cooke
Julian Somers
Kerry Vaughn
Irvin Bromley
Rudi Grati
Johnny "Rubber-
face" Crabbe
Edith Crocker Co
John Blythe
Gloria Dawn

BRITAIN

BIRMINGHAM
Hippodrome (M) 28
Billy Daniels
Benny Payne
C. S. & Eddie
S. & P. Kaye
Les Raynor & B.
Clifford Guest
Allen Bros & J.
R. Russell & Josie
R. Hancock
Opera House (I) 28
Jimmy Edwards
Tony Hancock
Joan Turner
Basil
Lucienne
Bob & Astor
Eliane & Rodolphe
Kathryn Moore
Monte Norman
Corps de Ballet
20 Tiller Girls
Palace (I) 28
Billy Cotton & J.
Noreno Co
Harry Worth
Seaton & O'Dell
Jimmie Elliott
Seaton & O'Dell
Tower Circus (I) 28
C. Cairoli & Paul
Knies Animals
August Natcha
3 Cradocks
Vivian & Tassie
Knies & Horne
2 Cherks
Harold Gautier Co.
Fattini
4 Rameses
Douglas Kossmyer
George Ruzsa
7 Eagles
2 Rasses
10 Beers Barrel P.
Little Jimmy
Jimmy Scott
W. G. Pavilion (I) 28
David Whitfield
Freddie Frinton
Vella Moray
3 Najas
Cycling Brockways
F. Langford Co
Sonnies Willis
Herbert C. Wilson
F. Langford Co
Hippodrome (I) 28
Jack Haig
Mary Harkness
Eric Williams
Patricia Soile
Leslie Dorey
Earl Darnay
S. Fisher Girls
BRADFORD
Alhambra (M) 28
Renee Dymott
Julie Dawn
Winters & Fielding
Michael Bentine
Frances Duncan
Peter Sellers
Don Peters
2 Nadias
BRIGHTON
Hippodrome (M) 28
Al Martino
B. & B. Adams
Eddie Gordon & N.
David Bergals
Rey Overbury & S.
2 Peters
Joe Black
Beryl Ellis Co
BTOL
Hippodrome (S) 28
Norman Evans
Betty Jewel
3 Skyliners
2 Bills
2 S. Lamonte
Victor Seaforth
Tiller Girls
BRIGHTON
Empire (I) 28
M. Mitchell
3 Robert Moreton
Wanner Sis
P. & D. Page
A. & D. Aldott
Bruce Forsythe
12 Stars
Roy Garnett
Harry & Betty
Victor Spinetti
Kramer
CARDIFF
New (S) 28
Teddy Johnson
Peter Cavanagh
Pearl Czars
Iris Sadler
Ric. Ron & Rita
Harry & Betty
Harry & Betty
Raydini
Shane & Lamar
EAST HAM
Granada (I) 28
Don Peters
Roy Black
Chicklas

Irving & Girdwood
Metropolitan (I) 28
Dickie Arnold
Dickie Arnold
Derek Dixon
Dallish
Cortina & Pam
Eli & Edgar
Piccadilly Pin Ups
EDINBURGH
M. Mitchell
Beryl & Marie
Olive Vargo
Walter Niblo
Frank Brown
J. Mitchell
FINSBURY PARK
Empire (M) 28
Max Bygraves
Nigel Aron
Joyce Golding
K. Feather
Norman Bros
Virginia Vernon
Shirley Hepburn
Empire (M) 28
Parks & Garrett
Ned Harvey
Cyril Bros
S. White & Ann
August Arnold
Vogelbeins Bears
Max Goldray
Rusman
LEEDS
Empire (M) 28
Albert Burdon
Th. Chaichas
George Rex
Alec Foster
Ned Jaltout
Earl King
Jack Easy
LEICESTER
Empire (S) 28
Leon Cortez
Nad Gonella
Doreen Harris
Africa
Percival Dorey
Walton & Devries
N. B. B. B. B.
LIVERPOOL
Empire (M) 28
C. C. Ch. Ch. Ch.
LONDON
Paladium (M) 28
Jenny Desmond
3 Monarchs
W. Dare Wahl
B. Sh. Sh. Sh.
Schaller Bros
Piero Bros
Florence & Frederic
Alhambra (M) 28
Gillian Moran
G. Mitchell Choir
18 Palladium
MANCHESTER
Hippodrome (S) 28
H. Sh. Sh. Sh.
Alfred Marks
Dickie Henderson
H. Vaden Girls
Ken Frith
Renee Strange
Les Spanglers
Billy Baxter
Curzon 3
Palace (M) 28
G. Mitchell
J. & J. Bentley
Fred Atkins
R. Sh. Sh. Sh.
Harry Bailey
Duncans Colliers
L. Sh. Sh. Sh.
NORTHAMPTON
New (I) 28
Eltham Bros
Jerrett Bros
Goldwyns
Maja & Myna
John Sh. Sh. Sh.
Beams Girl T.P.
NORWICH
Hippodrome (I) 28
Danny O'Dea
Conrad Vinea
Franklyn
B. & R. Rema
H. Sh. Sh. Sh.
NOTTINGHAM
Empire (M) 28
Les Valettes
Frank Laughn
Len Marten
Diana Dors
C. C. Ch. Ch. Ch.
Johnny Lockwood
Peggy Cavell
Harry
PORTSMOUTH
Royal (M) 28
Rea Dixon
Beryl O'Neil
Hajos & Surany
Caseandras
Bill Wills
Ted Carson

NEW YORK CITY
Basin St.
Oscar Peterson
Gerry Mulligan
Illinois Jacquet
R. Sh. Sh. Sh.
Jonathan Winters
Martha Davis
Howard
Jimmy Lyons Trio
Leo De Lyon
Cortina & Pam
Jimmie Daniels
Mae Barnes
Charlotte Rae
Jimmy Komack
Norene Tate
Three Flames
Pituleard
Jackie Miles
Terri Stevens
Ned Harvey
Chateau Madrid
Rafael Ruiz
Molena Loreta
Gillian Gray
F. Alonso
Santia Herrera
Cortina & Pam
Romo Vincent
Mary Burton
Al. Morale
Al. Dussu
Frank Marti
Hotel Ambassador
Jules Lande
No. 1 Fifth Ave
Bob Dorey
Harold Fonville
Hazel Webster
Ned Jaltout
Sadie Banks
Joe LaPorte
D'Aquila
Nigel Aron
Sammy Kaye
Hotel New Yorker
Edith Crocker Co
No. 1 Barnum
Ben Dova
Steve Kisley

Dee Drummond
Dorothy Somel
Hotel Pk Sheraton
Mitt Herth Trio
Joan
Hotel Kossevelt
Lenny Herman
Bernard Bros
Szonys
Javie Morgan
7 Ashton
Ralph Young
Pituleard
Art Waver
B. Harlowe
Versailles
"Nice To See You"
Fay DeWitt
Don Liberto
Lou Nelson
Dorothy Heller
Patti Ross
Linda Lombard
Margy Duncan
Paul Stewart
Carol Ohmart
Salvatore Gioe
Panchito
Village Barn
Dale Barry
Joe Sh. Sh. Sh.
Dale & Mullen
Joe Furst
Pituleard
Kathleen Effen
Waldorf-Astoria
Freddie Martin
Eileen O'Dare
Mischa Berr
Manolo Mera
Willa Leary
Enid Mosier
Lee Goodman
C. Williams Trio

CHICAGO

Black Orchid
Gertrude Niesen
Paul Gray
R. Sh. Sh. Sh.
R. Kerpais Duo
"Calypso Magic"
Tillie Beatty
Sam Manning
Th. Chaichas
Princess Orlela
Lord Carlton
Ned Jaltout
D'Lucy Quartet
Blue Note
Louis Armstrong
Velma Middleton

Chex Paro
Paul Winfield
Monica Lewis
B. Hamilton
B. Hamilton
Rodriguez Rumbha
Edgewater Beach
Ames Bros
Th. Chaichas (3)
D. Hild Dancers
Art Lowry
Palmer House
Dorothy Shay
Dorothy Mack
Charlie Fisk
Charley For's
Carl Ravazza
R. Sh. Sh. Sh.
Johnny Black
Mocambo
Joe E. Lewis
Th. Chaichas
Paul Herbert
Moulin Rouge
B. Minervini
De Castro Sis
Dominique
Chiquita & Johnson
Louise Hoff
Barbette (3)
Gina Genardi
Tom Canyon
Fluor Charlton
Bob Snyder
D. Arden Dancers
H. Sh. Sh. Sh.
Horace Heidt
Ron Perry

LOS ANGELES

Ambassador Hotel
Los Chavales
Espana
N. Langwynne
Band Box
Penny Singleton
Gary Morton
Rayline
Larry Green Trio
Bar of Music
Josephine Premice
P. Sh. Sh. Sh.
Don Marlowe
Dick Hazard
Billmore Hotel
Lucille Norman
Wally Brou
Three Houses
Hal Dorn
Ciro's
Albert & Margot
D. Stable Ore

Carl Ravazza
R. Sh. Sh. Sh.
Johnny Black
Mocambo
Joe E. Lewis
Th. Chaichas
Paul Herbert
Moulin Rouge
B. Minervini
De Castro Sis
Dominique
Chiquita & Johnson
Louise Hoff
Barbette (3)
Gina Genardi
Tom Canyon
Fluor Charlton
Bob Snyder
D. Arden Dancers
H. Sh. Sh. Sh.
Horace Heidt
Ron Perry

MIAMI-MIAMI BEACH

Bar of Music
Bill Johnson
Hal Fisher
Harvey Bell
Beth Challa
Gina Valente
Ethel Davis
Fred Thompson
R. Sh. Sh. Sh.
Marion Murray
Russ Arno
Holly Warren
Sassara Ore
Ann Herman Ders
H. Sh. Sh. Sh.
Scott & Jordan
Tony Matas
Claver Club
Alan Dean
Harry Martin
R. Sh. Sh. Sh.
Marilyn Hightower
Tony Lopez Ore
S. Marlowe Line
Woody Woody
Five O'Clock
Belle Barth
Vaendos (4)
Maria Neglia
Calypso Eddie
Frank Linales Ore

Lynn Star
Rose Ann
Rita Marlow
Charlotte Waters
Harvey Stone
Jack Jones
Antone & Ina
Sid Stanley Ore
S. Sh. Sh. Sh.
Holly Warren
Sassara Ore
Ann Herman Ders
H. Sh. Sh. Sh.
Roney Plaza
Johnny Pineapple
Hawian Rev
S. Sh. Sh. Sh.
Mandy Campo Ore
Nirma
Saxony
J. Silvers Ore
Vagabonds
Martha A. Bentley
The Dunhill
Vaendos (4)
Maria Neglia
Calypso Eddie
Frank Linales Ore

LAS VEGAS, NEVADA

Flamingo
Rose Marie &
Lenny Kent
Ink Spots
Silver Slipper
Sally Rand
Frank Henry
Amin Brothers
Eve Marley
Sparky Kaye
Bill Wills
Jimmie Cavanaugh

Desert Inn
Chico, Harp Marx
Los Chavales De
Espana
Bobby Sargant
Sahara
Dennis Day
Amin Brothers
Bud & Cecil
Robinson
Bill Wills
E. Albert & Margot

Marquis Family
Eddie Peabody
Phyllis Inez
Golden Nugget
Moran & O'Connor
Ed Ford & Whitley
Sands
Ziegfeld Polles
Frank Sinatra

George Tappes
Eddie Peabody
Phyllis Inez
Golden Nugget
Moran & O'Connor
Ed Ford & Whitley
Sands
Ziegfeld Polles
Frank Sinatra

RENO

Mapes
George Gobel
Saxophone
Mapes Skylets
Eddie Fitzgerald
New Golden
Jimmy Boyd
Tommy Gurnins

Church & Hale
Golden Girls
Will Osborne, ore
Riverside
Jimmy Durante
Lois Butler
Starlets
Bill Clifford ore

HAVANA

Montmartre
Benny Moon
G. A. Gaudes
Rita Montaner
Leopoldo Fernandez
Mimi Cal
Chablong
Matamoros Trio
Nancy & Renny
Saxophone
Alonso Ballet

Tropicane
S. de Espana
Celia Cruz
Rene & C. Delaine
Marta & Lopez
Maria & Alexander
Paulina Alvarez
Bertha & Rolando
Orlando de la Rosa
Kiko Gonzalez
Saxophone
A. Roney Ore

Panhandlers

Continued from page 1

on hitting theatre crowds, moving in on legit patrons as they arrive for shows and during intermission breathers. It's not uncommon for a pasteborder holder to have his juvenile nature tested by reps of two or three different orgs while standing outside a theatre. Resentment to this "please-help... bombardment has been registered by a number of theatre-geers.

There's also a smattering of the hobo element of midtown side-streets, especially on West 46th between 6th and 7th Avenues where they camp in alcoves adjacent to the High School of Performing Arts. Juves attending the school are able to get a daily looksee at tanked up gents taking al fresco sidewalk naps.

The Village parasites, most of whom pitch for beer money, cover the tourist trails that take in the local bars, niteries and offbeat sex hangouts. These lure aspects of the Village have remained pretty much status quo. The West 3d Street bistros continue with their a la 52d Street shows, while the switch set is still headquartering in various sidestreets bars, predominantly on 3d and 8th Street. West 4th Street has also moved into the strip-street groove, with the recent opening of the Montmartre.

Louise is continuing to wane as an outpost of bohemia, once a major factor in drawing orgs. Coffee shops are holding up as major gabber hangouts, with the Renzi a topper in that category. Bars, such as Louie's and Julius, are still drawing heavy trade. Besides the niteries concentrating on skin shows, recognized clubs such as El Chico, Village Vanguard, No. 1 Fifth Avenue, Cafe Society Downtown, Village Barn and the Bon Soir continue to operate. Last named spot has landed a steady following that keeps the waiters hopping practically every night of the week.

In the legit vein, the Theatre de Lys on Christopher St. rates as one of the top off-Broadway outlets. However, the Village lost a major lure several months ago when the Circle-in-the-Square was shuttered because of alleged fire violations. Also continuing to draw Village visitors are the art houses, the 8th Street Playhouse and the Art Theatre.

London Gala

Continued from page 2

Then came Evelyn Laye in the hit number from her Hippodrome musical. Introduced by Michael Denison, star-studded support comprised Patricia Cutts, Adele Dixon, Dulcie Gray, Elizabeth Lenz, Joy Parker, Helena Pickard, Edana Romney, Margaretta Scott, Dennis Price, Derek Farr, Anthony Ireland, Henry Kendall, Paul Scofield, Bruce Trent and Donald Wolf, she held house to riotous success, and held up the show, after being introduced by her husband, Frank Lawton. Backgrounds by the show's dancers and singers proved effective setting.

Joyce Grenfell, in extracts from her current revue, was ably aided by Beryl Kaye, Paddy Stone and Irving Davies.

Black Burman and Laurence Olivier were hoofing highlight, Olivier proving that as a terper he was a great actor.

Frankie Howard and Stanley Holloway did "Belinda," and "first half of show was terminated with "Signature Tunes." Robert Mor-

ley introduced Vanessa Lee, Muriel Smith, Bianca Hale, Carol Bruce, Judy Campbell, Elizabeth Welch, Elizabeth Welch, Markie Burke, Jessie Matthews (not in the West End for years, having just returned from Australia, topped 'em all for applause), Jean Carson and Evelyn Laye.

Second half was a nite club setting, opening with Hermione Baddeley and Kathleen Harrison, then Gilbert Harding, Richard Attenborough, Bernard Braden, Ronald Shiner and Wilfred Pickles.

The celebs then announced would fill a theatrical directory, and they included Lady Barnett, Belita, Helen Farrell, Richard Todd, Constance Carter, Constance Cummings, Ron Randall, Margaret Rawlings, Helen Cordet, David Tomlinson, Anthony Steel, Mary Morris, Dorothy Dickson, Laurence Olivier, Vivien Leigh, Boris Karloff and wife, Michael Redgrave, Margaret Rawlings, Patricia Burke, Irene Browne, Herbert Lom, Valerie Hobson, Diana Wynyard, Rex North, Wendy Hiller, Mary Ellis, Barbara Kelly, Edward Underdown, Jill Esmond, Douglas Fairbanks, acting as compere, introduced Patrice Wyome. Errol Flynn, on a timid next, discoursed on the Kinsey next to titillate and then joined his wife in "Embraceable You" with actions louder than words.

Next Noel Coward and a wow. He put over a lyrical eulogy to bring out the attraction of the evening, Marlene Dietrich, who topped all receptions. Minus her \$25,000 gown she wore at the Cafe de Paris opening, Miss Dietrich still looked bewitching. Also a big click. She was joined by Coward for a typical Coward lyric, "We Travel by Land, Sea and Air."

Understood show grossed around \$30,000 in aid of the Actors' fund, and will be repeated at the Palladium annually. Eric Rogers and the Skyrocks orch accompany most of the offerings.

Miami Nitory Ops

Continued from page 49

although budget is modified for the toppers. Vagabonds, at month's end, will hit the road, but have set an ice show to follow for the remaining weeks of the season. Bill Jordan holds his five-act company at the Bar of Music, while the Five O'Clock Club, recently relighted, features Belle Barth, a local fave whose specialty is uninhibited songs and patter.

Biggest operation will be the Beachcomber, reopening July 15 for return to these precincts of Martha Raye and her unit. The huggy (750 seats) will be her headquarters for at least four weeks, with strong chance for longer run if business warrants.

Add the 79th St. Causeway strip, with six all-nighteries featuring lounge acts; the assortment of stripperies along the fringe sectors; jazz spots such as Birdland and Rocking Lounge, for the picture that annually wintertime, and now summer, leads to the wall of many a boniface: "there's too much of everything." -Withal, they'll all be around through the year, at the same or in a new stand.

Reich Renews

Continued from page 5

that he had no evidence of any monetary consideration.

The attorney, who was originally hired as California counsel for the plaintiffs, declared that the Court would recall the "unusual haste and cooperation" which prevailed in the Nevada court in settling an action filed subsequent to the California litigation.

Reich's affidavit stated frankly that "almost from the beginning, plaintiffs' New York attorneys have not acted in good faith." He recited a list of actions by the New York counsel which were undertaken without his knowledge and charged that the Eastern attorneys, Leo B. Mittleman and Louis Kipnick, violated their agreement with him and "violated their duty to this Court (and) violated their duty to the stockholders by consenting to procedures dictated by the defendants, including the dropping of the New York action, the bringing of the Nevada action and by otherwise not proceeding in a truly adversary action."

"We feel," Reich told the court in asking for a sweeping probe of the entire litigation, "that there are serious and challenging problems in this case which cannot go by default and which this court must determine after a full scale hearing."

Unit Review

Stateside Showtime

(BROOKLYN NAVY YARD, N.Y.) Jimmy Wisner Orch. (6), Ralph English, Berk & Hollow, Harry Reser, Vickie Vilani, Strawberry Russell & Julia, Cabot & Dresden.

USO-Camp Shows is apparently making another invasion of Europe and North Africa in force. After a prolonged absence from that area, the civilian adjunct of the military entertainment arm is reestablishing another beachhead on the Continent with a 15-person unit, the largest talent assemblage produced by this outfit since the close of World War II.

This package, labeled "Stateside Showtime," had a shakedown cruise at the receiving station of the Brooklyn Navy Yard last week, and according to its reception at its tryout, the troops in the Continent are going to wear out a lot of epidermis applauding this assemblage.

An interesting facet of its break-in at the Brooklyn Navy Yard is the fact that the first audience comprised a lot of men who do not understand English. There were gobs from other nations in the audience, and although there were positions that they couldn't be expected to understand, there were some universal elements that were readily appreciated.

These included good-looking femmes, sight acts and music. Undoubtedly, a goodly portion of audiences in the countries for which this unit is destined will comprise those that do not understand English. Consequently, this type of unit will not only be a letter from home to a lot of troops, but a calling card of American show business to the rest of the world.

It's the first Camp Shows package in a long time to have a full-fledged orchestra which calls for a piano. The difference from the other combos with only accordion accompaniment is tremendous. The musical lift from the Jimmy Wisner orchestra is readily appreciated by acts and audience.

The comedy in this package is exceedingly strong. The vet Negro act of Strawberry Russell & Julia, faves in the Harlem sector, go over excellently. They have an earthy sense of humor that's readily communicated. Their song and dance is also productive of massive mirth.

Also in the comedy vein is Ralph English, who emcees the show, does a spot of speaking comedy, but hits his peak at juggling. He shows fine manipulations of balls and clubs. He's a versatile chap who makes good headway among audiences.

Another standard turn is Cabot & Dresden, who show some excellent ballroomology punctuated by prodigious lifts and spins. The team shows remarkable endurance, inasmuch as they do a quartet of numbers which call for tremendous stamina.

A name familiar to radio listeners of some years ago, Harry Reser, shows an instrumental act that is modern and indeed timeless. Reser, who at one time headed a crew of Cluikot Club Esquimos, plays a banjo and ukulele. His work has a gentle grain of humor running through it, but at the same time his pluckings are decisive and strong enough to register with any kind of audience.

The major sex-appeal is by Vickie Vilani, a pert blonde who has a come-hither note in her singing. She'll get across excellently with the predominantly male audiences.

The opening parlay is Berk & Hollow, a standard tap team who have been at the Palace, N. Y., and elsewhere. They get over excellently and give the show a fast sendoff.

Russian Stage

Continued from page 2

Charles Dickens. "Pygmalion" was running in Moscow during his visit. Dickens' "Little Dorrit," with acting of the highest standards, was being presented by the Moscow Art Theatre on a revolving stage.

Television is forging ahead in Russia, and House saw telecasts from two operas, a concert and two football games.

Satirical plays have their own Theatre of Satire, and film actors in the Soviet have their own Theatre of the Film Actors. The long-exposed lines in Moscow and other cities are for theatre tickets, revealing the intense vitality of the arts.

Chicago, Ill.

Chicago, June 25.
Eartha Kitt (with Bill Loose),
Dick Shawn, Trizie Fosse &
Priest, Louis Basil & House Orch;
"Johnny Dark" (U).

Present fortnighter is not exactly recommended for the family trade, but it's not directed there, considering what the headliner normally has to sell—sexy voice, ditties and likewise frame. Still, Eartha Kitt's yield is cleaned up considerably for this vaudeville, with her most obvious entendre matron shed and her slinky gown kept on. Naturally, this has taken some of the meat out of her act, but the show will do very well at the wickets, carrying the film for a change.

Miss Kitt holds the fore only 12 minutes, very brief for a topline here. She delivers five songs in segue, not stopping once, for off-the-cuff gab or a greeting, though she opens with a recitative jingle to intro "I Wanna Be Evil." Sleek feline gesturing and innuendos in her phrasing have to serve as showmanship, and she is cleaned up in vibrant voice with an exciting nuance. "Mink Shmink," her new biscuit, registers nicely with the crowd, and "Let's Do It" comes closest to her best indigo brand of song. She goes off to a good mit following Frenchified "C'est Si Bon."

Dick Shawn, appearing for first time in the Wind City, meets maximum resistance from audience at walkon, being an unknown here, but he builds quickly and slays 'em all. Thirty minutes of his refreshing humor proves to be one of the most successful comers to be showcased at this house in many moons. His crazy-mixed-up tidbits are highgrade, amply sophisticated but not too subtle, and masterfully timed. Routine focuses on psycho material, a Civil War travesty with side-splitting histrionics, and zany impressions of Johnny Ray, Billy Daniels and Dean Martin. All hit the bulls-eye, and while crowd is still coming up for air he begs off to sock applause.

Other two acts are vaude standards that are pleasantly diverting. Trizie, attractive juggler of "Ice Capades," engages in multi-juggling and balancing and gets good returns for a diverging, varied session. She has big moments, skipping rope while bouncing a ball on pate and manipulating six plates with similar ball antic.

Youthful terp team of Fosse & Priest starts show with sprightly jitterbug opener but cause a lag in pacing and lightheartedness in knockabout tramp number that runs overlong. Number has possibilities but has to be severely clipped for pace. Fearful of best moments are with snappy routines.

Louis Basil emceeds and conducts house orch in cutting usual fine show. Band plays and sings "Heart of My Heart" nicely for curtain raiser.

Les.

Empire, Glasgow

Glasgow, June 24.
Billy Eckstine, Clifford Guest,
Darley's Dogs, Olga Varona, Scott
Sanders, Rexanos (2), Jimmy Jeff
& June, Merle & Marie, Bobby
Douws Orch.

Billy Eckstine is currently wowing the younger customers here with waves of hysteria among juve subholders at every packed performance. Rich voice has the out-fronters shouting and screaming, and giving out in sturdy palming at all his numbers. Recording fame has preceded him, and singer can number hundreds of fans in his audiences. He has easy assured style, is immaculately groomed, and is backed by trio of drums, bass fiddle and piano. At times the audience goes overboard in mass enthusiasm, with result it's difficult to assess his act.

Disclinks the major part of act. Comedy verse about his antecedents and how he came to be called Eckstine because he called in at Palestine strikes a novel touch. Exits to warmest palming heard at this vaudery for many months.

Rest of layout is unusually strong, which is novel for this vaudery when expensive acts are headlining. Unfortunately, the audience, composed mainly of teenagers and bobbysoxers, doesn't give same thought to the support turns that it should, although most have high degree of astirry. This is reflection on current state of vaude biz in the U.K., hyped by mass enthusiasm over U.S. disk names but not attuned to appreciation of genuine vaude acts.

Merle & Marie, two young distaffers, with identical build, are easy-on-eye terping openers and interval garbed in blue. In post-interval spot, they dress in helio, divest their skirts for a sailor dance routine. Clifford Guest clicks with his w.k. vent act, scor-

ing especially in echoes and in fox-and-hounds noises.

Scott Sanders, vet English character comedian, did two acts at show caught. He is deep-voiced thespier of the older school, and his first-half act, "The Corner Store," met with a practically nil reception from the youngish audience. In second-half, he was badly placed just before the Eckstine act, resulting in hisses and minor boos and murmurs from out-fronters, important for the Eckstine spot. Result was his old Actor impersonation, which has a certain merit though appealing mainly to older set, was hardly heard in the teenagers' rabble and bad manners of the younger set towards this w.k. trouper reflected badly on the Scot name for vaude appreciation.

Darley's Dogs are a honey of a canine group (see New Acts), and Olga Varona (also in New Acts) scores with aerial ballet on the trapeze. Jimmy Jeff & June, a young duo, offer very promising juggling on the slack wire. The Rexanos, acro-comedy twain, are also under New Acts. Sound show-backing is provided by the Bobby Douws house orch. Altogether, layout is not outstanding, but staged at this leading U.K. vaudery.

Gord.

Apollo, N. Y.

Four Guys, Cootie Williams
Band (12) with Eddie Vinson,
Patterson & Langley, Roll & Tapp,
Baby Washington, Tun Tun;
"Girls in the Night" (U).

Four of the Apollo's six turns this week are new to vaude and nitery stages, and the session has no real topline among the remainder. Yet its 75 minutes are balanced, well-paced and usually competent. The Four Guys, sharing feature honors with Cootie Williams' twelvesome, comprise the hottest item on the card, singing, terping and tooting as neatly as they do. This act, as well as Baby Washington, Patterson & Langley and Tun Tun get the New Acts ovation.

Williams and Roll & Tapp are the only old faces, and the house leads off with the former to establish an acceptance groove among subholders. Williams, with five brass, four reed and three rhythm sets, the "b" pattern. First off it's "Lester Leaps In," highlighting a slick tenor sax, and then the maestro fingers his own muted trumpet for good returns in "Caravan." The latter, "My Lean Baby," also pleases. In a special 10 minutes, Eddie Vinson sheds his position as a Williams' sideman and warbles "Mr. Cleanhead," "Person to Person" and "Kidney Stew," all blues standards at the Harlem key, but still good for lengthy palming.

Roll & Tapp are still sharp in their Mutt & Jeff tapster roles. Work is clean and includes some of their "bebop in lap with a little applejack," challenge stuff and occasional acro, but it appears the duo, having used the same material for so long, needs to freshen up a little before they go stale. Art.

Pavilion, Gourock

Gourock, Scot., June 29.
Billy Stutt, Danny Regan, Eve
Lynne & Syd Bryan, Eileen Clare,
Dennis Clancy, Jean Elliott, Ben-
tley Sisters, (2), Eric V. Marsh,
May Moxon Girls (4).

Strawhat layout at this modern vaudery by the sea is neatly aimed at vacation audiences. Humor side is vigorously led by Billy Stutt, Irish comedian from Belfast, a funnyman with no lack of energy in stage antics despite some of his material being familiar.

Stutt is seen to best advantage in a sketch, "When Father Papered the Parlor," in which his stogee, Danny Regan, takes a generous plant plastering. This is old material but still rouses the yocks. Eric V. Marsh, tall monocled Englishman, is effective in stonge roles also.

Dancing side is well taken care of by Regan, a lithesome male with much terping talent and grace, and by the four May Moxon Girls, a lineup of chorines limited in numbers but not in ability.

Singing from Dennis Clancy and Jean Elliott is sound, and Eve Lynne & Syd Bryan are a Mr. and Mrs. duo with a song-and-piano act in which former's takeoff of Scot comedian Jimmy Logan is n.s.g. The two Bentley Sisters are a sprightly sister act in song and dance, and Eileen Clare, young Belfast chirper, shows much personality as soubrette-comedienne.

Geared for vacationers in not-too-critical mood, show looks set for a pleasant run during the sunshine weeks.

Gord.

Aquashow

Elliott Murphy production, with
Henry Youngman, June Earing;
Bobby Knapp, Aquadancers (24);
Whitney Hart, Johnny Edwards,
Frank Campisi, Len Carney, Hazel
Barr, Betty Harrison, Ruth Lund,
Stan Dudek, Walter Cleaver, Har-
old Coates, Aquazanes, Canadian
Logrollers (Frankie Pelican & Joe
Podgerski), Aquablades (6), Tony
LeMac, Ballard's (2), Max Meth
Orch. Sets, Albert Johnson; staging
and choreography, Dolores Pallet.
At Flushing Meadows Amphithe-
atre, Flushing, N. Y., June 22, '54;
\$2.40 top.

Elliott Murphy, who 10 years ago took over the vacant Flushing Meadows (N. Y.) Amphitheatre which had been fallow since Billy Rose closed his Aquacade at the end of the World's Fair, has since fashioned this spot into one of New York's summer attractions. It's a pleasant place on a summer's night, the breezes are cooling and the show is diverting. Murphy, since the inception of this show, has from year to year added and subtracted gimmicks. However, the staples are the water spectacle, the fancy and clown divers, and lately the ice-show sector looms as a permanent fixture to this display. The acts have also helped the Aquashow's cause considerably.

With so many permanent items and bits seen every year, the Aquashow must come up with something new now and then. This year, and apparently successful too, is a pair of Canadian logrolling champs, Frankie Pelican and Joe Podgerski, who provide a fresh note to the proceedings. The duo indulges in competitive canoe-tilting as well. A simian also works the log and it becomes a colorful interlude.

The spectacle sections include a well-rounded formation swimming by the Aquabellies. A French number depicting the Riviera, a Cuban confection and a Broadway depiction make for good diversissement. The swimfests are nicely staged and easy to look at. Other water feasts include the solo swim spots by June Earing and Bobby Knapp. Miss Earing as usual does a graceful turn around the pool. Knapp, when not accompanying Miss Earing on these jaunts, has a comedy solo bit. It's an annual, and although it still goes over, some change of material is indicated.

The diving contingent includes Whitney Hart, Johnny Edwards, Frank Campisi, Len Carney, Hazel Barr, Betty Harrison, Ruth Lund, Stan Dudek, Walter Cleaver, and Harold Coates. The group billed as the Aquazanes are superior clowns. Their zanyisms are of the variety that doesn't go stale. The tricks are hazardous and their humor rocks the stadium.

The ice portion of the show is a well-produced, punchy affair that has a small line showing good formations. Tony Lemac does some fast spins in the solo parts and the Ballard's execute some pleasing ballroomantics to provide a fine session of stage skating. A guest spot by Evelyn Chandler, a veteran skater who is among the best in the business. The condition of the ice, however, provided a hazard for her opening-night that resulted in an unscheduled flop. However, it didn't impede an excellent hand.

The major act on the opening bill is Henny Youngman, who comes in with a load of material that would be sure to be appreciated by a family type audience. To sophisticates many of his lines have a familiar ring, but it rocks the amphitheatre.

Contributing to the overall success of the venture are the sets by Albert Johnson, the staging and choreography by Dolores Pallet and the musical backing by Max Meth. Fireworks at intermission is a new item this year. The Aquashow is a successful venture in mass entertainment at a pop price and as long as the present standards are maintained, its audiences are guaranteed.

Jose.

L'Olympia, Paris

Paris, June 29.
Jean Sablon, Jim & Joe, Felix
Barrel, Page & Bray, Mary Lou
Williams, Jacques Meyran, Carmen
Torres, Michel Marconi & Andre
Rancy, Glen Pope & Georgette,
Raymon Lapeyronne Orch (12);
Yvonne Sallat, Dany Revel; \$1.25
top.

Present show puts a kink in the high standard that was beginning to become a standby of this big musichall. Ordinary quality of most of the acts, and the lack of proper cohesiveness, slotting and plotting had this show lagging, and was not a fitting entourage to mark the return of Jean Sablon to the boards here after a four-year absence. Sablon displays his charm and relaxed crowd-pleasing methods for a nice audience welcome after the torpor set up by

the preceding aspects of the show.

Now, more than ever, it behooves the Olympia's management to watch the calibre of its shows since its international prestige will be carried by the tourist-trade now flocking to Paris. An important future development will have to be the spotting of good international talent to offset its Gallic talent appeal and make this a truly universal house: as of yesteryear, which is indicated by the renaissance of the music hall here.

Show starts with an okay acrobatic act in Jim & Joe which sets things up for the followers. Next is a special added attraction in the cabaret in Felix Barrel. Lanky youth essays a takeoff on folk singers in the use of outlandish instruments manufactured from balloons and brass tubes. Then he winds on a longwinded takeoff on a German lecturing on classical music, in French. Boy has a neat comic sense, but is still unable to project this across the footlights, and retains the need for the intimate atmosphere of the clubs where he can shine. He needs new material and more depth to qualify for the pop musichall spots. Page & Bray are a neat acro-dance team who have eschewed their comico aspects to make this a straight turn. Though supple and graceful they still haven't the punch and perfection to make this stand out, and would do well to maintain some of their former comico bits which leavened this act into a clever routine. As is, they get nice applause.

Mary Lou Williams, U. S. sepi jazz pianist, hits a nice note in her relaxed, fine renditions of jazz bits and standards with her keyboard virtuosity coming in for beseeching mits. Jacques Meyran is a burly type raconteur who hits a high blue level in his chatter. He, too, is primarily for clubs, and his attempts at twitting the crowd don't work in this large house. Dated material, overtones of vulgarity and lack of character in his approach make this just an ordinary entry. Carmen Torres, big-voiced Franco-Spanish singer, made a mistake in staying on too long. Though her fine in caricoa ballads and acquires herself well in slow French ditties, her impersonal business tricks are good only for a limited stance. Two more encores had the standee group, a tough crowd, beginning to give her the bird. Cutting down will make her okay here.

Second half was a horsey bit with Michele Marconi doing a ballet based on an equestrianist, and then segueing into an actual dance with a real horse mounted by Andre Rancy. Unusual bit is an okay offbeater and horse and gal acquit themselves well.

Glen Pope & Georgette is a magico act with Pope going through a batch of typical gimmicked prestidigitation and the pulchritude supplied by Georgette. This is only an okay filler for most of the tricks are standard though well done. Sablon brings back his boyishness, smile and crooning ballads to the scene here. He goes through a medley of his w.k. introduced songs which net good applause, and then segues into some neat lyrical ballads such as "Pour-quoi," "Petit Dejeuner" and "Miss Otis." A restful, romantic air is excluded by this stint, and it makes his comeback a pleasing if not buff success due to the atmosphere he has to overcome.

Mosk.

USO-Camp Shows

Continued from page 49

Paris recently. Sauter also surveyed Iceland, which will also get units.

Sauter and Phillips will also attempt to service the Caribbean area through volunteer shows. They pointed out that the general conception that a GI stationed in Bermuda has an easy time, is contrary to fact, as service there is fairly lonely.

USO-Camp Shows is also seeking to expand in the use of commercially sponsored shows. Several firms, such as Phillip Morris, Shell Oil and others, have at various times sponsored tours through encampments.

Sauter and Phillips recently conferred with Col. Joseph Goetz, head of the Armed Forces Professional Entertainment Division. After conferences with Goetz, four units were prepared. Packages are now being processed to start tours beginning July 12, July 26 and Aug. 19. Each will have 12 people and will go out for the usual 16 weeks.

Palace, N. Y.

Five Amanda, Senior Cortez,
Julia Cummings, Kramer Dancers
(5), Wally Dean, Rigolotto Bros.
& Co. (3), Johnny Morgan,
Bouncing Bodos (3); "Johnny
Jark" (U), reviewed in VARIETY
June 2, '54.

Individual acts achieve a high entertainment score at the Palace this session and the overall impression is one of a superior bill. There's good pacing and variety and, generally, the applause, hits a maximum.

There's only one slipup, which a change of routing can correct. The placement of two comedy acts in close proximity makes one of the funnymen a victim of routing. Wally Dean, the former puppeteer who has changed over to a talking act, is a medley of many comedians. The one bit that has a touch of originality is the supposed shooting of horns hidden in his coat. This gets him off to a hot mitt.

Johnny Morgan, in the next-to-closing slot, follows close at hand. He has gotten terrific results in this house with a serviceable grade of material, but on this occasion the response isn't up to his par, presumably because he's preceded by Dean. Some lines are virtual repeats, and it's too much to ask an audience to laugh at the same verbiage delivered by two acts on the same bill.

Another vet comedy turn is Rigolotto Bros. & Co. The mixture of hoke, magic, comedy and trick instrumentalizing works out well. The femme on the bill does a mechanical doll bit that comes off excellently.

The acro portions on the bill are at the fore and aft sections. The Five Amanda do a prize assortment of teeterboard stunts, at opening. Their three highs and triple-somersaults win salvos. The Bouncing Bodos, two boys and a girl, show some regulation stunts on the trampoline. The tricks are well done, but need some extra spicing to take them out of the usual groove. The femme in the act is a looker, and her value is more along the visual lines.

In the deuce, Senior Cortez at the banjo does some circus manipulation of the instrument for excellent results. Dressed as a Mex magnifico, Cortez provides visual interest as well.

In the New Act sector are Julia Cummings and The Kramer Dancers. Jo Lombardi, as usual, show-backs excellently.

Jose.

Olympia, Miami

Miami, June 25.

Larry Storch, Gracie Barrie,
Winnie Hoveler Dancers, Dave
Trotter's Puppets, Les Blue &
Yvette, Les Rhode House Orch;
"The Iron Glove" (Col).

House bookers have come up with one of the best balanced lineups to play here in some time with boxoffice insurance provided in two established attractions among vaude addicts in the area—Larry Storch and Gracie Barrie.

Storch is a potent comedian who, in recent months, seems to be making Miami his homebase, what with frequent bookings in the better hotel-cafes on the beach. In this big house, he proves a solid value for the subholders, via zany character-impreses and inventive bent in essaying gags, yarns and the off-trail types he delineates. Pacing is artful with the palmbuild mounting to a wrapup.

Miss Barrie, a native, can play here several times a year without negating draw and response values. Always a well-poised performer, the songstress-comedienne knows her way around an audience, working out a carefully contrived compute that sells her both on straight and special material numbers. Her act, the version of "Sunday Kind of Love" is a standout, with the patter and lyric lines giggle-raisers throughout; added are several newies, with "Hernando's Hideaway" the big item that leads to a resounding sendoff.

Winnie Hoveler line is another familiar in this showcase, the long-stemmed fillies following tricky precision patterns in good form to sustain eye-appeal. Unicycle-juggling concepts of Les Blue and Yvette take tops for the course; their tricks are gas-raisers with tenpins, cups and saucers utilized to make for a soci turn. Dave Trotter's puppets are adeptly handled, colorful routing adding to overall impact and leaving strong impress. Les Rhode and house orch play showbacks in intelligent manner.

Larry.

Strawhats Hit Stride; Philly \$11,500; New House Record Set by Ill. Barn

Philadelphia, June 29. The Playhouse in the Park turned in a very solid \$11,500 in the second week of Philly's only tent theatre, in West Fairmount Park. Show was a revival of Eugene O'Neill's "Ah, Wilderness," with Gene Lockhart starred. Opening night (Mon.) conflicted with season's opening of Robin Hood Dell, Philly's big openair summer music deal (also in Fairmount Park), which cut down Playhouse attendance.

That fact and recurring matinee troubles kept "Ah, Wilderness" from qualling the better than \$13,000 that was turned in by "Happy Birthday," with Joan Blondell, the first week.

Salt Creek's 20G 'Take'
Hinsdale, Ill., June 29. Marshall Migatz's Salt Creek Theatre notched a new house record with "You Can't Take It With You," starring Charles Coburn, which closed Saturday (26) after grossing just under \$20,000 during its two-week run. Previous high was \$17,500, hit last season by "Mister Roberts."

Season opener, Jack Palance in "Dark of the Noon," topped \$17,000.

'Outward' \$2,900, Olney
Washington, June 29. Second and final week of "Outward Bound" at the Olney (Md.) strawhatter, near here, drew nearly \$2,900 through the tickets for the best week that the house has had this season.

Season's third attraction, "Venus Observed," opens tomorrow (Wed.) for a fortnight, with Margaret Phillips in the starring role. Miss Phillips, in "Lady's Not For Burning," proved the standout of the Olney season last summer, the play going four weeks.

'Love' \$3,300, Stockbridge
Stockbridge, Mass., June 29. Record-breaking humidity and heat wave were too much competition for Rosemary Casey's "Late Love" last week in the teoff stand of the Berkshire Playhouse. Result was a \$3,300 gross, slightly above the midway mark of the potential.

This week, director William Miles is unveiling the U. S. bow of "The White Sheep of the Family," by L. du Garde Peach and Ian Hay. Edward Everett Horton is starred in this comedy-drama, which was originally done in London in 1951. Horton did an early spring showing this year in Bermuda. Supporting here are Katherine Barrett, Deirdre Owens, William Swan, Sheppard Strudwick and Stuart Germain.

Gilford's 'Walk Tall' Preem
Gilford, N.H., June 29. The curtain went up on the fifth season of the Lakes Region Playhouse here Monday night (28), with the bow of a new musical revue, "Walk Tall," with Paul Hartman as the star. Alton Wilkes is the barn's manager.

Other attractions include Vincent Price in "The Winslow Boy," July 5-10; "Oklahoma," July 12 week; Constance Bennett in "Sabrina Fair," July 19-24; Ethel Waters in "Mamba's Daughters," July 26-31; Burl Ives in "My Three Angels," Aug. 2-7; "Pal Joey," Aug. 9-14; "Stalag 17," Aug. 16-21; Tallulah Bankhead in "Dear Charles," Aug. 22-26; and Larry Parks and Betsy Garrett in "The Four Poster," Aug. 30-Sept. 4.

Flat Rock's Preem
Greensboro, N. C., June 29. The Flat Rock Playhouse, at Flat Rock, N. C., will reopen tonight (29) for a 10-week season of shows staged by the Vagabond Players, pro repertory group. The Vagabond Players are directed by Robroy Farquhar, who organized the Vagabonds in New York in 1937 and brought them to Flat Rock in 1940.

Beginning with "Legend of Sarah," plays will run Tuesdays through Saturday evenings. The theatre, located three miles south of Hendersonville, is a tent with a seating capacity of 500.

Port Players Ready
Milwaukee, June 29. Port Players, sole Equity company in the Milwaukee area, bows its 16th season tomorrow (Wed.) with "I Found April" at Oconomowoc High School Auditorium, Oconomowoc. Season runs 10 weeks, with Kingsley Hull as producer and Jack Bostick as director. Maynard Sassen is scenic designer.

The resident Equity company comprises Pernel Roberts, Bette

Ramey, Adele Gordon, Anne Starr, Mary-Alice Wunderle, Clinton Anderson, Gordon Lacy and Sarge Bensick. Vera Mowry Roberts is stage manager.

Mich. Barn's 9th Season
Augusta, Mich., June 29. The ninth season of Jack P. Ragotzy's Barn Theatre, Equity summer stock strawhatter near here, got off last week to its strongest start in nine years with the opening of "Mister Roberts" running 30% ahead of boxoffice take on previous top hit, last year's "Stalag 17."

"Roberts," directed by Ragotzy with Equity resident actors and apprentices in cast, scheduled for five nights, has been held over for full extra (six performances) week, so premiere of new play, "Rhom," by Gordon Russell and Larry Ward, has been shoved back to July 6. House, a 400-seater, is scaled downward from \$1.50 week-nights, \$1.80 Fridays and \$2 Saturdays.

Spa Adds Palance-'Moon'
Saratoga, N.Y., June 29. Jack Palance in "Dark of the Moon" has been added by John Huntington to the schedule at the Spa Summer Theatre, Saratoga Springs, N.Y. for the week of Sept. 6.

Huntington, who is trying to (Continued on page 58)

200G 'Almanac' Cost to Date

John Murray Anderson's "Almanac," which shuttered last Saturday (26) for an eight-week summer layoff, represents a net cost of about \$200,000 to date. The revue had \$187,345 to recoup as of May 29, and has incurred an operating loss of around \$13,000 in the intervening weeks. The show represents a \$250,000 investment.

For the four weeks ended May 29, the Michael Grace-Stanley Gilkey-Harry Rigby production grossed \$125,690 for an operating profit of \$68. That brought the operating net to \$187,713 to date. According to the accountants' statement, there was \$62,655 capital available, including \$40,244 in bonds and deposits, \$7,527 due from authors for orchestrations, \$2,688 due from limited partners for overall and \$12,196 available for cash reserve.

The Hermione Ginkgold-Billy De Wolfe costarrer opened last Dec. 10, and has played 228 performances thus far.

1ST SUMMER DANCE FEST IN N.Y. EARLY IN JULY

First New York City Summer Dance Festival is skedded for next month, when six different programs involving some of the top names in the ballet and modern dance fields will be presented at Kaufmann Aud., Y.M.-Y.W.H.A., N.Y. Sponsors are Dan D. Livingston, head of the N.Y. Dance Film Society, and Hope Sheridan, dance reporter and critic.

Programs, to be presented July 6-11, with a Sunday matinee included, will offer premieres of new ballets by William Dollar, Karel Shook and Robert Joffrey. Participants will include Alexandra Danilova, Charles Weidman & Co., Paul Draper, Josefina Garcia, Pearl Primus, Midge Garth, Myra Kinch & Co., Geoffrey Holder & Co., Katherine Litz, Lillian Moore, Mara & Cambodian Ballet, Al Minns & Leon James and many others.

Brand for 'Hours'?

Hollywood, June 29. Neville Brand, screen actor who clicked in Walter Wanger's "Riot in Cell Block 11," is dickering with legit producer Howard Erskine for the Glen Griffin role in the Broadway production, "The Desperate Hours."

This is the role Humphrey Bogart will play when Paramount gets around to shooting the film version. Brand recently co-starred with Jan Sterling in Allied Artists' "Home From the Sea," still unreleased.

Watered Stock
John Chapman, N.Y. Daily News drama critic, returned from the Jones Beach (L.I.) Marine Theatre preem of Guy Lombardo's "Arabian Nights" production last week with this poser:

"Do you prefer dry actors or wet actors?"

Tallu May Take 'Charles' to Coast

Hollywood, June 29. Tallulah Bankhead, who will star this summer on a strawhatter tour in "Dear Charles," may do a four-week stand in the comedy at Huntington Hartford's new Hollywood Theatre here beginning Oct. 18. That would immediately follow the four-week engagement of Helen Hayes at the house in "What Every Woman Knows" and "Mrs. McThing."

Richard Skinner, general manager of the operation for Hartford, who is currently in England, is mulling the idea of having Miss Bankhead play a preliminary four weeks at the Geary, San Francisco, starting Sept. 20 and thus reversing Miss Hayes' schedule at the two spots. If such an alternating arrangement could be worked out, it would enable Miss Bankhead to tour the Allan Melville comedy eastward and take it into Broadway in December, under the management of Aldrich & Myers. Skinner talked to the actress before coming here recently.

Miss Bankhead opens her barn tour in "Charles" next Monday night (5) at Richard Aldrich's Cape Playhouse, Dennis, Mass. Miss Hayes opens next Saturday night (3) for a four-week engagement at Aldrich's Falmouth Playhouse, Coonamessett, Mass. Her appearances will be a week each in "What Every Woman Knows," "Mrs. McThing," "Wisteria Trees" and "Mary of Scotland," then vacations until the bookings here and in Frisco.

City, Legit Huddling On 'Presold' Tax Row; Injunction Bids Pend

New York legit and sports managements still aren't off the hook for the new city admissions tax on "presold" admissions. If the matter can't be settled at a meeting between theatrical attorneys and city officials today (Wed.), the court will have to rule immediately on two injunction applications by legit interests. The tax becomes effective tomorrow (Thurs.).

N. Y. Supreme Court Justice S. Samuel DiFalco reserved decision on the injunction actions yesterday (Tues.) instructing the plaintiffs and city officials to get together in an attempt to reach an agreement. An initial session yesterday afternoon failed to resolve the issue, and another confab is to be held today.

In reserving decision on the injunction move, DiFalco expressed "sympathy" for the predicament of legit producers and theatre owners who, unless the city waives the tax on "presold" tickets, must either try to collect the new 5% tax at the door immediately before performance, or absorb it themselves. An estimated \$45,000 tax on \$900,000 worth of tickets is involved.

One injunction application was filed by Seven Lively Arts, Inc. (Billy Rose) for the Ziegfeld Theatre, N. Y. (where "Kismet" is a boxoffice hit), and Louis Lotito for the Martin Beck Theatre, N. Y. (where the smash "Teahouse of the August Moon" is current), both acting for the League of N. Y. Theatres. Milton R. Weir is attorney for this group. A companion suit was entered by the Shuberts in behalf of their Plymouth, Shubert and St. James theatres, where sizable advance sales exist for "Can-Can" and "Pajama Game," respectively. Klein & Lund represent the Shuberts. Defendants in the suits are the City of New York, Lawrence E. Gerosa, Controller, and George M. Bragalini, treasurer.

Octogenarian Octaves for John Golden

NBC on Sunday midday (27) essayed "The John Golden Story" in tribute to the veteran showman's 80th birthday, that day, and it became apparent again that songwriters invariably emerge with the most romantic valedictories. Nothing was as stirring in his career as being John Golden, the co-author of "Poor Butterfly" and the present-day "New York Town," which he wrote for and dedicated to Gotham and its present Mayor Robert F. Wagner Jr. on the community's 300th anniversary.

Golden and John ("Lightnin'") Bacon, Golden and Rachel Crothers, Golden and Gertrude Lawrence, Golden and Austin ("Seventh Heaven") Strong—all of these were static until it came for Miss Lawrence to chirp "Some Day I'll Find You," a 1921 excerpt from "Kiki" by Schuyler Greene and Zoel Parenteau (courtesy of the VARIETY "Music Cavalcade"), or when "Charmaine" (the Lew Pollock-Erno Rapee "theme song" from the Janet Gaynor-Charles Farrell film version) was musically performed.

Golden, the showman, songsmith, playwright, impresario and humanitarian, is being justifiably kudosed on his advent into the octogenarian set. But Golden, the songwriter, must revel in a 1917 pop which targeted him and his collaborator, Raymond Hubbell, with the musical threat, "If I Catch the Guy Who Wrote 'Poor Butterfly'." Their ballad for the 1916 "Big Show," at the Hippodrome, was to achieve that envious distinction of having created a tune that bordered on what the music biz calls a "disease." There aren't many like that over the years, but when they achieve that stature, they're usually such readily identifiable ditties as "Dardanella," "Yes, We Have No Bananas" and the like. Perhaps the nearest approach in more recent times was "Good Night, Irene," which inspired affectionate anathemas such as "Good Night Already."

The NBC salute also was marked by an old Frank Bacon recorded excerpt from "Lightnin'," which certainly proved that either the abstract values militated against the longrun star-author of that play (1,291 performances since its 1918 debut, the first American play to top the "1,000 nights" mark), or those 1918-1920 audiences were much easier. Anyway, it was an interesting memorabilia item.

Golden proves, with his "New York Town"—a stirring march and a fitting theme song for the No. 1 metropolis of the world—that, at 80, the first treasurer of the American Society of Composers, Authors and Publishers is not content to rest on his ASCAP laurels. Steve White, who scripted; Draper Lewis, who produced, and Arthur Gary, who announced, did a creditable job in this salute to a distinguished showman.

A crowd of 7,500 neighbors gathered Sunday on the lawn of Golden's Bayside, Queens, N. Y., estate to help him celebrate his birthday. Mob included at least 10 bands and choral groups, chorus line of four and five-year-olds and two juve baseball teams.

In the New York Sunday Times (27), editorial writer R. L. Duffus did a lead piece for the Sunday drama section, titled "Golden Milestone," as a tribute:

"At the age of 80, John Golden is the patriarch of New York's show business. On the basis of pure longevity he has put more into the theatre, taken more out, given more away, had more influence on it than any man living," Duffus said.

"And longevity is by no means the whole story in John Golden's case. His career in the theatre has been marked by plays that were always clean, often folksy, not always intellectual but which in the aggregate raised the level of American drama."

"The New York theatre, plus the touring companies and other rights and privileges, enabled him to satisfy his lust for good deeds: organizing and contributing to the free ticket system that has given entertainment to 12,000,000 service men; endowing scholarships for apprentices in the theatre; contributing \$100,000 toward starting the City Center; providing various forms of relief to show people and people in general, in times of need; throwing money and energy into more causes than will be listed in all that will be written about him on this unique occasion..."

Abel.

Barn Notes

Lois Borrodon, who is playing Laurey in "Oklahoma" at Eddie Rich's Sacandaga, N.Y., Summer Theatre this week, did the role on tour for Rodgers & Hammerstein. Stokely Gray is again appearing as Curley after a long London engagement. Others in the strawhatter package include Edith Greshman, Joe Loon, Jimmy Tarbutton, Dennis Blood (composer and concert pianist), Paula Lloyd (ballerina) and Robert Lundgren, her partner.

Delores Tyre, Jan Vanture and Bruce Follmer are newcomers to the Malden Bridge, N.Y., Playhouse, operating this season as an Equity company with Paul Bres-sold as director-producer. Alan Brody, who appeared at the strawhatter in 1952, has returned. Hand-overs are: Marian Johnson, Ralph Bralley, Marlene Schmidt, Bill Coppola, Doris Jean Bryden, Bob Belfance, Rufus Beaver, Marilyn Kent and Arthur Gorton. Mary McKittrick is again in charge of the boxoffice. Shirley Swarthout is scenic designer; James Parker handles properties and decor. Miss Johnson directed last week's opener, "Light Up the Sky."

Gene Lockhart has signed for the Dr. Downer role in "Hazel Flagg" at State Fair Musicals, Dallas, July 12-25. He replaces William Frawley, who bowed out due to recent illness. Sherry Britton viewed the Dallas preem of Ronald Alexander's "The Inevitable Circle," since she'll play the lead in eastern summer stock later this summer.

Barbara Britton is at Myrtle Beach starring in the opening production of the Myrtle Beach Playhouse, "Born Yesterday." The show opened Saturday (26) and will run through July 4. James Winslow is managing director.

Stagemanager E. E. Clive Jr. at Berkshire Playhouse, Stockbridge, Mass., has his son David bow in current "The White Sheep of the Family." He represents the third generation on the boards.

Peter Brandon, who plays the poet in "Ondine" at the 46th St. Theatre, N.Y., closes July 3 and starts rehearsals next day at Sara-

toga Springs, N.Y., in "The Lady's Not For Burning," starring Uta Hagen and Herbert Berghof. Opus begins a week's engagement at the Spa Summer Theatre July 5.

New Equity Stock Group Tees Off in Birmingham

Birmingham, June 29. Pickwick Players Arena Theatre, city's new Equity summer stock company at the Pickwick Club, ended its first week of stock here with Claire Luce in "Bell, Book and Candle." Dickie Moore opened Monday (28) in "Night Must Fall," with Barbara Bell Wright and Judy Hall.

Producers of this star-stock set-up are Peggy Lippe, who was associated with Allen Draper on the now defunct Redmont Arena Theatre, and Elmon Thompson, who owns the Pickwick Club, an air-conditioned club formerly used for dances and style shows. A 10-week season is planned. The pair had planned to open the season with Ilona Massey in "Candlelight," but Miss Massey was taken ill at the last minute.

Elsewhere in this area, at Panama City Beach, Fla., John Aldrich Newfield of Birmingham has opened his fourth season with his Pelican Players arena theatre doing a 12-week season at the Panama City Beach Casino. This year the Casino has been airconditioned. Newfield's repertory stock company opened with "The Fourposter," followed by "Biography," which ended last weekend.

Pelican Players will continue to give their Sunday night shows at Tyndall Field, Fla., on a flat fee basis.

Reginald Owen will recreate his original Broadway role in the Al-ley Theatre production of "Affairs of State" which is scheduled to open a run in Houston tonight (29). Nina Vance is directing.

Mpls. Legit Group Polls Congressman On Honesty in Neat 'Yesterday' Tie

Minneapolis, June 29. As a press stunt for "Born Yesterday," which deals with Washington politicians, Phil Gelb, co-managing director of the newly-opened Star Playhouse, suburban little theatre, interviewed by telegraph three Minnesota members of Congress and Richard Wilson, chief of the Minneapolis Star and Tribune newspapers' capitol bureau, regarding Congressmen's honesty.

The interviewees agreed that "the great majority of Congress members are honest." The play concerns, among other things, corruption in the nation's lawmaking body.

In his telegrams to Sen. H. H. Humphrey, Reps. Eugene McCarthy and Roy W. Wier and Mr. Wilson, Gelb said: "In our play, 'Born Yesterday,' all about Washington politicians, a big money man says 'that's some fine Senator you bought me. I'd like to trade him in.' His lawyer answers that 'they're not all for sale. That's the trouble with this town—too many honest men in it.'"

Gelb asked for a reply, collect, as to "whether you agree."

Senator Humphrey replied that his respect for public servants' integrity has increased as his experience with them has become more extensive. Rep. McCarthy asserted "the great majority of the members of Congress are honest." In Rep. Wier's opinion there's more honesty in government than business, while Wilson asserted that "generally speaking, politicians are honest."

The yarn got a good play in the Minneapolis Star.

19th Cent. English Melo In Canadian 1-Niters

Ottawa, June 29.

A "road tour" of one-niters in small holiday resorts in the Gatineau Hills opened last Thursday (24) in Aylmer, Que., near the w.k. Gattineau Club. Tryout is an 1863 English melo, "Lady Audley's Secret; or The Wages of Sin," a copy of which was recently dug up here.

The Barnstormers, group hoping to shape up for an Ottawa stand, include three who have acted with Canadian Repertory Theatre. They are Joyce Spencer, Gladys Sproule and Jack McCreath (who wrote, composed and directed a musical, "Stars in Our Eyes," here last fall). Director is Peter Sturges, onetime understudy to Robertson Hare of London's Aldwych Theatre.

'Giant' to Step Into London

"Take a Giant Step," Louis Peterson drama that drew critical attention on Broadway last fall, is scheduled for London production this season. It will be presented by Lynn Gordon, who was associated with the formation of the Equity Library Theatre and has recently been active in legit investment.

Deal for the West End presentation had been delayed because of a complication over the film rights to the play. Barry Hyams, who presaged the Broadway production, had an option on the screen rights, but it expired recently, so Mrs. Gordon is going ahead with the London plans, working through Kitty Black, of the Curtis-Brown office in England.

Louis Gossett, young Negro actor who made his stage debut in the leading role in "Step" on Broadway, will play the same part in London. If necessary arrangements can be made, Lad has a four-year scholarship at N. Y. U., which is being asked to okay an exchange scholarship with the Royal Academy of Dramatic Art, London. British Equity has indicated tentatively that such a setup would be acceptable, and if everything else can be worked out, Gossett's draft board will be asked to give him a year's deferment.

NOW IT'S JUDY EVELYN WHO HAS BARN FESTIVAL

This could be another "trend." Now it's Judith Evelyn who's starring in a "festival" of four strawhat productions. She's thus following the example of Helen Hayes this summer.

Miss Evelyn will play the four-week stint (with two single-week interruptions) at the Ivy Tower Playhouse, Spring Lake N. J. She opens next Monday (5) in "Pygmalion," then after the spot tries out Elaine Carrington's "Maggie, Pack Your Bags." Miss Evelyn plays the week of July 19 in "The Little Hut." Ivy Tower then has another non-Evelyn week, after which the actress comes back the week of Aug. 2 in a tryout of "Magic Morning," by Thomas Phipps and Russell Medcraft, and the week of Aug. 9 in "Constant Wife."

Miss Hayes is doing the four-week cycle at the Falmouth Playhouse, Coonamessett, Mass., also opening next Monday. Her vehicles will be, "What Every Woman Knows," "Mrs. McThing," "Wisteria Trees" and "Mary of Scotland," then repeat the first two at Huntington Hartford's new Hollywood Theatre and at a San Francisco house.

Jose Ferrer had a smash "festival" last winter at the N. Y. City Center, starring two-weeks each in revivals of "Cyrano de Bergerac," "The Shrike," "Charlie's Aunt" and "Richard III." Louis Calhern played a number of successive weeks as guest star some seasons ago at the Bucks County Playhouse, New Hope, Pa.

Bea's Chi Award

Chicago, June 29.

Beatrice Lillie today (Tues.) was given the Sarah Siddons Society statuette award as the outstanding actress of Chi's 53-54 legit season for her performance in "An Evening With Beatrice Lillie." Presentation was made at the annual award party at the Ambassador East Hotel. James A. Hart, organizer of the society and prez of the hotel, was host.

Award last year was won by Helen Hayes for "Mrs. McThing."

Barn 'Band Wagon' Aimed for B'way

New Hope, Pa., June 29.

"Aboard the Band Wagon," a revival of "The Band Wagon," with additional material from other Arthur Schwartz-Howard Dietz shows, will try out at the Bucks County Playhouse here for two weeks beginning July 19. Howard Hoyt and Don Walker, who are producing the revue, hope to take it to Broadway in the fall.

Leads will include Jerome Cowan, Roddy McDowall, Louise Hoff, Tommy Wonder, Maggie Banks, Peter Conlow, Rain Winslow, Annette Warren, Ray Mason, Lady Washington and Earl Burrows. Mervyn Nelson is staging. Show will play Aug. 2-14 at the Grist Mill Playhouse, Andover, N. J.

Michael Ellis, operating the Bucks County barn this summer, is figuring on continuing his season through Nov. 27, with a four-week "festival" of new play try-outs during October.

Special Stage, Screen Div. For Foreign Press Assn. To Cover Show Biz Field

Pitch by foreign correspondents covering the entertainment field to get on legit press lists, has taken on a new wrinkle. Foreign Press Assn. has set up a special, stage and screen section to represent members working the show biz beat.

Formation of the group stemmed from the FPA's contention that the Stage and Screen Foreign Press Club, organized over two years ago to deal with matters relating to legit and pix, is no longer composed of a genuine body of foreign correspondents.

SSFPC was initially founded by FPA members and has been active in campaigning for the inclusion of foreign correspondents on legit press lists. However, the FPA now claims that non-theatrical correspondents have gotten into the membership of the SSFPC. Formerly organized its stage and screen section, which operates under the authority of the FPA's governing officers.

FPA officers recently met with representatives of the Assn. of Theatrical Press Agents & Managers and the League of N. Y. Theatres on various problems and difficulties connected with coverage of Broadway shows. A list of FPA members registered with the stage and screen section has been compiled and broken down into four categories.

These classifications include covering regularly, filing by cable, etc.; covering regularly but not as day-to-day reviews; covering fairly regularly but mostly in the form of columns or surveys; covering less regularly or only on special request from their editors, or in special cases.

FPA-list numbers 63. Of 43 active members and six associate members listed in a recently released SSFPC directory, only 16 are included in the FPA roster.

'Lost Colony's' 14th

Greensboro, N. C., June 29.

With a cast that contains many new faces this year, Paul Green's symphonic drama, "The Lost Colony," America's longest-lived outdoor production, began its 14th season in Waterside Theatre at Fort Raleigh on Roanoke Island Saturday (26).

Director is Cliff Britton; supervisor, director Samuel Selden, and choreographer, John Lehman. Performances will be held each night (except Mondays) through Sept. 5.

Agents' Fees on Pic Sales Stir Row; Percenterers Getting Too Powerful

E. Healey Prepping Barn 'Devil' for Broadway Try

"The Other Devil," by Jacques Finke and Louis Pelletier, will be tried out week of Aug. 23 at the Pocono Playhouse, Mountainhome, Pa., under sponsorship of producer-onetime dancer Eunice Healey and Rowena Stevens. The latter operates the Pocono barn.

John O'Shaughnessy will stage the show, with a cast headed by Patricia Benoit. Miss Healey has until October to decide whether to produce the play on Broadway.

Finke and Pelletier are television writers, collaborating on "The F. B. I. in Peace and War," and each has a new series due in the fall.

Make Sure It's A 'Live' 'Mutiny'

Alphabetical ads in the New York dailies for "Caine Mutiny Court Martial" began last week to include a parenthetical statement, "in person," over the names of the show's three stars, Lloyd Nolan, John Hodiak and Barry Sullivan.

Change preceded the opening at the Capitol, N. Y., last Thursday (24) of Columbia's film "The Caine Mutiny," in which Humphrey Bogart, Jose Ferrer, Van Johnson and Fred MacMurray are top-featured. Both play and picture are adapted from Herman Wouk's bestselling novel.

Former was dramatized by the novelist himself and includes only the courtroom trial sequence, while the screenplay was by Stanley Roberts and covers the complete novel. Play is currently in its 23rd standstill week at the Plymouth, N. Y., and a touring company is about to be sent out by producer Paul Gregory.

Similar billing gimmick is being used by Robert Fryer and Lawrence Carr for "By the Beautiful Sea," currently in its 13th week at the Majestic, N. Y. Situation is that Shirley Booth, star of the musical, is also starred in "About Mrs. Leslie," which opened last Sunday (27) at the Victoria.

BETTY FERRELL TO G.M. CUBA'S ALONSO BALLE

Los Angeles, June 29.

Betty Ferrell, exec secretary of the Moss, Hayman & Wilson concert management firm for the last six years, leaves this week for Cuba to take over as general manager and public relations director of the Alicia Alonso Ballet Co. She'll begin work immediately on the troupe's upcoming five-month tour through South America.

Before joining Moss, Hayman & Wilson, Miss Ferrell was associated with the late E. H. Behmer. Alonso trek, which starts late next month, will cover seven South American countries.

Price's Coast-to-Coast 'Winslow Boy' Stints

Hollywood, June 29.

Instead of playing "The Winslow Boy" for a two-week stand at La Jolla Playhouse, Vincent Price opens a one-week stand there tonight (Tues.) and flies to New Hampshire next weekend to do the play for another fortnight. And all because he didn't understand that in New England, discussions are tantamount to contracts.

Price had had what he considered informal discussions with Alton Wilkes of the Lakes Region Playhouse, Laconia, N. H., regarding a two-week stand in "Winslow" beginning July 5. After the talks, he heard no more and okayed the La Jolla deal. Then Wilkes notified Price that he considered the talks constituted a formal commitment and would hold the actor to the deal.

So Price made arrangements for Edward Ashley to replace him at La Jolla next week and will fly east Sunday night at the conclusion of a one-week stint.

Amount of agents' commissions on film sales of legit plays is again an issue in producer and author circles. Matter has been a hitch in the negotiations between the Dramatists Guild and the League of N. Y. Theatres. It has also been a key factor in at least one recent producer-author contractual situation.

Issue is whether the author's agent should collect a commission on the entire proceeds of a film sale of a play. Agents and a number of authors believe the percenter should participate in the entire purchase price. Producers, however, argue that the agent should get a slice off only the author's end of the sale, not on the producer's portion.

Herman Levin and the firm of Cy Feuer and Ernest H. Martin are the producers most strongly opposing the right of agents to get a commission on the entire sale. Their attitude is primarily related to musical shows, in which there's apt to be a multiple authorship setup and the producer frequently has a major creative function. However, it also applies to straight plays.

In the case of "Champagne Complex," a three-character, single-set light comedy by Leslie Stevens, the agent's commission clause was an important factor in the refusal of Levin to option the script. As a consequence, the William Morris agency submitted the play to Alexander H. Cohen, who signed the contract immediately and will produce the show in association with Gayle Stine, who was partnered in the off-Broadway presentation of Stevens' "Bullfight" last season.

On the question of an agent's (Continued on page 60)

Hebrew Actors Union's Bronx House to Hypo Doddering Yiddish Legit

The Elsmere Theatre, Bronx, N. Y., has been leased by the Hebrew Actors Union, to become one in a chain of three local playhouses to be devoted to Yiddish stage productions beginning this fall. Lessee under the long-term lease is the Elsmere Theatrical Corp., headed by Israel Rosenberg. Deal for the 1,600-seat house was consummated through Berk & Krungold, brokers.

Group has appointed Israel Rosenberg and Vera Rosanko as co-directors of the Elsmere, a former Loew house, where they will produce a series of dramas, comedies and musicals, each with a different cooperative troupe of Jewish stars, sponsored by the union, in a drive to reactivate the Yiddish-language theatre and also to create employment for its members. A new policy to be established there calls for a complete change of programs, casts and directors every other week, instead of the usual stock companies.

CAN. BARN FESTIVAL HITS \$120,000 FUND GOAL

Stratford, Ont., June 29.

The Stratford Shakespearean Festival, which last night (Mon.) opened its second season of classic revival repertory, has just successfully concluded a fund drive for \$120,000. By raising \$80,000 from Canadian sources, the project obtained a \$40,000 grant from the Rockefeller Foundation.

Festival campaign chairman John Anderson revealed that \$38,656 of the coin was raised in Stratford itself, with other contributions from Toronto, Montreal, Hamilton, London, Kitchener, Woodstock, Owen Sound and other Canadian towns and donations of \$10,000 from the Atkinson Foundation and \$3,000 from T. Eaton Co. Altogether, including the Rockefeller grant, the campaign has raised \$121,980, and is continuing.

James Mason, Frances Hyland and Douglas Campbell are the leads in "Measure for Measure," which opened the season last night: "Taming of the Shrew" preems tonight (Tues.), with "Oedipus Rex" being added to the repertory July 15. Alec Guinness and Irene Worth costarred last season in "Richard III" and "All's Well That Ends Well."

WILMINGTON STRAND TO BE BARN THIS SUMMER

Strand Theatre, Wilmington, Del., will function as a strawhat this summer under the management of M. Allen Lewis, Martin Stambler and David Tuttle. House, a 750-seater will be scaled at a \$1.50 top, providing a capacity of \$7,500 per week.

Operation will employ a minimum of 10 Equity members and will not use stars. Among presentations to be offered at the theatre is a tryout of Justin Sturm's "Reunion '54," which will begin a tour there July 6. Lee Bowman, Tom Helmore, Kyle McDonnell and George Matthews will head the cast.

Of the producing trio, Lewis was associated with Hall Shelton the last few summers in the latter's Grand Theatre, London, Ont. Stambler will handle the financial end of the operation and Tuttle is a vet stock producer-director.

Plays Abroad

Gay Paris

Henri Varna presentation of revue in two acts (40 scenes) by Varna, Marcel Cabot, Conover; features Jean Rigoly, Simone Claris, Joe & Joe, Morelos Bros., Arielle Zamboni, Rodolpho, Jean-Louis, Marcelle Mayer, Staged by Varna; decor and costumes by Jose Del Zamboni; music by Guy Lafarge, Ray Emmerich, Jean Mercadier, Claude Pinquart; book, Varna; choreography, Maud Mansfield, At Oslino De Paris, Paris; \$3 top.

For all practical purposes this is the same show that has been housed in this theatre for the last four years. Headlines have changed, some numbers have been added, but the main production aspect of the revue, plus its body of dancers and comedians, is still the same. Thus this is version No. 3 of the "Gay Paris" revue, and is not much gayer than its preceding entries.

Three acts have replaced the round June Richmond in the top spot—Monica Ford, U.S. singer; Suzy & Conover, a knife-throwing act, and Max Amyl, a Gallic charm singer. None has the stuff for a revue topper, and the main appeal of this show is its nude and burlesque aspects, which will still bring in the tourist and provincial visitors as one of the staples on the Paris scene.

Main production numbers, such as "The Conquest of Space," in which Martians cavort; "Spark Plugs," in which the Mansfield Girls (22) come out of a gigantic car hood to act as spark plugs and spark dance on hot rails for a neat in the dark effect; "Persian Hug," in which Arielle Zamboni shows off her lithe nude body; "The Afternoon of a Faun," in which a faun hops off a painting to make love to a visiting beauty, are of the previous shows.

Salted into this girl concoction are some neat acts which leaven this into an acceptable review though playing second-fiddle to the Folies-Bergere productionwise. Joe & Joe create good interludes with acro stunts, a bullfight and other clever gimmick doll presentations. Marceline Mayer adds a soprano to the carryings-on and Simone Claris is the head nude with an excellent body and a sultry presence that makes her sex interludes the basting of this show. Burley skits smack of Minsky vintage.

Miss Ford brings a good husky voice and an equally good role of topline, but doesn't have enough to do to make her presence felt in this bludgeoning show. She scores on blues. Suzy & Conover add a musical spark in their nifty knife-throwing stunts that winds with flaming knives being hurled in the dark, for big applause. Amyl is an okay charm singer.

Choreography, music and book are standard, with some fine production value piled in via a swinging mirror number and a burlesque takeoff on the amorous exploits of Francois I. Cals look all right and nudity is above par here. Windup is a hep balancing act by the muscled Morelos Bros. (2). Show looks to do the usual fine biz here during the tourist season, though there were empty seats when caught.

Jupon Vole (Flying Skirt)

Paris, June 29. Maurey Bros. presentation of revue in two acts (25 tableaux) by Robert Dhery. Staged by Dhery; music, Gerardo Silvetti; choreography, Collette Brosset. With Charles Holland, Jacques Duvallet, Michel Bouclet, Olat, Mary-Jo Weldon, Jean Lefebvre, Vole Ballet (5), Laurence Soupault, Roger Satein, Lucie Aubert, and Nicole Parent. At Theatre Varieties, Paris; \$3 top.

Robert Dhery has finally gotten a chance to mount an intimate revue with the needed resources and the \$60,000 poured into this should pay off in a longrun engagement here. Dhery brings a humane, puxilated comic quality to this series of sketches that are neatly welded together by sure comic touches, and a series of characters who give the diversified sketches a cohesive quality. Its good humor, inventive simplicity and tongue-in-cheek adhesion to girl show requirements make this a show that will appeal to all segments, with the exception of the factor. Tone and idea might serve as a basis for an intimate U.S. revue.

Scene is set with an elevator on one side of the stage and a revolving door on the other. Elevator operator, warmly and engagingly played by Jacques Jouanneau, plays Greek chorus to the pellmell sketches that tumble over each other in exuberance and inventiveness. Colorful beginning has a take-off in a balloon and the attempts at a commentary by a stagefright-bitten m.c. Then into a running gag about a slithering Brazilian

star whose electric guitar keeps blowing out at every turn. A cleverly-conceived society ball benefits from Dhery's timing, inventiveness and human touches, as all types cavort at this ball before the segue into a bit with a singer on horseback. A real horse.

Dance numbers are clever and unusual in conception rather than in actual choreographic, but are in the spirit of this show. Emerging as a fine dance bet is U.S. danseuse Mary-Jo Weldon, whose plastic movements and intense gyrations do much to put these ensembles over. Rest of the gals are good and immersed in dance knowhow with added fillips, such as phosphorescent numbers, and making for good offbeat interest.

Charles Holland, American operatic tenor, shows a decided versatility in easily adapting himself to the requirements of musical comedy. His dignity becomes bonhomie here as his big voice socks over his numbers that help cement this bowling show. Dhery, Christian Duvallet, Michel Roux, Miss Brosset, Pierre Olat and the rest all work together with a team spirit and enjoyment that makes this a lark. Spoofing of nude shows is also droll in this, and the young nudes involved are the usual ones to be seen on Paris boards. Music is adequate, if not topnotch, and fills this out without giving it too much emphasis. Show still needs a little technical polishing, but is sure to be a fave with local and tourist visitors. A pic will be made of this during the run.

Teahouse of the August Moon

Vienna, June 1. Josefstadt production of comedy in three acts by John Patrick, from novel of Fern Snider. German adaptation by Oscar Karlweis. Stars: Hans Jaray, Dolores Ling, Hans Unterkircher. Directed by Jaray. Setters by Otto Niedmossner; costumes, Inge Fiedler; music, Dai-Kyeong Lee, under direction of Gustav Zellbor. At Josefstadt Theatre, Vienna; \$1.80.

Sakini	Oscar Karlweis
Captain Fishy	Hans Jaray
Mr. Blum	Dolores Ling
Colonel Purdy	Hans Unterkircher
Sgt. McLean	Manfred Inger
Mr. Aldrich	Francis Kuehn
Old woman	Elisabeth Etil
Her daughter	Elisabeth Etil
Old man	Eduard Sekler
Mr. Seiko	Helmuth Bohner
Miss Oshira	Martin Berliner
Miss Hilda Jaga	Susanne Engelhardt

"Teahouse" has found, and will find, wherever a European theatre takes the chance, a welcome response. It has a definitely sentimental, humorous appeal to "liberated" countries, mainly Austria and Germany, Okinawa or Vienna, what's the difference anyway? Besides, one of the few (very few) things people like about the Ami (Americans) is their unhesitating self persiflage.

Oscar Karlweis knew this, of course. Years ago he imported "Harvey." This time he did adaptation and translation himself, and it turned out to be a good job. His performance as the interpreter, Sakini, is the brightest spot of the production. He makes full use of all potentialities.

Dolores Ling, Austro-Chinese beauty and ballet star, lends natural charm and good acting to her role. Hans Jaray as Captain Fishy is a charmer himself on and off-stage. Hans Unterkircher's thesping as Colonel Purdy is impressive. Minor parts are capably filled by the experienced Josefstadt ensemble.

Under Jaray's guidance, aided by Otto Niedmossner's settings, and Inge Fiedler's costumes, the three-acter, telling the story of plan B of the Pentagon to promote democracy in Okinawa, moves on fluently. Gustav Zellbor's orchestra, too far offstage, underscores various scenes with the music by Kai-Keong Lee.

Tiefe Blaue See (The Deep Blue Sea)

Zurich, June 15. Theater-Tourneegesellschaft (Kurt Colli) production of drama in three acts by Terence Rattigan. German adaptation, Alfred H. Unger; directed by Leo Mittler; set, Viktoria von Schack. At Schauspielhaus, Zurich. Stars: Elisabeth Bergner, Carola Loock, Lutz Molk, Daniela Fischer, Ernst Deucher, Rudolf Forster, Wolfgang Lukachy, Jochem Blume.

As the first postwar stage appearance of Elisabeth Bergner in Europe, this German road company production is rating top interest here, and has been a complete sellout long in advance, a rare thing in this country. Miss Bergner, who teed off her fabulous career several decades back from the stage of the Zurich Schauspielhaus, still is a favorite here among the older generation. Young theatregoers definitely were in the minority. Public attention was further stimulated by the fact that Miss Bergner chose as her part-

ners Rudolf Forster, her former leading man in some of her earlier screen hits, and Ernst Deutsch, another onetime top star of the German stage.

The role of Hester Collyer in "Deep Blue Sea" naturally proves for Miss Bergner as well as a highly effective vehicle to display the entire string of emotions she masters. Nevertheless, a certain uniformity of expressions cannot be overlooked, and mannerisms are not always avoided. Of the three male leads, Wolfgang Lukachy, as Fred Page, has the most expansive one. He gives a competent performance in the play's second half, but is so pronouncedly Prussian in his opening scenes as to make his British character completely unbelievable. Deutsch, cast as the immigrant doctor, gives an excellent, well-calculated portrayal, and easily carries away top male honors. Forster, office Germany's number 1 "gentleman" of stage and screen, does not fare too well as Hester's husband. His acting style of yesteryear lacks naturalness.

Featured roles are not too happily cast. Jochem Blume, as Fred's RAF pal, is probably the only one giving his role some personal profile. Other members of the cast are just average.

Direction by Leo Mittler, another oldtimer, is uneven and has an episodic quality at times. It is clearly aiming at giving Miss Bergner maximum prominence of which, fortunately, she does not take advantage. With the possible exception of Deutsch, she is by far the strongest personality in this production.

Strawhats

Continued from page 56

corral members of the original company appearing in the play under his aegis on Broadway about 10 years ago, has received acceptance from Winfield Hoeny and Agnes Scott Yost.

Niagara's Year-Round Basis

Hamilton, Ont., June 29. Niagara Barn Theatre, at nearby Stoney Creek, now in its seventh season as a stock company, will continue operation on a year-around basis. Group is currently in the 11th week of its regular 30-week spring-summer schedule, but will continue through next winter.

New theatre, constructed last spring at a cost of \$50,000, has a seating capacity of 420. Producers Jack Blacklock and Mark Saunders head a non-Equity company.

New Hampshire's Lineup

Manchester, N. H., June 29. An even dozen summer stock theatres will be in operation in New Hampshire when the vacation season gets into full swing early in July. The strawhatters will be so located that each major vacation center will have at least one such establishment.

In the White Mountains region, the Chase Barn Theatre in Whitefield will launch its 16th season. Other groups in the area will include the Barnstormers in Tamworth, Eastern Slope Theatre in North Conway and No Name Theatre in Pike.

The Lakes Region, comprising vacation colonies on Winnepesaukee, Newfoundland, Winnisquam, Ossipee and other lakes, will again have the Lakes Region Playhouse in Gilford.

Serving play enthusiasts in the Monadnock area will be the Peterborough Players in Peterborough and Keene Players in Keene, while the New London Players will hold sway in New London, in the center of the Dartmouth-Lake Sunapee section.

In the Merrimack Valley, the Windham Playhouse will be operated in Windham and the Hutchinson Theatre in Raymond. The Meadow Hearth in Hopkinton has only one production scheduled, on July 30 and 31.

Current Road Shows

(June 28-July 10)

Caine Mutiny Court Martial (Paul Douglas, Wendell Corey, Steve Brodie)—Alcazar, S.F. (5-10). King and I (Yul Brynner, Patricia Morison)—Philharmonic Aud., L.A. (28-10). Picnic (Ralph Meeker)—Geary, S.F. (28-10). Porgy & Bess—Curran, S.F. (28-10). Seven Year Itch (Eddie Bracken)—Biltmore, L.A. (28-10). South Pacific (Jeanne Bal, Webb Tilton)—National, Wash. (28-10). Time Out for Ginger (Melvyn Douglas)—Harris, Chi. (28-10). Wonderful Town (Carol Channing)—Shubert, Chi. (7-10).

Rosenthal, Butler Out Of N.Y. City Opera Setup

Jean Rosenthal, noted Broadway and longhair lighting expert, isn't having her contract renewed with the N.Y. City Opera Co., at City Center, this fall. John Butler, opera company's choreographer, also won't be back. There have been rumors of friction within the opera troupe's administrative setup, with the above items not being too surprising.

Miss Rosenthal, who's done lighting for the opera company for six years, will continue her work with the N.Y. City Ballet Co., also at the City Center. She's been with the troupe a long time.

Lombardo

Continued from page 37

Fire Island, Jericho Turnpike, etc., seemed more suited to a Broadway gossip column than to the script. There isn't too much of it, however, and it never gets in the way of the production.

Carmen Lombardo and John Jacob Loeb have fashioned a workmanlike score for the show. It's doubtful if any of the numbers will make much noise in the pop-disk market (an original cast album already has been cut by Decca and Lombardo has cut several single sides as well as an album for the same label). There's an adequate

Arabian Nights

Guy Lombardo presentation of musical extravaganza in two acts with book by George Marion Jr. and score by Carmen Lombardo and John Jacob Loeb. Stars: Lauritz Melchior; features Helena Scott, William Chapman, Ralph Herbert, Hope Holiday, Mia Slavenka. Production directed by Alan Zee. Directed by Robert Gordon. Sets and costumes, Richard Rychtarik; lighting, Paul Morrison; choreography, Yurik Lawovsk; musical sequences, Lottie Mayer; musical direction and vocal arrangements, Pembroke Davenport. At Marine Theatre, Jones Beach, L.I., June 24, \$4.40 top.

Genie	Jack Daboud
Na-elah	Hope Holiday
Mina Ballerina	Mia Slavenka
Princess	Helena Scott
Grand Vizier	Ralph Herbert
Trumpeter	Ralph Low
Slave Girl	William Chapman
Prince Amhed	Harding Dorn
Slave Girl	Winifred Ames
Sultan	Lauritz Melchior
Acrobats	The Moroccans
Snake and Charm	Janick Arfale
Kanshee	Gloria Van Dorpe
Major Domo	Herbert Estrow

mixture of ballads, rhythm and specialty, though, to keep the show moving at a tenebrous pace.

Lauritz Melchior, ex-Met and Metro tenor, is in the starring berth, but he gets comparatively few singing opportunities. What he does is done well and the big voice resounds across the moat, separating performers and spectators. He also strikes an imposing figure in the Arabian and Chinese getups. Helena Scott, as Scheherazade and the Princess, is a very effective, especially on "Thousand and One Nights" and "How Long Has It Been." William Chapman is okay, too, as her vis-a-vis, and Ralph Herbert, as the vis-a-vizier, plays the comedy broad and low. Hope Holiday gives a breezy account of herself, in a style reminiscent of Betty Hutton, delivering "It's Great to Be Alive" and "Teeny-Weenie-Genie." Ballerina Mia Slavenka is spotted in two terps sequences that leave much to be desired choreographically.

The two show-stoppers in the production were culled from vaude and niteries. Initial standout bit is delivered by The Moroccans. This acro team goes through its stunts and twirls with an irresistible abandon that won the firstnighters. The first act closes with a bang as Jack & Arnaug go through their snake dance routine. The gal carons the reptilian movement in an amazing body contortions. She bends and winds around the floor and her partner as though she were made of rubber. It's a topgrade turn, socko anywhere.

The "Disappearing Water Ballet" is another eyecatcher. The 16 chorines submerge several times during their sequence and each time come back to the surface in a different costume. It's an effective bit that appeals to the pewholders. During the underwater sequence two lifeguards are posted near the water's edge to make sure that if 16 gals go down, 16 come up.

The tough musical direction chore is expertly handled by Pembroke Davenport.

Gros. Alicia Markova, ill in England with a serious sinus infection, has asked to be replaced on the summer schedule of the Jacob's Pillow Dance Festival at Lee, Mass. Carmelita Maracci will sub.

Designers Seek Bond Sluff Curb

New attempt to curb designers from doing any work for a legit production before a bond is posted by the producer is being made by the United States Designers Union.

A 22-year-old union rule prohibits any scenic designer or costume designer from making sketches or performing any work whatever in connection with a proposed production prior to the filing of a signed contract by the producer, with the full amount of the fee posted.

Violations of this regulation last season by several union members prompted the union to reiterate the stipulation in a special letter sent out recently to legit producers.

Letter pointed out that designers brought up on charges of violating the rule will be fined heavily if found guilty, and also noted that producers failing to conform with the regulation are "contributing toward the designers' misfortune and consequent humiliation of having to face trial for this violation."

Conflict of Names Stirs Long Island Resort Spot; 2 Barns for Westhampton

Westhampton Beach, N.Y., June 29. Residents of this fashionable Long Island resort will have two strawhats to choose between this summer, but the choice may be complicated by a conflict of names. Two spots are the established Westhampton Playhouse and the newcomer, Hampton Star Playhouse.

Former theatre will be operated by Marjorie Dulin, who acquired it recently from the former owners, Ron and Ruth Rawson. Latter pair are now concentrating on the John Drew Theatre, in nearby East Hampton. They ran both barns last summer. Hampton Star Playhouse, which will occupy the former Star film theatre, will enter the local legit sweepstakes this season.

Confusing element in the situation is that when the Rawsons started operations here two seasons ago they leased the Star filmery, renaming it the Westhampton Playhouse. Last season they moved to Mechanics Hall, retaining the Westhampton Playhouse tag. Now Andre Arneaux and John Havens have acquired the Star and are planning to present little theatre groups for various Long Island towns.

Miss Dulin and her general manager, Mary Porter, a former actress-manager who was managing director of the old Empire Theatre, N.Y., until its razing a year ago, are trying to prevent the new operators of the Star from using the confusing Hampton and Playhouse names.

The Westhampton Playhouse opened Monday night (28) with "Bell, Book and Candle," with Jane Middleton, Clark Williams, Paul Porter Jr., George-Hoxie and Miss Dulin. Revival is being staged by Henry Wienstein, who will also direct the second bill, "The Man," with Frances Greet. Two unselected troupes are planned for the latter half of the season. Marvin Barkleigh is staff designer and Toby Clyde is handling the local press.

Honolulu Amateur Prod. Of 'Okla.' Sets Record

Honolulu, June 29. Chalk up another alltime record for "Oklahoma." Six-week run of Honolulu Community Theatre production doubled previous attendance record, set by "Brigadoon" last year. Play drew an average of more than 100% normal capacity during its run since the 531-seat Ruger Theatre added 50 chairs for every performance.

Director Ed Mangum thinks the success of musicals here is missing a bet by not producing more musicals. He leaves today (Tues.), after resigning, for tour of Europe after two years as director of Hawaii's long-established amateur group.

Show Finances

THE GOLDEN APPLE

(As of May 5, '54)

Original investment, including 75% overall	\$ 87,500
Advanced by Phoenix Theatre, per contract	15,000
Advanced by Phoenix Theatre, above contract	14,807
Total financing	117,307
Production cost at Phoenix	79,807
Cost of moving show uptown to Broadway	37,347
Total production cost	117,154
Gross for 6 weeks at Phoenix	137,258
Operating profit for 6 weeks at Phoenix	37,357
Gross first 3 weeks on Broadway	90,032
Operating profit first 3 weeks on Broadway	9,339
Unrecouped cost	70,459
Bonds and deposits	17,830
Due from authors for orchestrations	10,232
Repaid to Phoenix Theatre	15,000
Available for sinking fund	3,787

Weekly Operating Budget on B'way

Theatre share	30% of first \$25,000 gross, 25% of balance
Cast payroll (principals)	3,770
Cast payroll (chorus) (approximate)	2,800
Musicians (approx.)	1,750
Conductor (approx.)	300
Crew	930
Stage managers	325
Company and general managers	350
Pressagent	250
Wardrobe, dressers (approx.)	380
Authors' royalty	6.1%
Director royalty	1%
Choreographer royalty	1%
Designers' royalty	50
Show's share of ad-publicity (approx.)	1,350
Departmental expense (approx.)	350
Rentals	1,330
Office expense	250
Miscellaneous (approx.)	1,000
Gross necessary to break even (approx.)	24,500
Potential operating profit at \$40,807 capacity (approx.)	7,500
Theatre stop-charge	24,000

(Note: The John Latouche-Jerome Moross musical, produced by Jr. & Roger L. Stevens, who moved it uptown April 20, '54, to the Alvin, N.Y.)

KING OF HEARTS

(As of May 29, '54)

Original investment	\$ 60,000
Production cost (revised)	35,574
Gross during 3 1/2-week tryout tour	27,455
Loss on tryout tour	13,110
Pre-opening expenses in N.Y. (revised)	2,234
Total cost to open in N.Y.	50,917
Gross for last 4 weeks	71,745
Operating profit last 4 weeks	7,503
Total operating profit for 9 weeks to date	18,689
Unrecouped cost	32,228
Bond for theatre	4,000
Cash reserve	15,000
Balance available	8,772

Weekly Operating Budget

Theatre share	30% of gross
Cast payroll (at \$16,000 gross) (approx.)	4,100
(including costar Donald Cook's 5% of the gross over \$15,000 and 10% over \$20,000)	
Crew	400
Stage managers	350
Company-general manager	300
Pressagent	250
Wardrobe, dressers	140
Authors' royalty (standard minimum)	5-7 1/2-10%
Director royalty	1 1/2%
Designer royalty	75
Show's share of ad-publicity (approx.)	2,100
Expense for dog	175
Departmental expense (approx.)	100
Rentals (approx.)	230
Office expense	250
Miscellaneous	300
Gross necessary to break even (approx.)	15,000
Potential operating profit at \$23,389 capacity (approx.)	4,500
Theatre stop-charge	15,000

(Note: Elaine Perry's production of the Jean Kerr-Eleanor Brooke comedy opened April 1, '54, at the Lyceum, N.Y.)

'WING' BARN TOUR NIXED BUT LONE WEEK LOOMS

American Theatre Wing has scotched plans to tour its revue, "On the Wing," on the straw hat circuit this summer. However, a Broadway production is still contemplated.

There's a possibility, though, that the show may be presented at the Ivy Tower Playhouse, Spring Lake, N. J., the week of Aug. 23. Barn production would be in lieu of an out-of-town tryout.

Asheville Gets Mountain Play for Summer Run

Greensboro, N. C., June 29. "Tight Britches," realistic mountain play by Hubert Hayes and John Taintor Foote, which opened in Asheville Thursday (24), will continue throughout the summer. The play is to be staged three nights a week, Thursday, Friday and Saturday.

"Tight Britches" has been played to Asheville audiences for many years during the Mountain Dance and Folk Festival. Seven of the original members of the cast are filling their same acting roles. Hayes, co-author of the play and manager of the City Auditorium, has directed the production. He is also author of "Thunderland," outdoor drama produced at Asheville the last two years.

Cherokee Indian Drama Begins 5th N.C. Season

Greensboro, N. C., June 29. America's only Indian drama, "Unto These Hills," began its fifth summer-long season at Cherokee at Outdoor Mountaintop Theatre Saturday (28). "Unto These Hills" will run nightly, except Monday, through Sept. 6. However, there will be special Monday night performances July 5 and Sept. 6.

The cast of 140, including some 70 Cherokee Indians, rehearsed for two weeks under guidance of director Harry Davis. Full-dress rehearsals began June 21 and a preview of the 1954 production of Kermit Hunter's Indian drama was given June 25 for members of the Eastern Band of the Cherokee Nation, Western North Carolina Associated Communities, and Western North Carolina Highlanders.

As last year, direct descendants of such Cherokee immortals as Junaluska, Sequoyia, John Ross, Drowning Bear and Tsali are in the 1954 cast.

N.O. Opera's 47G Gain

New Orleans, June 29. The New Orleans Opera House Assn. ended its fiscal year \$47,281.90 to the good, President Rudolph Schulze said Thursday (24). Schulze said the association plans a bigger season in the fall, with many prominent guest artists signed for appearances.

'Show Boat' Draws \$32,500 In 3d Pitt Opera Showing

Pittsburgh, June 29. Civic Light Opera Assn. teed off its outdoor musical series last week at Pitt Stadium with "Show Boat" for a \$32,500 take. It was the third time in six years for this one. Attraction got a bad break in being rained out the second night (Tues.) when a couple of big theatre parties had been booked.

Don Ameche starred as Ravenal and cast included Evelyn Wyckoff, Collette Lyons, Jack Alberson, Eleanor Lutton, Helen Raymond and Bertha Powell. Current attraction is Lisa Kirk in "Panama Hatle," with Robert Wright, and following it Patrice Munsel in "Merry Widow."

'King' \$55,500, L.A.; 'Picnic' \$11,400

Los Angeles, June 29. Absence of Yul Brynner from the cast as a result of a backstage accident failed to slow the pace of "The King and I" in its sixth week at the 2,670-seat Philharmonic Auditorium. Musical hit another \$55,500, just about capacity.

Brynner, out of the cast all week after suffering a severe nose injury when struck by a prop during a scene change, is due to return to the show tonight (Tues.). Leonard Graves replaced him.

Biltmore dark over the weekend, rekindles tonight (Tues.) with a five-week run of "Seven Year Itch" following the four-week stand of "Picnic," which registered only fair business. Final frame hit only \$11,400, below costs.

Leo Fuchs in "The Comedian" at the 400-seat Civic Playhouse, hit \$3,000 last week. Las Palmas, dark for almost two months, re-lights tomorrow night with the world premiere of "That's Life."

'MADAM' 65G IN 10 FOR K.C. STARLIGHT OPENER

Kansas City, June 29. Starlight Theatre, in Swope Park, opened the second musical of its current season with "Sweethearts" Monday (2). It runs through Sunday. Cast has Joey Faye, Rowena Rollins, Helen Clayton, Jack Collins, Stanley Simmons, Marie Foster, William Olvis and Earl Williams, with the Arnaut Bros. and Andre, Andree & Bonnie as specialties.

"Call Me Madam," season opener, ran 10 days, ending June 27, for \$65,000, under expectations. While most productions run seven days, "Madam" was boosted to a 10-day run in hopes of grabbing some early money. Result was to spread the usual attendance over the longer period, and somewhat disappointing.

4-Year Melody Fair Mark With \$29,260 'Brigadoon'

Toronto, June 29. On the biggest gross in the four-year history of Melody Fair (theatre-in-the-round) here, "Brigadoon" played to 17,683 payees for \$29,260, with Arena Gardens masked off to 5,300 seats at \$2.50 top. Opening night sellout was marked by the regimental parade from the Armories of the 48th Highlanders and Toronto Scottish, with some 1,000 officers and men, plus pipe and brass bands.

"Brigadoon" starred Lawrence Brooks, Virginia Oswald and Robert Smith, with Jetta MacDonald, Glenn Burris and Stanley Carlson. Principal dancers were Bettina Rosay, Duncan Noble and Lillian Jarvis.

Leighton K. Brill, exec producer of Melody Fair musicals since its inception here four seasons ago, moves into a dual capacity as president, succeeding R. S. Lampard, and will now direct the policy and financial administration of the company.

'Ginger' Droopy \$14,000 In 24th Chicago Week

Chicago, June 29. Torrid heatwave scorched the Loop's lone legit, and even the town's top convention of 12,000 furniture men hasn't helped "Ginger," which dropped to near the breakeven point.

"Wonderful Town" opens at the Shubert next Wednesday (7).

Estimate for Last Week
Time Out for Ginger, Harris (24th wk) (\$4.15; 1,000). Just under \$14,000.

Summer Slump Finally Hits B'way; Audrey \$41,600, Shirley \$37,500, 'Tea' 24 1/2G, 'Gold' (Sans Hull) 22G

It was really summer on Broadway last week. With the arrival of hot weather and the first indications of the annual vacationer exodus, legit attendance slumped. As always at this season of the year, there was a change in the night-to-night pattern of boxoffice returns, with weekends tapering off instead of registering the high for the week.

Except for five solid sellouts, practically every show felt the slump, with individual entries dropping as much as \$5,000 in one instance. Of the 20 productions on the boards last week, 13 dropped a total of \$44,300, one made a closing-week spurt and five smashes held even.

The latter group included "Caine Mutiny: Court Martial," "Can-Can," "Kismet," "Pajama Game" and "Teahouse of the August Moon." However, "Ondine" had a few unsold seats for the first time.

Last week's two closings were "Fifth Season" and John Murray Anderson's "Almanac," both slated to resume late in August. Exiting this week are "Ondine" and "Wonderful Town," the latter going to Chicago for a summer run. Five other entries are uncertain prospects to span the summer.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% amusement tax, but grosses are net: i.e., exclusive of tax.

Anniversary Waltz, Broadhurst (C) (12th wk; 91; \$4.40; 1,160; \$28,000) (Macdonald Carey, Kitty Carlisle). Over \$15,300 (previous week, \$19,100).

By the Beautiful Sea, Majestic (MC) (12th wk; 92; \$6.60; 1,510; \$58,000) (Shirley Booth). Almost \$37,500 (previous week, \$44,300).

Caine Mutiny Court Martial, Plymouth (D) (23rd wk; 180; \$5.50; \$4.80; 1,062; \$33,500) (Lloyd Nolan, John Hodiak, Barry Sullivan). Still getting the standee limit at \$33,700.

Can-Can, Shubert (MC) (60th wk; 476; \$6.60; 1,361; \$50,160). Exactly \$50,400 again.

Carousel, City Center (MD) (4th wk; 32; \$3.60; 3,099; \$46,600). Over \$33,200 (previous week, \$39,200).

Fifth Season, City (C) (75th wk; 595; \$4.40; 1,056; \$25,227) (Mena Shulkin, Richard Whorf). Almost \$16,600 (previous week, over \$15,800; to reopen Aug. 23 with two new leads).

Golden Apple, Alvin (MC) (10th wk; 79; \$4.40-\$3.30; 1,150; \$40,807). Nearly \$20,800 (previous week, over \$26,000).

John Murray Anderson's Almanac, Imperial (R) (29th wk; 228; \$6.60; 1,400; \$50,000) (Hermione Gingold, Billy DeWolfe). Just missed \$25,000 (previous week, over \$28,900; laid off Saturday (26), to reopen Aug. 22).

King of Hearts, Lyceum (C) (13th wk; 98; \$5.50-\$4.40; 995; \$23,339) (Donald Crisp, Jack Cooper). Nearly \$15,100 (previous week, over \$15,100).

Kismet, Ziegfeld (O) (30th wk; 236; \$6.60; 1,528; \$57,908) (Alfred Drake). Just under \$57,900 again.

Oh Men, Oh Women, Miller (C) (28th wk; 230; \$5.50-\$4.40; 920; \$23,248) (Franchot Tone). Over \$12,700 (previous week, over \$15,600); Lloyd Bridges takes over July 12 as male lead, succeeding Tone.

Ondine, 46th St. (D) (19th wk; 148; \$7.15; 1,139; \$41,644) (Audrey Hepburn, Mel Ferrer). Just over \$41,600, with a few empty seats last Saturday night (26) for the first time (previous week, nearly \$42,300; closing next Saturday (3), with tour next fall dependent on a suitable replacement for Miss Hepburn).

Pajama Game, St. James (MC) (7th wk; 52; \$6.60; 1,571; \$51,717) (John Raitt, Janis Paige, Eddie Foy Jr.). Sellout again at \$51,700.

Remarkable Mr. Penny, Coronet (C) (26th wk; 205; \$7.15; 1,027; \$28,262) (Burgess Meredith, Martha Scott). Nearly \$12,200 on twofers (previous week, over \$14,800).

Sabrina Fair, Royale (C) (32nd wk; 253; \$4.40; 1,172; \$24,000).

Over \$14,000 on twofers (previous week, over \$15,000).

Seven Year Itch, Fulton (C) (84th wk; 669; \$5.50-\$4.40; 1,063; \$24,000) (Tom Ewell). Over \$15,300 (previous week, over \$17,800).

Solid Gold Cadillac, Music Box (C) (34th wk; 289; \$5.50-\$4.40; 1,077; \$27,811) (Josephine Hull). Just missed \$22,000 (previous week, over \$25,500); star still out of the cast, with Ruth McDewitt subbing.

Tea and Sympathy, Barrymore (D) (39th wk; 309; \$5.50-\$4.40; 1,060; \$28,300) (Joan Fontaine). Nearly \$24,500 (previous week, nearly \$27,100).

Teahouse of the August Moon, Beck (C) (37th wk; 298; \$5.50-\$4.40; 1,214; \$31,681) (David Wayne, John Forsythe). Always gets the full standee quota all performances, at nearly \$32,200.

Wonderful Town, Winter Garden (MC) (69th wk; 548; \$6.60; 1,510; \$54,153) (Carol Channing). Almost \$25,700 (previous week, over \$31,500); closing next Saturday (3), to tour.

'S.P.' \$28,700 IN 6TH D.C. WEEK; SEE RECORD RUN

Washington, June 29.

"South Pacific" will post a new long-run record for a modern legit attraction in Washington. Musical chalked up \$28,700 at the boxoffice for its sixth D.C. week at the National Theatre, and tickets are now being offered through Aug. 7. "Guys and Dolls" holds the long-run mark here. It went for eight weeks last summer.

'Porgy' \$48,000, Frisco; N. Y. City Ballet \$37,000

San Francisco, June 29.

"Porgy and Bess," at the Curran, climbed to still higher brackets last week, backed by week-long AMA convention, for a \$48,000 take. "Picnic," with Ralph Meeker opened last night (Mon.) at the 1,550 seat Geary. House is scaled to \$3.85.

The New York City Ballet chalked up a fine \$37,000 for its first frame at the 3,352-seat Opera House. Ballet was hyped by heavy out-of-town attendance backed by AMA convention. House top is \$5. Critic reviews were excellent.

'Norway' Garners \$45,000 Despite St. Louis Heat

St. Louis, June 29.

A surge of near-100 temperature prevailed throughout the one-week stand of "Song of Norway" in the 31 fresco playhouse in Forest Park Sunday (27), with a fair b.o. of an estimated \$45,000 taken in. Cast was headed by Irra Petina, Robert Rounseville, John Tyres, Lillian Murphy and stage director Romney Brent, subbing for Sig Arno, sidelined by surgery.

Jerome Kern's "Roberta" has been revived for the sixth time and need off another seven-night stand last night (Mon.) before a crowd of 8,600, best opening-night aud of season.

'Itch' \$18,000, Kaycee

Kansas City, June 29.

"Seven Year Itch," playing a very late road date in the Fox Midway Orpheum here last week, wound a six-day run with a modest \$18,000. Reviews were highly favorable. At \$3.66 top, it's figured trade was hurt by extreme heatwave city suffered.

Following date here, company jumped to the Coast, opening today (Tues.) in L.A. Stand here was handled by the John Antonello agency.

'Carousel' 8G, Ft. Wayne

Fort Wayne, June 29.

Fort Wayne Light Opera Festival presentation of "Carousel" played to 5,620 people, with gross of \$8,000, June 24-27. This is first season for a run of four performances, and Thursday opener is believed to have been low because public was not hep.

Festival now has a record of 32 consecutive performances in the Franks Park outdoor theatre without rain fall. Paul Ukana and Marilyn Delaney were the stars, with Ukana then going to Fox Valley, Ill., to do same stint for two weeks.

Legit Bits

Peter Brook will stage "House of Flowers," the Truman Capote-Harold Arian musical to be produced by Saint Subber... Gant Galtier is now planning to produce "The Great Cressie," for which Anita Loos is writing the book, with composer and lyricist to be selected. Julie Styne and Anthony B. Farrell had formerly scheduled it for production... First of five installments of "Gertrude Lawrence as Mrs. A," producer Richard Aldrich's "intimate biography" of his late wife, appears in the current (July) issue of Ladies Home Journal. Book will be published in the fall by Greystone Press.

Actress-singer Susanna Foster, wife of actor-singer Wilbur Evans, arrived Monday (28) from Naples on the Andrea Doria with their two sons. She's been singing in opera in Rome, but is considering a Broadway show offer... There are enough Broadway pressagents and managers on the Coast currently to hold a convention. They include John Montague (N. Y. City Ballet), Al Spink and Harold Goldberg ("King and I"), Charles Washburn and Loretta Val Mery ("Seven Year Itch"), Les Thomas (second company, "Caine Mutiny Court Martial"), Peter Davis and Jim Miller ("Picnic") and Ted Goldsmith ("Porgy and Bess").

Franchot Tone, star of "Oh Men, Oh Women" (which he is leaving July 10), has optioned for Broadway production "Starfish," by Robert Thom... Bob Kole, recently in John Murray Anderson's "Almanac," is singing lead in "Walk

Tall," the strawhat revue starring Paul Hartman... N. Y. Herald Tribune's dramatic critic Walter F. Kerr and his playwright-wife, Jean Kerr, sail July 8 for a month of show-catching in London... Press-agent Joe Lustig is recuperating from a broken collar bone... Benefit agent Ivy Larric and her husband, James Kevin, left last week for a vacation in Mexico.

Frank Loesser and Garson Kanin have begun collaboration on a new musical to follow the former's operatic version of "They Knew What They Wanted"... Oliver Smith plans a Broadway production of "Fisher Boy," Charles Sebbel's Negro fantasy, with book by Harry Belafonte and music by Billy Strayhorn... Robert Bassler and Winter McCormick plan a mid-winter production of "The Second Monkey," by Allan Scott.

John Keating, drama critic of Cue mag, last week was elected president of the Drama Desk, organization of New York legit reporters. John Beaufort, Christian Science Monitor, was named vice president; Ted Kraus, Theatre Digest, was selected to continue as secretary and Louis Calta, N. Y. Times, as treasurer... Emile Littler will present "Sabrina Fair" in London, with film actress Marjorie Steel (Mrs. Huntington Hartford), John Cromwell and Cathleen Nesbitt in the cast.

Warren P. Munsell, who was producer of the revue, "On the Wing," for the American Theatre Wing last spring, will be the official producer for the Broadway engagement next fall, with the right to transfer the show to another management or present it in partnership... Sam Jaffe will play the Inquisitor in the Producers Theatre revival of "Saint Joan," starring Jean Arthur... Julie Harris may play the title role in a London production of "Dream Girl"... Alex Williamson now handling press for N. Y. City Opera Co.

Agents' Fees

Continued from page 57

right to share in the entire film sale, the producers argue that in the case of musicals, there are frequently many people involved in the creation of the show, including the producers themselves in some instances. It's also claimed that there's a growing tendency for agents to set up film sale deals as packages with the agent placing the director, scenarist and principal players for the picture.

In such circumstances, the legit producers feel, the agent is not acting for the author, but is an interested participant in the deal and deserves no commission whatever. However, if the author wants to give a commission from his share of the proceeds he has right to do so, but the producer shouldn't be similarly committed.

Producer opposition to the agents in this matter is apparently a reflection of a growing feeling among legit managements that in some instances agents are becoming too powerful. It's argued that a few of the larger talent representation firms are now actually employers of talent rather than agents. It's also claimed that certain bigger agent firms have a virtual life-and-death power over legit producers, simply by giving or withholding access to promising scripts.

Reports that agents representing authors sometimes use their positions to gain an advantage in placing the directors, designers, choreographers and cast principals of stage productions of the shows indicates the existence and abuse of this swollen power, the legit management asserts.

Strawhat Tryouts

(June 28-July 11)

Angel with Big Ears, by Romeo Muller—Theatre-Go-Round, Virginia Beach, Va. (6-10).

Barber of Seville, adapted by Virginia Card—Barter Theatre, Abingdon, Va. (28-3).

Brothers, by John Rodell—Theatre '54, Dallas (28-18).

Concerto for One Small Voice, by Norman Ashton—Tufts Arena, Medford, Mass. (28-3).

Count Me In, revue, by Josh Baldwin—Hampton Playhouse, Westhampton Beach, L.I. (28-3).

Court Myrrors, by Richard Reardon—Wilton (Conn.) Country Playhouse (5-10).

Dear Charles, adapted by Alan Melville from Marc Gilbert-Sauvage (based on Frederick Jackson-Gordon Bottomley)—Cape Playhouse, Dennis, Mass. (5-10).

Gloucester Story, by Clayton Stockbridge—Cape Ann Playhouse, Gloucester, Mass. (5-10).

Happy Art Hill, by Franz Spencer—White Barn Theatre, Westport, Conn. (10-11).

Kittiwake Island, by Arnold Sundgaard and Alec Wilder—at MUI Playhouse, Hammonont, N.J. (6-17).

Lady Chooses, by William McCleery—Sea Cliff (L.I.) Summer Theatre (28-3) (Reviewed in VARIETY, June 16, '54).

Magnificent Fraud, by R. J. Dare—Huntendon Hills Playhouse, Jutland, N. J. (6-11).

Miss Private Eye, by George Batson—Somerset (Mass.) Playhouse (28-3); Kennebunkport (Me.) Playhouse (5-10).

Perfect Woman, by Wallace Geoffrey and Basil Mitchell—Windham (N.H.) Playhouse (5-10).

Reunion '54, by Justin Sturm—Strand, Wilmington (5-10).

Rhom, by Larry Ward and Gordon Russell—Barn Theatre, Augusta, Mich. (6-10).

Shut the Door, by Barbara Donahue—Ransdell Summer Theatre, Manistee, Mich. (7-11).

Tonight, by G. Wood—Mill Playhouse, Hammonont, N.J. (28-3).

Two Dozen Roses, by Aldo De Benedetti, adapted by Kenneth Horne—Weston (Vt.) Playhouse (1-4).

Walk Tall, revue—Lakes Region Playhouse, Gilford-Laconia, N.H. (28-3).

White Sheep of the Family, by L. Du Garde Peach and Ian Hay—Berkshire Playhouse, Stockbridge, Mass. (28-3) (Original London production reviewed in VARIETY, Oct. 24, '51).

Future B'way Openings

(Theatre indicated if booked)

All Summer Long, Coronet, Sept. 23.

Boy Friend, Royale, Sept. 30.

On Your Toes, 46th St., Oct. 11.

Tender Trap, week Oct. 11.

Champagne Complex, Oct. 13.

Ensemble Repertory, Bijou Oct. 15.

Rainmaker, Oct. 28.

Quackie, Coronet, mid-Nov.

House of Flowers, Dec. 25.

Desperate Hours, Dec. 28.

Silk Stockings, Imperial, Dec. 29.

Duo's 'Norway' Pkge

"The Song of Norway," which opened a strawhat tour at the Spa Summer Theatre, Saratoga Spgs., N. Y., Monday (28), with the concert piano team of Victoria Crandall and Moreland Kortkamp playing the score, was packaged by Miss Crandall. Kortkamp also has a financial interest.

Current London Shows

London, June 29.

(Figures denote premiere dates)
After the Ball, Globe (8-10-54).
Airs Shooting, Royal Ct. (6-22-53).
Angels in Love, Savoy (2-11-54).
Both Ends Meet, Apollo (8-9-54).
Boy Friend, Wyndham's (12-1-53).
Cockles & Champagne, Saville (5-28-54).
Dark Light Enough, Aldwych (4-30-54).
Day By The Sea, Haymarket (11-20-53).
Facts of Life, Cambridge (6-4-54).
Follies Bergere, Pr. Wales (9-24-53).
Going to Town, St. Martin's (5-20-54).
Guys and Dolls, Coliseum (6-26-53).
Hippie Dancing, Lyric (4-7-54).
I Am a Camera, New (3-12-54).
Impressario, Savoy, Arts (6-26-54).
Intimacy At 8:30, Criterion (4-29-54).
Joyce Grenfell, Fortune (6-2-54).
King and I, Drury Lane (10-8-53).
Love Match, Vic Palace (11-10-53).
Man of Northstead, Duchess (4-28-54).
Moon Is Blue, Vaudeville (6-5-54).
Mousetrap, Ambas. (11-25-52).
Never Too Late, Strand (6-3-54).
Pal Joey, Princes (3-31-54).
Question of Fact, Piccadilly (12-10-53).
Reluctant Heroes, Whitehall (9-12-50).
Ruth Draper, Duke York (6-14-54).
Singing Prince, Phoenix (7-5-54).
Toshaug Aug. Moon, Her Maj. (4-22-54).
Waiting For Gillian, St. Jax. (4-21-54).
Wedding in Paris, Hipp. (4-3-54).
Where There's a Will, Garrick (6-17-54).
Witness Prosecution, W. Garr. (10-28-53).
You'll Be Lucky, Adelphi (2-25-54).

SCHEDULED OPENINGS

Out of Blue, Embassy (6-29-54).
We Must Kill Toni, Wminter (6-29-54).
New Review, Phoenix (7-5-54).
Edmes, Arts (7-13-54).
CLOSED LAST WEEK
Ring Out Bells, Vic. Pal. (11-12-52).

B'way Legit

Continued from page 1

for the week-long National Education Assn. meeting which ends next Saturday (3).

Other scheduled major conventions include Lions International, July 7-10; American Electrolaters Society, July 11-15; National Secretaries' Assn., July 21-26; National Candy Wholesalers, Aug. 1-5; American Chemical Society, Sept. 12-17, and International Congress of Ophthalmology, Sept. 12-17.

With generally increased travel in the U. S. during the last year and a greater-than-usual flow of European tourists through New York, it's figured Broadway will probably get a hefty boost from out-of-town patronage. This should be hyped by a reported rise in consumer purchasing power.

For example, it's estimated that 75% of American families now have annual incomes of over \$3,000, as contrasted with only 15% in 1939. That should much more than compensate for the greatly increased cost of living. Actual results, in terms of show business patronage, from the N. Y. Summer Festival, are not yet indicated, but it's figured certain that at least some b.o. biz should be registered with Broadway legit.

The shows rated as sure or at least probably summer stayers include "Caine Mutiny Court Martial," "Can-Can," "Kismet," "Pajama Game," "Solid Gold Cadillac," "Tea and Sympathy" and "Teahouse of the August Moon." Other entries, an unpredictable portion of which should survive, are "Anniversary Waltz," "By the Beautiful Sea," "Carousel," "Golden Apple," "King of Hearts," "Oh Men, Oh Women," "Remarkable Mr. Pennybacker," "Sabrina Fair" and "Seven Year Itch."

The determination deadline is Aug. 16, when the annual boxoffice upturn is due. Attendance always shrivels away during July, registers a mild flurry around Aug. 1 and has a marked pickup at mid-August. The real b.o. boom begins after Labor Day.

Margaret Truman

Continued from page 1

at Triple Cities Playhouse, Binghamton, N. Y., Monday night (28), showing none of the strain she must have been under in her second legit appearance, as well as from the fact of her father's (ex-President Harry S. Truman's) serious illness.

The words "comedy role" were deleted from the banner in front of the Binghamton playhouse, at request of Miss Truman's agent, Ken Allen, sign now reading "dramatic role."

Binghamton's Lineup

Binghamton, N. Y., June 29. Gall Hillson launched a 10-week season at her Triple Cities Playhouse here last night (Mon.) with "Autumn Crocus," starring Margaret Truman. Advance sale indicates sellout business for the week. Continuing her star policy, Miss Hillson will offer Mary Astor in "Late Love" (July 5-10); Constance Bennett in "Sabrina Fair" (July 12-17); Rudy Vallee in "Jenny Kissed Me" (Aug. 2-7);

Victor Jory in "My 3 Angels" (Aug. 9-14), and Jack Palance in "Dark of the Moon" (Aug. 30-Sept. 4).

Also booked are two musicals, "Pal Joey" and "Song of Norway," and "Stalag 17." Paul Michael is handling boxoffice and Bob Eckert public relations.

London Legit Bits

London, June 22.

Prince Littler, who always provided the pantomimes at the Hippodrome, Golden's Green, and Streatham Hill Theatre for Christmas runs, won't do so this Xmas... Val Parnell and Bernard Delton's Follies show, "Pardon My French," at the Prince of Wales Theatre, will run till March, 1955.

Edith Sharp has replaced Mary Hinton in one of the feature roles in H. M. Tennent's "The Question of Fact," which stars Gladys Cooper, Paul Scofield and Pamela Brown at the Piccadilly Theatre. Lee Soble here from Hollywood to line up English stars, and is shortly off to the continent to line up names for his forthcoming revue in America, "International Parade of Stars."... Ralph Birch's current Westminster Theatre hit, "It's Never Too Late," goes into the Strand Theatre. "We Must Kill Toni," play that was tried out in the provinces, also under Birch's management, with Michael Denison and Dulcie Gray starred, is coming to the Westminster.

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Literati

Reynolds' Big Award Vs. Peg

A N.Y. Federal Court jury yesterday (Tues.) awarded author Quentin Reynolds what's believed to be the highest libel damages in U.S. history—\$175,001—in his suit against columnist Westbrook Pegler and two Hearst corporations. Court then ordered a 20-day stay in execution of judgment and set arguments on the size of the award for Friday (2).

Suit charged that Pegler libelously wrote in a 1949 column that Reynolds was "yellow" and an "absentee" war correspondent. Reynolds charged this column lost him his position on Collier's and cut down his earning power. Judge Edward Weinfeld told the jury the Pegler statements had not been sustained during the trial and observed the column was "defamatory and clearly libelous."

Damages consisted of \$100,000 against Pegler personally, \$50,000 against the Hearst Corp. and \$25,000 against Hearst Consolidated Publications Inc. The \$1 award was "compensatory," to be paid by all three defendants, while the \$175,000 was a "punitive" damage. Other statements in the Pegler column which Judge Weinfeld labeled as "defamatory" and "libelous" were allegations that Reynolds and an unnamed woman had been "nudging along a public road" and that Reynolds had proposed marriage to Heywood Brown's widow on the way to Brown's funeral.

Heckelmann Upped to V. P.

Charles N. Heckelmann elected a v.p. of Popular Library, Inc., publishers of pocket-size books, it was announced by Ned Pines, president. Heckelmann has been editor of Popular Library since the company was founded in 1942.

He joined Pines in 1941. He has been a magazine editor, writer, and newspaper reporter, as well as the author of 20 published books. He is a past president of the Catholic Writers Guild of America. Since he assumed editorial direction of Popular Library, sales have risen to a total of 35,000,000 paperback books sold during 1953.

Disk-Book Package

New packaging technique in book publishing will be Random House's inclusion of two 45 rpm Columbia-gramophone records, to be bound inside the covers of "Basic Ballet," a \$7.50 book by William Walters English and Zachary Solov. The latter, ballet director of the Metropolitan Opera, gives voice calls and counting (with music) that follows the instructions of the text.

17's Show Biz Edition

For the first time in the 10-year history of Walter H. Annenberg's Seventeen, its entire issue (July) is devoted to one subject. It's a "Young Theatre" edition, and is loaded with show biz stuff including an Oscar Hammerstein 2d byliner.

Seventeen's publisher is Mrs. Enid Annenberg Haupt, sister of the prez of Triangle Publications' topper; monthly teenage mag's editor is Irene Kamp.

Very Funny Travel Book

Undoubtedly already a "must" bon voyage gift book, Rube Goldberg's "Guide to Europe" (with Sam Boal) (Vanguard; \$2) is an hilarious tongue-in-cheek perspective on tourists and tourism. Boal's text and the cartoons are imaginative drawings and surefire parody. Some of them lend themselves to the new cycle of napkin drawings.

In the same idiom of screwballiana is Edward Gorey's "The Lusting Attic," a sort of a Charles Addams-influenced pot pourri of macabre sketches with lyrics, some a few of them in easily understandable French. This is not travel stuff, just weird humor of the Addams school, but also lending itself to the cocktail napkins and ashtay byproduct circuit. (Nothing, of course, has approached the "Fractured French" inspiration for supplementary rights, speaking of byproduct income.)

Abe.

Newspaperman Stuff in Books

Clark Kinnaird, editor of special services and foreign editor of the King Features Syndicate, and a longtime friend of Damon Runyon, has finally got his big, "A Guy Named Runyon," completed for Lippincott, to be published in October.

On another front, Random House will publish Damon Runyon Jr.'s "Father's Footsteps," an intimate father-and-son, a family and a couple. Runyon Jr. is currently a feature writer on the Miami Daily News.

More newspaper stuff includes

"I Like People," by Grove Patterson, the autobiography of the editor-in-chief of the Toledo Blade, covering 70 years of worldwide reportage. He has been with the Blade since 1910.

Still another newspaper memoir is the N.Y. Daily News' veteran radio-tv editor, Ben Gross, "I Looked and I Listened," an informal recollection of the broadcast medium. Gross is considered the dean of radio and video critics of the metropolitan New York press.

New Tag For 'Country Gent'

The magazine Country Gentleman is due for a new monicker later this year. Curtis Publishing Co. said new tag will be Better Farming.

Editor Robert H. Reed said change was being made because new name is "more indicative of the magazine's contents."

Tom Weatherly Between Covers

Tom Weatherly, press agent and producer, becomes Broadway's unofficial poet laureate with the publication of a representative collection of his verses, "Main Stem Stuff" (LibRARY Publishers; \$2.75).

Various show biz types are depicted, and some are treated with wit and humor. Weatherly offers a number of serious verses, as well, several of the theme of lost or unrequited love.

A few of the poems wander from the Main Stem, but principally they reflect the familiar midtown area and personalities with a good deal of sprightliness and wit—and quite often with the true versifier's knack of combining a sense of the lyric with flashes of wisdom. Book is introduced with a preface by Abel Green, and it contains many of the Weatherly odes that originally appeared in VARIETY. Bob.

'Life With The Met'

Helen Klafky Noble, in "Life With The Met" (Putnam; \$3.75), reviews her three decades backstage at the famous opera house. Working first as a secretary in the Technical Department, she later became amanuensis for Edward Ziegler, assistant general manager of the Met. She is also a concert star and teacher.

Author presents a warm-hearted portrait of Ziegler, who is shown working with both zeal and merriment at his difficult task of keeping the opera in operation. Also, of course, there are rich and varied anecdotes—and some critical evaluations—of great singers of the era: Chalapin, Farrar, Jerizta, Bori, Grace Moore, Pons, Flagstad, Ponselle, Pinza and many others.

Gatti-Casazza is properly memorialized, and Edward Hanson is profiled in a chapter headed "Our John Barrymore." Author reports that "he had lady subscribers swooning like Sinatra fans."

Especially touching is the writer's account of her return to the Met in recent years at the behest of Francis Robinson. As she walked across the great stage, she was affectionately greeted by crew members who recalled her and the days when she was "secretary to everyone and did anything there was to be done around the premises." One of the stagehands grinned at the lady and yelled: "Fire 18 secretaries! Helen's back!"

Book is eminently factual and useful as a reference, some handy guide to the Met, as well as being written with a light, deft touch. There are several good illustrations.

Down.

New Franco-American Prize

Mme. Lecomte Du Noy, the American-born Mary Bishop Harriman, who married Du Noy in 1923 and was his collaborator until his death in New York in 1947, has created a new literary prize which will be given alternately every year (in New York and Paris). The prize, 200,000 francs in France or \$50,000 in America, will be given for the work (philosophic, scientific, literary, biography or autobiography, or any other form), which presents a particular interest to the spiritual life of our epoch and for the defense of human dignity.

This year the prize was given in France to Marcel Sendlair for his "Le Serpent Et Le Miroir."

CHATTER

Michael Blankfort's novel, still untitled, due for fall publication by Little, Brown.

Richard Armour doing special Scott-angled column from Hollywood for Glasgow Evening Citizen, Scotland.

A show biz whodunit by (Mrs.) Terry Rieman is titled "Vamp Till

Ready," for Harper publication in October.

Sir Compton Mackenzie, 70-year-old Scottish author (he also scripted "Tight Little Island"), penning his autobiography in Edinburgh.

Saul Steinberg has assembled an anthology of his New Yorker cartoons, for Harper publication, entitled "False Passport."

David Ewen, who has written books on music, has another one due: "The Homebook of Musical Knowledge," via Prentice-Hall.

Fashion expert Elizabeth Hawes' whose book "Fashion Is Spinach," was a yesterday's bestseller, has a sequel due, "It's Still Spinach," for Little, Brown.

Merle Miller's new novel, "Red-union," about eight men in wartime who meet as promised eight years later, will be published by Viking in October.

William Ornstein, author of "Ma and Me" and "Deep Currents," will have his story, "Miracle at Moshulu," published in the Kansas City Review, winter edition.

Booth Herndon's "Praised and Damned: The Story of Fulton Lewis Jr.," edited by Gordon Carroll, will be published by Duell, Sloan & Pearce-Little, Brown.

"Colette: A Provincial in Paris," by Margaret Crosland, first biography in English of the French writer, will be published by the British Book Centre, N.Y., Aug. 18.

John S. Lauder, former associate editor of Fairchild Publications and onetime reporter for the Meriden, Conn., Record, joined Milburn McCarty Associates as an account exec.

Richard Bissell, whose novel "Tide" inspired the current Broadway hit, "Pajama Game," has a new novel "High Water," due via Atlantic Monthly (Little, Brown) this fall.

Fred Lounsbury has edited "103 Lyrics of Cole Porter," for Random House publication in September. The book will include rare additional choruses from the songsmith's private production scripts.

The 1953-54 edition of "Theatre World Annual," edited by Frances Stephens, is due in November; this is the fifth yearly edition, and again is a pictorial review of the London stage. Macmillan publishes.

George W. Hinckley Jr., appointed circulation manager of The Reporter magazine, as announced by Max Ascoli, editor and publisher. Hinckley was formerly with Time for 12 years, and with the Wall Street Journal.

Morton J. Levand, pub director of the Wichita (Kas.) Beacon, of which his father M. M. Levand is presy, placed his first song, "Talk Talk From Texts," with Harwin Music, the pubbery headed by band-leader Ralph Flanagan.

Look magazine is running a doubletruck in full color of Metro stars, plus five additional black and white pages on current productions. Layout, running in the July 13 issue, features 41 players appearing in seven M-G productions.

Harry Hansen, now of the World Almanac, has done a treatise on "Scarsdale," the swank New York suburb, for Harper's.

Janet Krumme, for the Literary Guild of America, states that whatever book club selections may have befallen Irving Stone's new novel, "Love Is Eternal," is neither a present nor a future selection in the Family Reading Club or the Dollar Book Club.

Richard Buckle recounts in "The Adventures of A Ballet Critic," to be published by the British Book Centre, N.Y., Aug. 13, his struggles in running a ballet magazine, and his ballet memoirs of London and the continent. His magazine, Ballet, founded in 1939, was discontinued in 1952.

Norman Lobenz appointed editorial director of See and Real Magazines, and additional projects in the magazine field are now under consideration. He was editorial director of Pocket Magazines, Inc., and before that served for three years as m.e. of Quick before joining Ned Pines' outfit.

Charles Samuels, who co-authored Ethel Waters' "His Eye Is on the Sparrow," has worked with William R. and Florence K. Simpson on "Hockshop." It's a story of five generations of Simpsons, the oldest and perhaps best-known pawnshops in the United States, founded in 1822, when the first William Simpson came from England.

Encyclopedia Britannica Inc., New York corporation, has increased its capital stock from 7,875 shares, 4,375 at \$100 par, and 3,500 at no par, to 22,875 shares, 15,000 at \$1 par, 4,375 at \$100 par, and 3,500 at no par. A certificate to this effect has been filed with the Secretary of State in Albany by Davis & Gilbert, N.Y. attorneys.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

If a rapprochement between the Montagues and the Capulets on the preem of "Romeo and Juliet" would have been big news in the 16th century, do you suppose, say, exchange-editors on country weeklies might be interested in a red hot exclusive I ran into concerning the reigning families of the animated cartoon world? I mean the Disneys and the Fleischers.

It came about this way. I backed into Kirk Douglas on the Disney lot the day before he eloped and got married again. We hadn't seen each other in two years and were full of admiration for how each of us had fared in the interim.

As further proof of how close we are, he never whispered a word about his coming marriage and I never uttered a sound about the recent meeting between Walt Disney, his current producer, and Max Fleischer, the father of his current director, They met in New York. It was their first meeting in the 30 years they had been rivals for the acclaim of children of all ages.

I point out this failure to exchange these exclusives as final proof that Douglas and I are not only loyal, but can be trusted not to reveal classified information. At least not to each other.

As Kirk had been recently in Paris, Rome, London, Zurich and other centres where spies exchange information, I wanted to ask him how this Fleischer-Disney rapprochement was affecting world trade. But there were a lot of people around—notably such characters as Peter Lorre, James Mason and Paul Lukas, not to stress Max Fleischer's son, Richard—and I didn't think it would be prudent to ask, especially with live mikes all over the ruddy place.

Mystery: Why Didn't They Meet Before?

In the end, I decided to heave overboard all the props of espionage and counter-espionage and ask Dick Fleischer himself why Max Fleischer and Disney hadn't met before 1954.

"Well, I tell you," he said. "My dad made his Popeyes in New York and Walt Disney made his Mickey's in Hollywood."

"Didn't they ever meet when not working?"

"Funny thing, no. My dad vacationed in Florida and Mr. Disney in California."

"But at conventions?"

"I know it sounds suspicious, but they didn't. My dad met Roy once or twice, but not Walt."

"Not even at sales conventions?"

"Well, you see my dad released through Paramount and Walt Disney released through RKO. So they attended different sales conventions."

"What did they talk about at this first meeting after being rivals for the same fast buck for 30 years?"

"Sir, I wish you'd strike out that word 'fast.' There was nothing fast about bucks in the animated cartoon field."

"Very well, I'll strike it out. But what did they talk about? You?"

"Me?"

"Yes, you. Weren't you directing Disney's production of Jules Verne's 'Vingt Mille Lieues Sous Les Mers'?"

"I beg your pardon?"

"Weren't you directing a \$6,000,000 production of '20,000 Leagues Under Walt Disney?' Surely you can answer that, yes or no."

"Yes, and still am."

"And might it not occur, Mr. Fleischer, to Mr. Disney that a talk with your father might clear up any doubts either had on whether you could be trusted with that much dough?"

"It might, but I was already half way through the picture when they met, so they could hardly make their misgivings Metro-active."

"How long have you been on the picture?"

"Since Jan. 16, 1954. But I had been preparing it for a year before that."

"So it will be about two years between your preliminary work and your preview of '20,000 Leagues Under The Sea'?"

"Approximately."

"Do you know how long it took Jules Verne to write the story?"

"No, I don't. I understand it took him five weeks to write his 'Five Weeks in A Balloon,' 10 days for his 'Voyage To The Centre of the Earth' and 80 days to write 'Around The World In 80 Days.'"

"That's fine, Mr. Fleischer. But you don't know how long he took to write '20,000 Leagues Under The Sea'?"

"No, I don't, but I guess much would depend on which league. The Coast league, I know, has a longer season."

"I don't mean to cut you off, Mr. Fleischer, but do you know what a league is?"

"Well, a marine-league is roughly equal to three geographic miles. But in Texas they have a Texas league which is a short fly between shortstop and left field. They also in Texas have an old Spanish land measure called a league. It works out around 4,228 acres."

"Very well, Mr. Fleischer, I gather from this show of erudition that you still don't know how long it took Jules Verne to write '20,000 Leagues Under The Sea'?"

"No, sir, I don't. But I know the story licked just about every major studio till Mr. Disney hired Earl Felton to try his hand at a treatment."

"And he licked it?"

"He had the squids eating out of his hand."

"How?"

Men Without Women

"Well, sir, that's top secret but I can tell you this much. He dropped all dames overboard. There isn't even a mermaid in the picture."

"But there are giant squids, sharks, barracudas and other man-eaters?"

"Oh, yes—we have a squid 90 feet long. His body is 30 feet and his tentacles 60 feet. He's much worse than an octopus?"

"And these are all male?"

"Sir?"

"Didn't you say there were no females in the picture?"

"Well, sir, I didn't mean there were no female fish. We never examined them. For all I know the man-eaters may be all females?"

"Where did you shoot all this terrifying stuff?"

"Off Nassau, where the water is the clearest in the world. We had to go down 30 feet; it once took us eight days to shoot a page of script."

"Did you join the divers, Mr. Fleischer?"

"Yes, I did."

"In shark-infested waters?"

"Well, they're not the worst, though we use them in the picture because people think they are. Barracudas are much more vicious. At first these man-eaters scared the gizzards out of me. The guard told me never to swim away from them. 'If you do,' he warned, 'they'll go after you and if they wound you you'll be fighting for your life.' He told me to swim toward them. They swim parallel to you and watch you out of the corner of their eye. Make a plunge toward them and they will retreat 50 feet or so and keep watching for signs of fear on your part. Everything under water is afraid of everything else and sharks and barracudas are no exceptions."

"Did Mr. Disney give you any instructions about this testimony?"

"No, sir. All he said was, 'Don't try to exaggerate nature. Just shoot it straight and you will get the most incredibly melodramatic results.'"

"You directed 'The Happy Time' for Stanley Kramer and the picture starred Charles Boyer who, like Jules Verne, was born in France?"

"Yes, sir."

"That is all, Mr. Fleischer. And don't subpoena us, we'll subpoena you."

Broadway

Murray and Betty Gruhn making annual 4th-of-July weekend stay at Jimmy Strock's Fire Island spot. Archer Winsten, film critic of the N. Y. Post, in Columbia Presbyterian Hospital for minor surgery.

Loew's veepee and treasurer Charles C. Moskowitz and pub-chief Howard Dietz back from a Metro studio visit.

Sylvia Fine back to the Coast following promotion work on "Knock on Wood" which stars husband Danny Kaye.

Ben Grauer emceed Sunday's (27) benefit preem of "About Mrs. Leslie" at the Victoria. Proceeds to the Actors' Fund.

Jerry Pickman, Paramount's ad-pub v.p., back in Gotham following a swing of the studio and branch offices in the field.

Barbara Darrow in from the Coast over the past weekend for bally work on "Susan Slept Here," RKO entry in which she's featured.

Harry and Lucille Gould back from their extended European trip. He's the show biz bicker, ex-owner of Belasco Theatre, Pepsi-Cola director and paper tycoon.

The Claude C. Philipps fly to Paris on their holiday this weekend. She's Mony Dalmas star of the Comedie Francaise back from the famed Philippe of the Waldorf.

Walter Vincent, president of the Actors' Fund of America, and wife winged out Saturday (26) for a vacation tour of Holland, Germany and England. They return Aug. 23.

Milton Mohr, former RKO publicity manager, named publicity director for the first national convention of the National Retail Lumber Dealers Assn. at Kingsbridge Army Oct. 8-10.

The Joseph H. Seidelmans sailing on the SS Caronia's round-world cruise Aug. 17, returning in November, which is one way of the film executive's wife, Rose, dodging the hayfever season.

London impresario Jack Hylton's U.S. rep Brian Michie back from three months in England; travel lecturer Burton Holmes in from Europe yesterday (Tues.) on the Queen Elizabeth. Hylton may fly over this weekend.

Anne Edwards, former head of Allied Artists agency, has joined Stan Pat enterprises in the record promotion and publicity department. Josephine Van Patten, who headed the legit department of Allied Artists, has joined Mercury Artists, heading the legit department.

Joe's cutting of the tape for the launching of new Circle Liner, the SS Miss Liberty, made the rubberneck cruise boat quite a Broadway gala affair, with the Jules Lande band from the Ambassador Hotel officiating; Union News Co. catering (champagne 'n' everything), and a slick p.a. job by Barkas & Shalit.

Leonard Levinson's book on hotels has him living at St. Regis currently, following stay at Waldorf and earlier at Plaza. He'll take an apartment later, spend most of summer in N. Y. sending back his radio scripts to head writer Phil Leslie of "Fibber McGee and Molly" who's been fishing in the Sierras. Ralph Goodman is also on show's writing staff.

Jacques Tati ("the Charlie Chaplin of France"), on his first U. S. visit in connection with "Mr. Hulot's Holiday," his film currently at the Fine Arts, has been offered many U. S. nitery dates but nixed 'em. He's coming back in October for a Max Liebman NBC-TV spectacular. The French Consulate's Cultural Division in N. Y. gave him a cocktail party last week. He flies back to Paris tomorrow (Thurs.) with his wife, Micheline.

New specialty shop, tagged "The Red Headed Woman" in the Park Sheraton, is billed after one of the two carrot-topped femme owners, Ruth Tornroth, former tap dancer who worked the Latin Quarter, Radio City Music Hall, was in Mary Martin's original click, "Leave It To Me," and travelled with Kenton, Barnet and other name bands, under her show biz name of Ruth Day. Accent will be to cater to redheads dominantly.

Paris

By Gene Moskowitz
(28 Rue Huchette; Odeon 49-44)
Mary Jo Weldon, U. S. actress, into new Robert D'ery legit revue, "Flying Skirts."

New additions to the long run Casino De Paris show, "Gay Paris," are Suzy & Conover, Monica Ford and Marceline Mayer.

Charles Trenet doubling here in a one-man show at the European Theatre, and then as topser on the nitery Rose Rouge bill.

Odette Joyeux, Gallic actress, won a literary prize for her novel,

"The Bride Was Too Beautiful." This will become a pic later.

Danielle Godet gets to play an American girl opposite Eddie Constantine in a two version pic to be made here, "Yours Truly, Blake."

Edith Georges will probably be the new star of the Folies-Bergere when Yvonne Mennard heads for the U. S. on a Lou Walters contract this month.

Edith Piaf will do a three-week one woman show at the ABC which its present hit musical, "The Flowered Way," takes a vacation. Then show resumes its successful run.

Sacha Guitry has begun his "Napoleon," which will be the biggest budgeted pic ever undertaken here. Pic-will cost around \$1,500,000. But Clement Duhour says it has already been amortized by pre-sale to Germany, Italy, Switzerland, Belgium and Japan.

Westport, Conn.

By Humphrey Doulsen

Lillian and Dorothy Gish here for early summer.

Marilyn Cotlow guest artist at Longshore Club June 26.

Illona Massey planned to Birmingham, Ala., for legit date there.

Victor Gilbert cocktailed theatre colony at Stonehenge yesterday (Tues.).

Dorothy Kirsten singing at Connecticut. "Pops" here next week (3) with Daniel Saidenberg conducting orchestra.

Ben and Lillian Boyar in New York for marriage of son Bert to Jane Feinstein Saturday (26). Couple sailed on European honeymoon.

"Reunion '54," new comedy by Justin Sturm, booked into Country Playhouse for week of July 19 with cast headed by Lee Bowman, Tom Helmore and Kyle MacDonald.

Albert A. Dickson, head of Bridgeport U drama department, again topping White Barn Theatre apprentice school with Alexander Kirkland teaching acting technique.

Paula Lawrence, John C. Wilson, Theresa Helburn, William Gaxton, Eva LeGallienne, Lucille Lortel, Christie MacDonald, Rose Franken and Arthur Jay Levy at opening of "Happy Birthday" at Country Playhouse Mon. (28).

Chicago

Jerry Murdoch's Harmonicats current at northside Club Hollywood. Joe Conti and Buddy De Vito helming show at Mangum's Chateau.

Ballet Theatre gave open air performances last week at Ravinia Park.

Charlie Ventura band, with Mary Ann McCall, drawing big crowds at Preview Lounge.

Sid Siegel and Rita Loman, local clefters, penned Eartha Kitt's Victor newie, "Easy Does It."

James H. Martin handling exclusive distribution for Tiffany Records in Illinois, Wisconsin, and Indiana.

Roberta Evans, secretary to acts department at MCA for last 10 years, resigning this week for housewifery.

Myrna Cohen topping lineup of show biz comes at Variety Show Gaeties Actors Club. Benefit staged at Opera House last Friday (25).

June Carroll in "Call Me Madam" lead at Music Theatre being visited by brother Leonard Sillman, producer of "New Faces of 1952."

Washington

By Florence S. Lowe

Tony Bennett bowed into Casino Royal Monday (28) night.

A. R. Broccoli, co-producer of "Hell Below Zero," here to hypo interest in local preem of pic.

Ruth Clayton, one-time Ado Annie of "Oklahoma," current at Sheraton-Carlton's Harlequin Room.

The McGuire Sisters here to beat drums for their new Coral disk, "Goodnight, Sweetheart."

Reno

Peggy Lee set for the Riverside late in July.

Frankie Laine will switch to the Cal Nevada this year.

Ed Wynn and agent talking potential booking into Riverside.

Granada Theatre, destroyed by fire year ago, will open in fall, enlarged and modernized.

Jon James and Nat "King" Cole will return to Cal Vada Lake Tahoe this season. Mills Bros. open the spot shortly.

Lili St. Cyr opening July 1; Billy Eckstine and Paul Whiteman among stars set for Mapes Skyroom this summer.

London

Betta St. John back in town house-hunting with her English husband.

Helen Page, of Kimberly and Page Productions, planned to N. Y. to visit her sick sister.

Granville Jones succeeding Thomas Matthews as leader of London Symphony Orchestra in August; was formerly leader of the Boyd Neel Orch.

Low Grade planes to N. Y. June 25. He goes on to Las Vegas in time for opening of Val Parnell's "Paradise Vanities," due at the Desert Inn, July 6.

Bernard Delfont back from two-week vacation at Mating for Continental talent for his next Prince of Wales Theatre "Folies." It is not due until next spring.

Van Johnson due here this week to co-star with Deborah Kerr in David Rose's Graham Greene pic, "End of the Affair," his first British film. Shooting starts at Shepperton July 5, Edward Dmytryk directing.

Basil Dean is making a theatrical comeback as author and producer, having adapted "Diary of a Nobody" by George and Weedon Grossmith, which he will present at the Arts Theatre Club in September.

Leslie Thompson replaced F. G. Hill as acting secretary of Columbia Pictures. Formerly with Universal as chief accountant, then went into the production side became secretary of Eagle-Lion before joining Columbia as Administrator.

Mary Morris received an ovation for her performance in Pirandello's "Six Characters in Search of an Author," revived at Arts Theatre Club last Wednesday (23). Ralph Michael and Gordon Bell gave fine support in a slick production by Royston Morley.

Pittsburgh

By Hal V. Cohen

Penn booked return of "Gone With Wind" for July 30.

Donna Jean Young to Russell Point, O., for summer with a Miriam Sage dancing line.

Jackie Heller's old Carousel reopened as a restaurant; it is called My Brother's Place.

Carl Low's wife and two daughters joined him for the summer at White Barn Theatre.

Rube Harris, manager of Etna Theatre, and his wife observed their 35th wedding anniversary.

Wally Marks and Nan Wilson (Mrs. and Mr.) signed up for summer by William Penn Playhouse.

Sammy Walsh now hosting Moulin Rouge and Gondolier Lounge at Hotel daLido in Miami Beach.

Lisa Kirk heads for Las Vegas and three-week stand at Last Frontier after she closes here in "Panama Hattie."

Ex-film actress Ann Gillis may do some straw hat roles around town while her husband, Dick Fraser, is working here.

Three Suns' recording of "Moonlight and Roses," his No. 1 spot in light and disco, hit No. 1 spot in local best-seller list at same time as their Horizon Room stand here.

Portland, Ore.

"Picnic" and "The King and I" set for the Auditorium by Bill Duggan for August.

Count Basie orch and Variety Show played one-nighter at the nabe Bagdad Theatre last week.

Don Cornell Stage Revue inked for a week's date at the Paramount on vaude-film policy latter part of July.

Don Haymen, president for the Clyde Beatty Circus, off to western Canada after spending a couple of weeks here. Show played here last weekend (25-27).

Bill Guitlovich, advance man for Jack Benny Variety Show, in town working on last-minute details with promoter Bill Duggan.

Show set for Auditorium this weekend, July 1-4. Advance sale big.

Berlin

By Hans Hoehn

Polina Negri may soon star in a German film.

Luis Trenker in town for confabs with local fimites.

Dorothy Shay is making a tour of Germany soon, sponsored by the U. S. Army.

Karl Krueger, of New York, conducting RIAS Symph Orch with classical programs.

Billy Eckstine plans a concert here after having appeared in some English cities.

"Gone With Wind" (M-G), now in its sixth month at Kurbel, passed its 514th performance. "Heldeschulmeister Uwe Karsten," a remake of the 1933 Ger-

man film, is Hans Deppe's next project.

"Dial M for Murder," new play at the Komodie, received outstanding press notices. Viktor de Kowa plays lead.

The Seventh U. S. Army Symph Orch, composed of 60 soldier musicians, made four appearances before Berlin audiences.

Sweden's Ulla Jacobsson celebrated her 25th birthday during shooting of local film, "Johannisfeuer," in which she is starred.

GEMA (Society of German Authors, Composers and Publishers) is going to come under State supervision. Ministry of Interior will be the supervising body.

Connex, a new German distributing outfit has been set up by Walter Koppel in Hamburg. Koppel is also head of the Real-Film and the Wandsbek studios, both in Hamburg.

Tokyo

By Richard H. Larsh

Metro planning week-long festival of Metro pix in major cities of Japan to celebrate 30th annl.

Final plans set for Italo-Japan joint production of "Madame Butterfly," with 30 actresses and technicians slated to leave for Italy early this fall.

Fifty-five Japanese films exported during April earned a total of \$88,647, according to a report of Export Film Committee of the Motion Picture Assn.

Bob and Susan Starr, U. S. ballroom dance team, in two-week stand at the Latin Quarter, relieving "Four Jokers," comedy songsters, (boff here) who are now touring Japan.

Barcelona

By Joaquina C. Vidal-Gomis

Barcelona Theatre playing "The Pin in the Mouth," Benavente's legit by actress Tina Gasco.

Calderon Theatre now has "Elias" Huddles," musical with Mary Begona and Antonio Garisa.

Dino Cavallo with aquatic show "Niagara Follies" at the Monumental bullring. Among the beauties working in show here is Ellen de Sarzens, "Miss Louisiana of 1951."

Ten performances of legit theatre being held at Greek Theatre on the Mountjuich mountain, started with "Antigona" by Jean Anouilh. Producer is Cayetano Luca de Tena and leads are Aurora Bautista, Mary Carrillo, Carlos Lemos and Manuel Dicienta.

India

Agitation started by Indian film interests against dubbed Indian versions of foreign films.

Central Government of Madras agreed to allow foreign film distributors make remittances abroad of rentals accrued on pictures.

India Government setting up National Film Board, Film Production Bureau and Film Institute. Necessary legislation will be brought forward before Parliament early.

Minister for Information and Broadcasting announced plans for development of Raw Film Manufacturing Plant under Five-Year plan if negotiations between private agents and German firm do not materialize.

Memphis

By Matty Brescia

Ernie Rudy orch to Peabody's Plantation-Roof for two weeks.

Danny Belloc band in for two weeks at Claridge Hotel's Magnolia Roof.

Leo Burson, Memphis promoter, to N. Y. as member of world-wide ZOA powwow.

Vernon Adams, theatre exec here, now general manager of 800-car Sky-Vue Drive-In.

Bud Edele and Mike Lee, UA chiefs in from St. Louis for a confab with Tony Tedesco, Memphis company sales manager.

Harry Martin, former prexy of American Newspaper Guild and amuse ed of Commercial Appeal, now doing weekly roundup for European dailies in London and Paris; also opened an import shop here.

San Francisco

By Ralph Gleason

Mary Hennessy back on press job at Paramount Theatre after five-week illness.

Jerome Cappel, producer, director and photographer of "The Immortal City," Technicolor film on the Vatican, in city.

Dennis Morrison, an expert on whaling, here for radio and tv appearances plugging Columbia's "Hell Below Zero," whaling picture.

Hollywood

Irene Dunne in St. John's Hospital for routine checkup.

Dinah Shore and George Montgomery to Las Vegas with Gen. David Sarnoff.

Yvonne de Carlo winged to Berlin to be guest of honor at Berlin Film Festival.

The Nelsons—Orzle, Harriet, Ricky and David—planned to Europe for vacation.

Richard Rodgers flew in to join Oscar Hammerstein II prior to start of "Oklahoma."

George Seaton teed off Screen Directors' Guild's six-week course dealing with film production technique at UCLA.

David A. Lipton, Universal veepee in charge of ad-publicity, returned from a six-week tour of Europe.

Cecil B. DeMille awarded the French Oscar for "Greatest Show on Earth," as best foreign picture in France during 1953.

Marilyn Monroe for third time collapsed on Irving Berlin's "There's No Business Like Show Business" set and ordered home for three-day rest.

Atlantic City

By Joseph W. Walker
Bob O'Neill back into Hialeah for season opening June 28.

Herbie Collins and Mambo orchestra into Ritz Merry-Go-Round bar.

Fred Forrest quarrel with Joan Harrison into Chelsea's new musical bar.

Larry Steele's 1954 edition of Smart Affairs had sold opening at Paradise Thursday (24) night.

Bob Hope and Gloria DeHaven here for big Shrine show as to be staged in Convention hall as top amusement event of Shriners convention here this week.

Julius LaRosa to head vaude show on Steel Pier July 4-10, replacing Lanny Ross. Ralph Flanagan in ocean-end ballroom July 5-8, replacing Ted Weems, who is in June 25 through July 1.

Gene Raymond was received as he appeared in lead of "Mr. Roberts" at Gateway Musical Playhouse. Reception arranged by producer Jonathan Dwight followed as playhouse started third season at suburban Somers Point spot. "Paint Your Wagon" first musical show opens July 6.

Fire Island

By Mike Gross

Beach scramble held over for another season.

CBS-TV scripter Reginald Rose summering at Fair Harbor.

Danny Simon in from a Maine vacation for a quickie looksee before joining CBS-TV's directorial staff.

Islanders starting a campaign to keep the jets from buzzing the beach. The homes rock when the planes break through the sound barrier.

Mike Todd, Evelyn Keyes and Charles K. Feldman chartered a special boat Saturday night (26) to get to the island for dinner with the Dick Adlers.

Arnold B. Horwitt up to Laconia-Gifford, N. H., for straw hat preem Monday (28) of the Paul Hartman starrer, "Walk Tall," for which he penned sketches and special lyrics.

Among the weekenders: Legit producer Herman Levin, model Nancy Berg, tv actress Tamar Cooper, Allied Records' exec Hal Needley, Columbia Records' publicist Lloyd Leipzig and co-producer of "Threepenny Opera" Stanley Chase.

Madrid

By Lols Wilson

Sloan Simpson cocktailing at the Palace.

Madrid has hit the weather jackpot for summer. It is hot and all outdoor nitery spots doing bullshitz biz.

Joaquin Argamasilla, head of censor board in Spain, producer Cesareo Gonzalez, actor Peter Damon, and Hilton's p.a. Victor Rueda among the guests applauding Tony & Eddie, headlining new show at the Villa.

Max Youngstein, veepee of United Artists, his pretty wife Mae, with publicity gal Gertrude Rubin, looking over studio situation. Mike Frankovich, here for both the Columbia and Socony Vacuum convention, gave a party at Villa Rosa for the Youngsteins.

Joseph A. McConville, president of Columbia Pictures International, hosted a cocktail party at the Castellana Hilton to start off the Castellana convention here. Company now ready to produce in 10 European countries. Continental director Nicholas P. Perry and McConville announced promotion of Lacy W. Kastner to executive veepee.

OBITUARIES

FRANCIS CASADESUS

Francis Casadesus, 84, French composer-conductor, died in Paris June 27. His most popular works include the opera "Bertrand et Renée", the oratorio "The Seven Winds of St. Michael" and his "Scandinavian Symphony." A Scandinavian conductor he led orchi. in France and throughout Europe. From 1907 to 1914 he was music critic for the newspaper "L'Aurore." In 1918 M. Casadesus founded the American Conservatory at Fontainebleau and was its honorary director at his death. He was also v.p. of the French Society of Authors, Composers and Music Publishers.

He headed up a family of famous artists. He was the brother of Marius Casadesus, composer and violinist; father of J. R. Casadesus, secretary-general of the review "Climats"; grandfather of Odette Casadesus, a poet, and uncle of Gisele Casadesus, a member of the Comedie Francaise, and of Robert Casadesus, w.k. pianist-composer.

DEMETRA SPANOS

Demetra (Jimmie) Spanos, 30, radio and tv publicist, died in Pittsburgh June 24 after a long illness. Following her graduation from the U. of Pittsburgh in 1948 and a year's post graduate work in Northwestern, she joined WIND in Chicago as a publicist and continuing scripter, later returning to her home town in same dual capacity at WWSW.

After a stretch in New York doing promotion for a chain of retail stores, Miss Spanos went with WDTV in Pitt shortly after that DuMont station began telecasting and was on the pub-ad staff there until forced by illness to retire in 1951.

Survivors include, in addition to her parents and two sisters, a brother, Nicholas Spanos, a Los Angeles attorney who represented a Kansas City theatre owner in his successful multi-million dollar suit against 20th-Fox a couple of years ago.

ARTHUR L. MCCORMICK

Arthur L. McCormick, 81, former actor and playwright, died June 25 in New York. He turned to writing plays after he had toured with Otis Skinner's company for two years. Many of his plays used spectacular stage effects.

"The Burglar and the Lady," which starred boxer Gentleman Jim Corbett, included a scene in which a horse and buggy were driven through a plate glass window. In the last of McCormick's plays produced on Broadway, "Shipwrecked," a ship burned and sank on the stage.

McCormick also wrote "The Life of an Actress," "The Storm" and "When the World Sleeps," among other plays, which included such striking effects as storms, forest fires and cavalry charges.

EDWIN S. ADELL

Edwin S. Adell, 89, former Ringling Bros. ringmaster and last survivor of a four-brother circus team, died June 21 in Columbus, O. One of four sons of a circus man, he specialized in dog and pony shows in his early years.

Before World War I, he and his brothers formed Adell Bros. Circus, which was practically a family show, since the wives were featured in specialty acts. It traveled through Ohio and the midwest. After it disbanded, Adell played in numerous western shows and then became a ringmaster. He retired from that post 20 years ago.

Survived by two sons and two daughters.

VINCENT TRAVERS

Vincent Travers, 46, orch leader and composer, died in New York June 25. Travers' orch and choral group appeared at the General Motors Motorama in 1953 and 1954. He was working on a score for the '55 edition at the time of his illness.

He had been musical director of WCAU, Philadelphia, and had conducted for the Milton Berle radio show. Travers also played at the now defunct French Casino and International Casino, N. Y., theaters.

Surviving are his wife, a daughter, his parents, a brother and two sisters.

RITA WEIMAN

Rita Weiman, playwright and former screen writer, died June 23 in Hollywood while visiting at the home of Mary Nash, silent screen star. Her plays included "The Acquittal," "The Stage Door,"

"The Backdrop," "The Lizard" and "Vengeance Is Mine."

Among her screenwriting credits are "Madame Puck," "The Grim Comedian" and "After the Show." One of her best-known books, "Footlights," was a collection of stories about the theatre.

THEODORE A. MORDE

Theodore A. Morde, 43, tv news producer, was found hanging in the shower stall in the bathroom of the home of his parents in Dartmouth, Mass., June 26. The medical examiner ruled his death a suicide.

Morde was prexy of Spot News Productions Inc., and also produced news films for his own company, Theodore Morde Inc. He also served as a war correspondent and general manager of Reader's Digest Near Eastern editions.

CORNELL J. DUER

Cornell J. Duer, 52, Allied Artists branch manager in Denver, died June 24 in a Denver hospital, where he had gone for a checkup and observation. In the film selling business for more than 30 years, he was with Paramount for some 26 years as salesman and branch manager.

Duer left Par in 1949 for his post with Allied Artists. At one time he was also branch manager for Selznick Releasing Organization.

His wife and a daughter survive.

FRANK B. PARRISH

Frank B. Parrish, 45, general manager of Midwest Television Corp. and a w.k. singer in Indianapolis, died June 22 in a motel near Lebanon, Ind., of a heart attack.

For 12 years Parrish was with radio station WIRE and had sung at the opening of several Indianapolis Speedway races. He appeared with summer opera groups, and recorded for Brunswick and RCA.

Surviving besides his wife are a son, a daughter and a sister.

INA BOURSKEYA

Ina Bourskaya, 67, former opera singer, died June 25 in Chicago. She came to this country in 1921 with the touring Russian Opera Co. and in 1923 made her debut with the Metropolitan singing the title role in "Carmen." She was a member of the Met through the 1936-37 season and had also sung with the Chicago Opera Co.

The mezzo-soprano retired from singing some years ago to begin a business career in Chicago.

LOUIS A. CUNNINGHAM

Louis A. Cunningham, 53, novelist whose "Princess of Grazten" was sold to Hollywood in 1942, died June 13 of a heart attack at Hammond River, N. B. In his first 15 years freelancing he sold 15 romantic novels, published as far away as Denmark, Australia and Java.

Best known of Cunningham's works were "The King's Fool," "This Thing Called Love" and "Tides of Tantramar."

HOWARD H. DUNAVAN

Howard H. Dunavan, 42, tv film salesman for Music Corp. of America, died June 22 in Dallas after a long illness. Prior to joining MCA two years ago, he was manager of the Lone Star Radio Chain.

A native of Lafayette, Ind. Dunavan once was an announcer and program director for a Chicago radio station.

Survived by his wife, a son and daughter.

MAE HICKS DUFFEE

Mae Hicks Duffee, 89, retired actress who had toured with the Fanny Davenport company, died June 25 in North Middleboro, Mass., after a long illness. She began her career with the Grinnell Family, acrobats and dancers.

Mrs. Duffee, who with her late husband, Arthur R. Duffee, ran a theatrical rooming house in N. Y., lost her sight at the age of 38.

JOAO CALAZANS

Joao Calazans, 74, retired actor, died recently in Lisbon after a long illness. He began his career in 1908 as a juvenile lead in the Teatro Nacional and was for years one of its stars.

Calazans toured with many companies as artist-manager in Brazil and Africa. In 1946 he was placed on the pension list of the Artists Syndicate.

ARTHUR C. STRINGER

Arthur C. Stringer, 57, director of exhibits for the National Assn. of Radio & TV Broadcasters, died June 24 in Washington following a

heart attack. He joined the organization in 1938 as director of special services, subsequently becoming director of promotion.

He is survived by his wife, Frances Sugg, and two children.

RACHEL (RAE) LLOYD

Rachel (Rae) Lloyd, musicomedie actress, died in San Francisco June 14. She was known as "Broadway's little country girl."

Miss Lloyd was with the original cast of Victor Herbert's "Naughty Marietta" and also appeared with Blanche Ring in "Wall St. Girl." Among her other credits are "Sally, Irene & Mary" and "Oh Boy."

ELSA KURZBAUER

Elsa Kurzbaue, violinist and widow of Italian composer Riccardo Pick-Mangialaghi, died June 20 in New York. After coming to America in 1939 she taught diction at the Kathryn Long School for young singers at the Metropolitan Opera.

Surviving is a sister in Vienna, Austria.

ERNIE E. SMITH

Ernie E. Smith, 66, who with his wife, Freda, comprised the original Rube Entertainers team of "Ezra and Elnorie," died in Clyde, O., June 20 after a four-month illness. A life member of the Toledo Federation of Musicians, he also was president and manager of Smith's Vaudeville Exchange.

His wife, two daughters, and a sister survive.

BETTY M. CLEVENGER

Betty Merritt Clevenger, 35, CBS publicist, was found dead June 24 in the Santa Ana River near Huntington Beach, Cal. She recently suffered a nervous breakdown.

She was the wife of Raymond R. Clevenger, stage manager for station KHJ-TV. A son, Raymond Jr., also survives.

GUY WATKINS

Guy Watkins, 67, blind musician prominent in union circles, died June 24 in Los Angeles after a long illness. In 1927 he won a silver plaque in radio.

His wife, son and daughter survive.

Olga Bruno, 44, assistant manager of Loew's State Theatre in Boston for the past 10 years, died June 21 in that city following a long illness. Survived by parents, two brothers and several sisters.

Lincoln A. Matthews, 94, retired violinist, died June 21 in Hollywood. Former musician with the Ringling Bros. Circus, he had played with orchestras on the Coast since 1911.

Harry Wendell (Wen) Wright, 38, former film stunt man, died June 17 following an auto accident in Humboldt, Nev. His wife, son, parents, brother and sister survive.

Harry Arnold, 65, oldtime Scot comedian, died in Glasgow June 19. He once understudied the late Will Fyffe.

Father, 73, of orch leader Herman Waldman, died in Dallas June 23.

Mother, 71, of announcer James Wallington, died in Hollywood June 9 after a short illness.

Father of Anne Crawford, British film and stage actress, died June 8 in Edinburgh.

Mother of Jay Michael, of the television dept. of General Artists Corp., died June 19 in New York.

Italy Adopts

Continued from page 1

through Italian Films Export for release, Lombardo said every Italian producer was free to do what he wished with his films and that it was his impression that Italian filmmakers tended to give IFE their good films. "Broad," he said, would be tested at the Paris Theatre, N. Y., before any distribution deal is made.

Lombardo, who's an IFE director, said it was a fine idea for IFE in the U. S. to handle indie American product as a means of lowering its overhead. IFE Releasing has been negotiating for a couple of American pix to fill out its sked.

Indicating a readjustment taking place in the Italian industry, Lombardo who returns to Rome Friday (2), said the accent was now on quality with production dropping from a former 150 films to 100. Budgets are on the rise. In his own case, Titanus is spending about 60% more on 13 pix this year than it did on 16 the year before. Italo

films are doing well abroad and some 40% of their gross is now accounted for by the world market, Lombardo estimated.

He didn't think, in view of the improvements in local production, that Italian films required any special protection in the home market. While here, Lombardo, a great believer in coproduction, will attempt to engage an American actor and director for his "The Fair Bride," a major Titanus film skedded for fall production. He also wants American stars for "Sodom and Gomorrah," a biblical spectacle in color.

Lombardo is accompanied by Franco DeSimone, Titanus general manager, and Marcello Girosi, "Broad, Love and Dreams" producer. The Italo exec is huddling with IFE toppers in an examination of his production plans as they relate to the U. S. market.

Int'l Barriers

Continued from page 1

of Musicians forbids any foreign musician from working in the U. S. In retaliation, the British Musicians Union has adopted similar legislation.

There have been sporadic attempts to work out agreements between unions of various countries to permit free exchange of talent. However, these haven't been too successful because the guild in each country generally felt that it was surrendering too much in return for too little. However, as television burns up a lot of acts and material, free exchange will ultimately become a necessity—if only to save what jobs are available.

The American Guild of Variety Artists is in favor of reciprocal agreements and free interchange of talent between various countries under certain conditions. According to Jack Irving, national administrative secretary, performer interchangeability is normally a fine thing. However, it is used by some agents as a means of bringing down the prevailing price of talent. He pointed out that it has been particularly true in some of the outdoor fields.

Irving stated that the restrictions upon performers was placed on the union rule books by the acts themselves. AGVA permits 60% of any bill to comprise alien acts. However, he declared that acts would have no objection if salary levels were maintained.

He stated that there is no objection to a performer being imported if he is of "extraordinary and unique" talents. That type of turn can help create more show business employment, he declared, but there is no point in importing ordinary tumblers, singers, etc. Irving also added that in virtually all cases, interchangeability depends on the talent agencies. An act cannot sell himself in another country. It's up to the percenters to create the wedge, he declared.

Australian \$

Continued from page 3

dollar position and reflects the favorable dollar balance shown by Great Britain. There have been reports of Britain moving towards complete convertibility, a measure which, while aiding free trade, would leave its mark on the British industry.

The American company execs are somewhat pessimistic over the chances of free convertibility in the film field. It's pointed out that it would undoubtedly deprive Britain of some hefty coin now being dropped by the distribs for printing in Britain. Furthermore, the British are anxious to have the American produced in their country, and convertibility wouldn't be conducive to this unless some special measures were passed to foot it.

Actually, the U. S. distribs have little to complain of as far as their British remittances are concerned. A recent report from MPEA in London showed that the companies got out 98% of their earnings from Britain in recent years. The basic remittance still is only \$17,000,000. At one point some months back, the distribs actually found themselves so short of pounds in Britain that they didn't have the balances necessary to cover their basic remittance.

It was suggested at that time that some of the frozen Australian coin be transferred to London. Suggestion was nixed by the Aussies.

MARRIAGES

June Haver to Fred MacMurray, Ojai, Cal., June 29. Both are screen players.

Helen Wagner to Robert Willey, Cuchara, Camps, Col., June 21. Bride is a legit and tv actress; he's general manager for legit producer Gant Gaither.

Yvonne Adair to George Gerhardt, Newcastle, Eng., June 18. Both are members of the "Folies Bergere" company.

Graham Rowe to Jill Cary, Stratford-on-Avon, Eng., recently. Both are thespians.

Kathy Barr to Milt Schwartz, Chicago, June 20. Bride's a disk and nitery chirp; he's co-owner of Chi's Preview Lounge.

Shirley Nelson to Alan Press, New York, June 27. Groom is traffic manager of Screen Gems, Columbia Pictures vidpix subsidiary.

Helen Jones to Edward DeFonzo, Pittsburgh, June 20. Groom's pianist with Tiny Wolfe band at Copa. May E. Davis to William E. King, Wheeling, W. Va., June 26. Bride's on staff of WTRF-TV in Wheeling.

Beverly Pearce to Eddie Dillon, Sharon Springs, Kansas, May 26. Groom's a delay on WHJ, Greensburg, Pa.

Jan Michael McNally to Syd Silverman, New York, June 26. Groom is the son of the late Marie Saxon and Sid Vassary Silverman, and grandson of Sime Silverman, founder of VARIETY; bride is a former model. After a European honeymoon, Syd Silverman, a reserve officer, reports to Fort Sill, Okla., for service, having been permitted to complete his studies at Princeton, where he graduated this month.

Helen Wabbe to Mac Maurada, Las Vegas, June 19. Bride is a former RKO publicist; he's a writer.

Elaine Maloney to Harry G. Mohr, Columbus, June 26. Bride is secretary to the manager and groom is assistant program director of WTVN there.

Arlene Dahl to Fernando Lamas, Las Vegas, June 25. Bride and groom are film players.

Laura Jane Boeck to Howard Cunningham, San Marcos, Tex., recently. He's an announcer on the staff of KGBS-TV, San Antonio.

Norma Mayberry to Phil Zuber, Winter Haven, Fla., June 25. Bride is secretary of "Florida Calling" Mutual network show; he's stage manager of the program.

BIRTHS

Mr. and Mrs. Wendell Kling, son, Chicago, June 18. Father is with Kling Studios, commercial art, industrial and tv film outfit.

Mr. and Mrs. Jack Milroy, son, Glasgow, June 19. Bride is the former Mary Lee, band chirper; he's a Scot comedian.

Mr. and Mrs. Jack Lemmon, son, Hollywood, June 22. Mother is the former Cynthia Stone, television actress; father is an actor.

Mr. and Mrs. Barnaby Conrad, daughter, San Francisco, June 18. Father is author and cafe operator.

Mr. and Mrs. Russ Goglin, son, San Francisco, June 19. Father is disk jockey and assistant manager of KROW.

Mr. and Mrs. Ken Parker, son, Albany, June 20. Father is a WPTV announcer.

Mr. and Mrs. Stanley Paul, son, Hollywood, June 21. Father is a tv film editor.

Mr. and Mrs. Carl Ballantine, daughter, Cleveland, recently. Mother is comedienne Cecil Cabot; father is comicmagician.

Mr. and Mrs. Leo Fred, daughter, Santa Monica, Cal., June 25. Mother is Audrey Totter, screen actress.

Mr. and Mrs. Hal E. Chester, son, Hollywood, June 24. Father is a film producer.

Mr. and Mrs. Alex Henig, daughter, Los Angeles, June 22. Father is a publicist.

Mr. and Mrs. John Beckman, daughter, Hollywood, June 21. Mother is former actress Layne Grey; father is an art director at Warners.

Mr. and Mrs. Jack Flatley, daughter, Chicago, June 25. Father is salesman with WBKB there.

Mr. and Mrs. Zelig Bass, daughter, Pittsburgh, June 14. Father owns the Fanny Drive-In.

Mr. and Mrs. Herbert Speth, son, Pittsburgh, June 20. Mother's on staff of SW Rowland Theatre.

Mr. and Mrs. David Rich, daughter, New York, June 20. Father is a tv director.

Mr. and Mrs. Murray Singer, son, New York, June 15. Father is Bethlehem Records' national sales manager.

Mr. and Mrs. Howard Ross, son, Santa Monica, Cal., June 25. Father is an NBC-TV casting director.

Mr. and Mrs. Pete Gulotta, daughter, New York, June 29. Father is with Curtis Publishing.

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